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MOTION PICTURE

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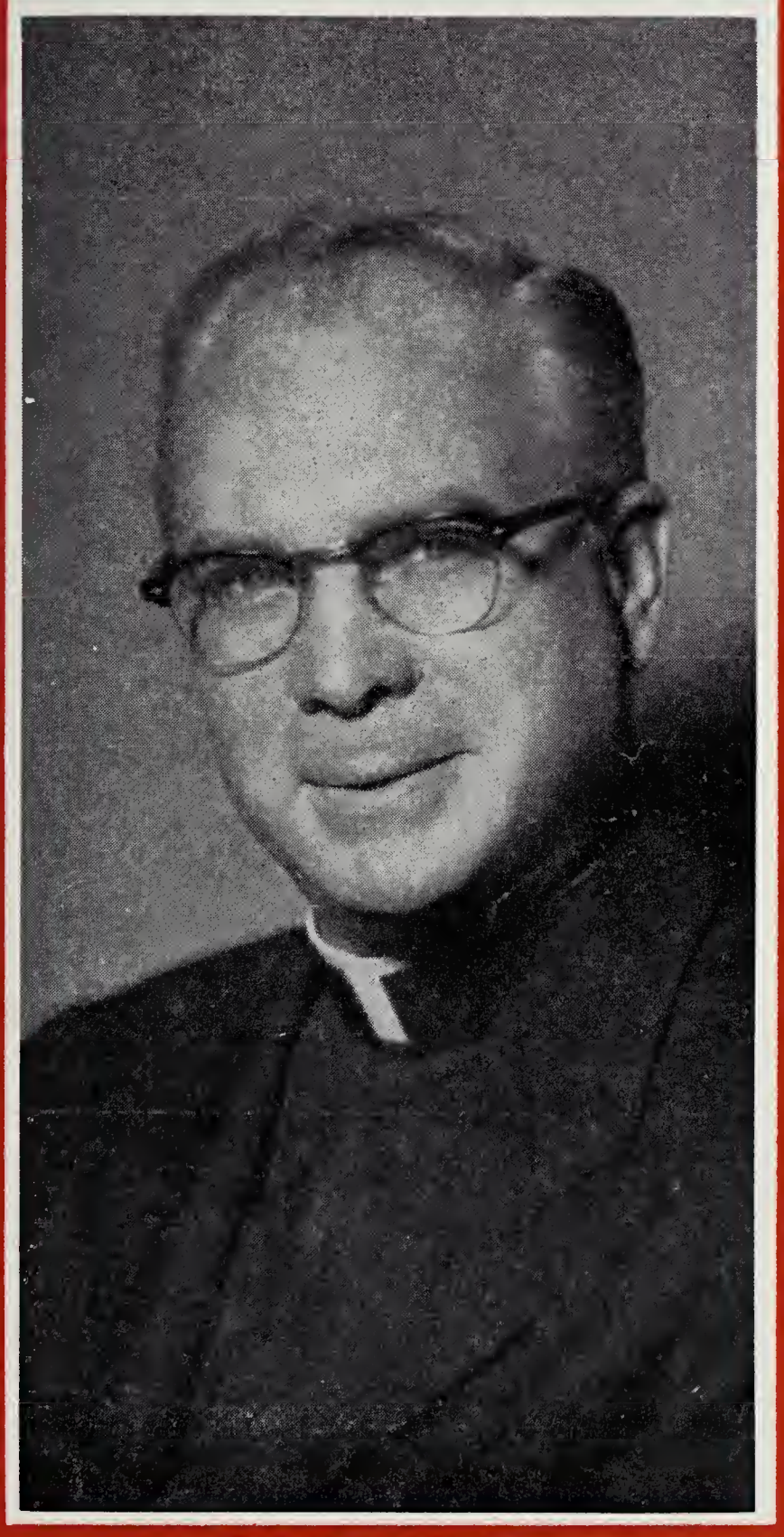
Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 18, 1959 Volume 63 Number 1

IN THREE SECTIONS • THIS IS SECTION ONE



Govt. To Listen To Decree Woes

(See Page 10)

Penna. Exhibs File Suit Vs. Censors

(See Page 10)

Very Rev. Msgr. Thomas F. Little is executive secretary of the Legion of Decency as the group begins its 26th year with a more positive approach to film entertainment than in the past.

editorial: Comments on a Changing World . . . See Page 3

1. *To your friendly local newspaper editor—or columnist* ✓
2. *To your radio station disc jockey* ✓
3. *To your TV newscaster* ✓
4. *To the members of your theatre staff* ✓
5. *To your partner—or yourself* ✓

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MOTION PICTURE

EXHIBITOR

NOV. 18, 1959 -
FEB. 17, 1960
VOL. 63

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MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 63 • NO. 1

NOVEMBER 18, 1959



PRAGMATIC MORALITY

IT IS DELIGHTFULLY DROLL, that the Allentown (Pa.) department store head who rode "the white horse" in the fight for a ban on Sunday sales, and an enforcement of the Sunday "blue laws" in Pennsylvania, is the selfsame individual who considered it good clean fun, and "common practice," to muscle in on someone else's TV publicity by making $10,000 payments under the table. Of course this isn't the first timc that good morals are judged as whatever happens to be good business. However, maybe this spotlighted occurence will serve as a reminder to other businessmen who bury their principles for a buck.

On the humorous side we admit to a grin out of the Warner Theatre ad on Jack Webb's "30," as it ran in the Reading (Pa.) Times of Nov. 4. Headlined: *"THIS SHOW IS RIGGED! EVERYBODY WAS REHEARSED—to give you one of the most thrilling dramatic entertainments you've ever witnessed."*

May as well be topical!

There seems to be a new "whipping boy."

COMMENTS ON A CHANGING WORLD

WHILE SPACE doesn't permit the use of all of George Murray's column, "SENSELESS CENSORSHIP EBBS," that ran in THE CHICAGO AMERICAN of Sept. 4, we would like to quote enough to illustrate his cogent thinking on censorship, and on the social evolution of the printed word. Here goes:

"If I am not mistaken, we are moving toward the use of adult language in print for the first time since the Restoration. I'll cite examples.

"Syphilis and gonorrhea used to be social diseases. The Chicago Tribune called them by name. In the light of day, treatment became mandatory and cures were found.

"Cancer wasn't mentioned a generation ago. Today, the word is on everyone's lips. The result? A cure is all but within our grasp.

"I find nothing offensive in any word which can be heard at a dinner table among decent people. Many such words once were barred from type.

"Till World War II, newspapers never spoke of a woman as pregnant. She was 'expecting.' The hoity-toity called her 'enceinte.' Such use of French for a sound English word is an abomination. Chaucer started it, using the Latin 'hernia' instead of the then-common rupture.

"We are accustomed to the French 'toilet' instead of the English 'water closet.' Incidentally, the French avoid the word, toilet. They use the Saxon 'pissoir' while their German neighbors use the French word, 'urinoir.'

"It was after World War II, as I recall, that I first saw the word abortion in a daily newspaper. It had always been 'illegal operation.'

"Within my lifetime, the word prostitute has come to be generally used in type. As a child, I can recall the false phrase, 'a fallen woman.'

"Every newspaper reader today knows the meaning of call girl and call house. They used to be 'inmates of a disorderly house.'

"In this respect, newspapers are more adult with their readers than is legal terminology. Arrest slips still call bordellos 'disorderly houses.'

"Today, if it correctly describes a condition, a woman may be said to have breast cancer. Not too many years ago it would have been 'bosom tumor.'

"In my native Ozarks, still under Elizabethan influence, the word 'breast' is never heard. That part of a chicken is referred to as 'white meat.' Down there, you'll never hear the words 'maiden' or 'virgin' or 'leg.' A jackass is a donkey and a stallion is a horse-colt.

"We all can remember when 'hell' and 'damn,' used as expletives, were considered racy. Today, a man using them will be so quoted in the press.

"Profanity offends me, as do blue stories in mixed company. Just the same, I prefer honest originals to crude equivalents.

"I disliked 'tarnation,' used by authors of the Booth Tarkington era, for damnation. I shudder inwardly when someone says 'cuss' and means curse.

"This nonsense began centuries ago. A first folio of Shakespeare's work, printed seven years after his death, changed Hamlet's oath: God became Heaven.

"The nadir was reached in 1818 with Sir Thomas Bowdler's 'family' Shakespeare. This scholar edited the bard for indelicacy or 'bowdlerized' him.

"As I say, I believe we are moving away from senseless censorship. The day may come when taste, rather than prudery, will rule our written tongue."

And, regardless of pro-censorship or anti-censorship advocates, the day "when taste, rather than prudery, will rule" our filmed tongue, is equally hoped for.

Every now and then it seems a long way off!

And getting further with each release.

AROMARAMA AND SMELLOVISION

THAT STORY about the imminent opening of "smellies" in the Mayfair, New York, is very impressive, and we can see that it will capture many a news reference, pro and con. But, search as we did, we can't find what limitations on smells will be operative.

The title of the first picture is "BEHIND THE GREAT WALL," and we are reassured that it means in fact the Great Wall of China. Let's see, that would include some pretty rare smells indeed. Open trench plumbing, fertilized rice paddies, unwashed people. None of that sounds saleable, so there must be some sort of a Production Code that self-censors the claimed ability to reproduce any smell.

There would be something! Wouldn't you like to sit in on the selections of just which smells are obscene, and just which ones would incite to violence, etc. And what happens if you have a cold in the head?

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From KINSTON, N. CAR.

I have a drive-in theatre in this town of 30,000, close to a DuPont plant, and to 10 other small manufacturing plants, in this important tobacco country. There are two indoor theatres and three other drive-ins here. However, I have other interests that prevent my giving more than one-third of my time to the theatres. I would like you to come and look it over.

L. J. NEW, Manager
NuPont Drive-In Theatre

EDITOR'S NOTE: It is too far to come calling. But, if you want to sell it, maybe this will help. Or you could always try our Want Ads.

From BURGETTSTOWN, PA.

Some time back MOTION PICTURE EXHIBITOR editorialized on the lack of cooperation from church groups on religious pictures. Believe me, there are exceptions if you approach them right.

I opened "MIRACLE OF SAINT THERESA" in Cleveland, Ohio, in 11 neighborhood theatres to a total opening day (Sunday, Nov. 1) gross of $12,229. Individual opening day theatre grosses ranged from $1850 to $700, and the Parma had to call two police cars to handle the crowds. And this is far from the best religious picture ever made.

On Nov. 15 we start our second Cleveland wave and expect the same kind of business. We started "I'LL GIVE MY LIFE" at the Palace, Canton, Ohio, a big 2000 seat deluxe house, and held for 10 days. And now we have George Schaefer's "DAY OF TRIUMPH" back in circulation, and George will verify that it is doing big.

But it all takes very special hard work and handling at the local level. We are now readying "EMBEZZLED HEAVEN" by screening it the other day to over 1500 nuns at a local church hall. We do hundreds of little things that the average theatreman wouldn't bother with. But we do get cooperation and with such cooperation we hardly ever fail.

DONALD D. MUNGELLO

EDITOR'S NOTE: It's nice to see that somebody knows how to do it. Mr. Mungello should be an invited speaker at the next T.O.A. Convention. The industry would benefit.

From TORONTO, CANADA

I am enclosing a view of a display that is currently being used here, which I am pleased to report is drawing much favorable customer reaction. Though some might question the value of advertising pictures after they have played, our patron's comments prove the good public relations value in such a display, and it also serves as an assurance of quality.

This is not the first time that I have received help from your valued trade paper. I want you to know that your efforts are appreciated.

DUDLEY DUMOND, Manager
Westwood Theatre

This attractive lobby display made up of tear-sheets from MOTION PICTURE EXHIBITOR's recent Laurel Awards issue is currently drawing favorable patron reaction at the Westwood, Toronto, Canada. Tiny "snipes" on films and stars indicate: "Played the Westwood!"



EDITOR'S NOTE: We congratulate Mr. Dumond on a bright piece of showmanship. Ingenious use of tear sheets, from the LAUREL AWARDS Issue of his favorite trade paper, is certain to impress patrons with the judgment that was used when so many of these award winning features played his theatre. And as a stamp of professional industry opinion it is certain to out-rank the views of some local newspaper critic.

the ONE Trade Paper that is frankly content to be DIFFERENT !

DIFFERENCE NO. 3: An expert "How I Would Sell . . ." SHOWMANALYSIS on 50 important films per year.

From NEW HAVEN, CONN.

Please send us two more of your new 1960 BOOKING CALENDARS.

MORTON L. KATZ, Booker
Connecticut Theatre Circuit

From CHICAGO, ILL.

Please mail us 24 of your wall-size 1960 BOOKING CALENDARS. We find them invaluable in our operations throughout the year. Please bill us for whatever they cost.

A. MANTA
Indiana-Illinois Theatres, Inc.

From DETROIT, MICH.

Again this year may we request that six copies of your new BOOKING CALENDAR be forwarded to us at your earliest convenience. We are now booking December dates.

(Miss) VERA PHILLIPS
Schulte Theatres

From JACKSONVILLE, FLA.

Would you kindly send us six of your 1960 BOOKING CALENDARS.

MARTIN KUTNER, Branch Manager
Columbia Pictures Corp.

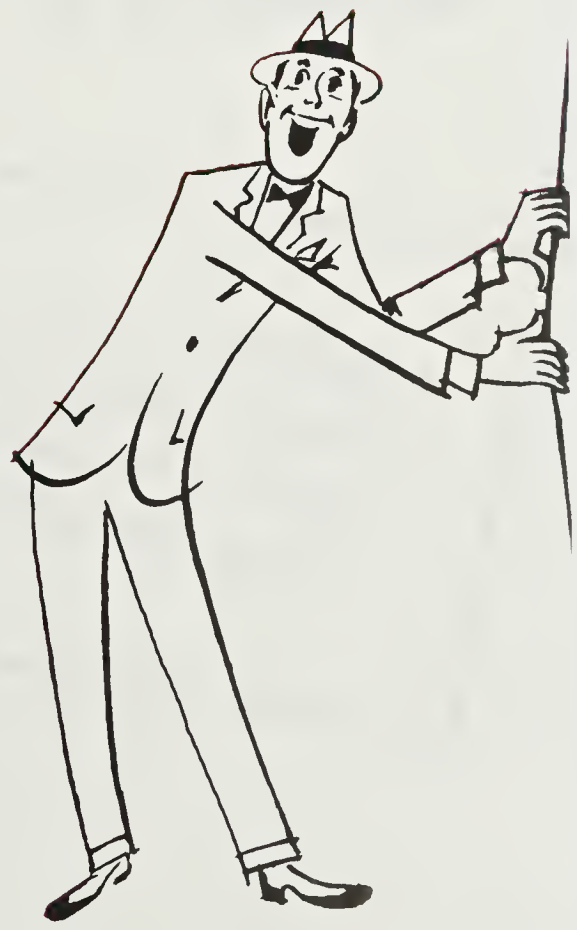
From NEW YORK, N.Y.

Please again include us on your mailing list to receive four 1960 BOOKING CALENDARS, just as you did last year. Many, many thanks.

FRANK L. DRUM
Edward Harrison Pictures

EDITOR'S NOTE: From coast to coast the requests flow in. Only a small supply of extra copies, in addition to the one that accompanied each subscriber copy of the Nov. 11 issue, has been printed and set aside to accommodate industry requests. DON'T DELAY! Those wanting an extra copy or two should mail requests promptly, enclosing a 4¢ stamp. Mailings will be made on a first-come-first-served basis, until such supplies are exhausted.

THE 20th SUCCESS STORY IS THE HOTTEST STORY IN THE INDUSTRY TODAY!



For the immediate future

BUDDY ADLER

Executive in Charge of Production

announces...



ELIZABETH TAYLOR

WILL PLAY THE TITLE ROLE IN

"CLEOPATRA"

ELIZABETH TAYLOR as "CLEOPATRA"
A WALTER WANGER PRODUCTION
Directed by ROUBEN MAMOULIAN
Screenplay by NIGEL BALCHIN



PAUL NEWMAN

JOANNE WOODWARD

WILL STAR IN

"FROM THE TERRACE"

PAUL NEWMAN and
JOANNE WOODWARD in
John O'Hara's "FROM THE TERRACE"
Directed and Produced by
MARK ROBSON
Screenplay by ERNEST LEHMAN



INGRID BERGMAN

WILL STAR IN

"O MISTRESS MINE"

INGRID BERGMAN in
"O MISTRESS MINE"
From the Broadway stage hit by
TERENCE RATTIGAN



GREGORY PECK · MARILYN MONROE

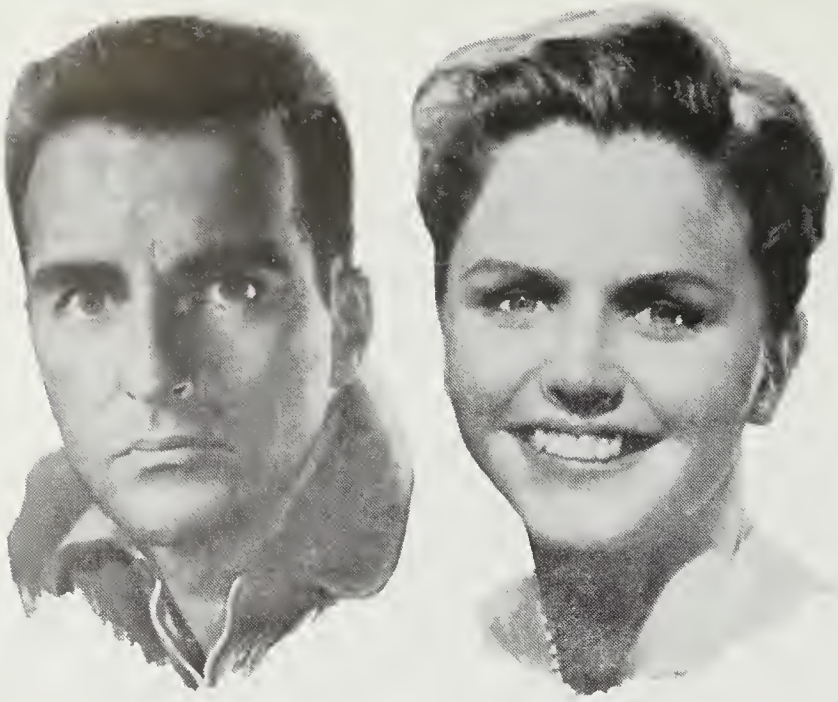
WILL STAR IN

"LET'S MAKE LOVE"

(Formerly Titled "THE BILLIONAIRE")

GREGORY PECK and MARILYN MONROE
in
"LET'S MAKE LOVE"
A JERRY WALD PRODUCTION
Directed by GEORGE CUKOR
Written by NORMAN KRASNA

and.... →



MONTGOMERY CLIFT · LEE REMICK

WILL STAR IN

"WILD RIVER"

MONTGOMERY CLIFT and
LEE REMICK in
"WILD RIVER"
co-starring JO VAN FLEET
Produced and Directed by
ELIA KAZAN
Screenplay by PAUL OSBORN



BING CROSBY

WILL STAR IN

"DADDY-O"

(Tentative title)

BING CROSBY in "DADDY-O"
co-starring FABIAN and CAROL LYNLEY
with BARRY COE and BARRIE CHASE
A CHARLES BRACKETT PRODUCTION
Directed by BLAKE EDWARDS
Written by GARSON KANIN



ORSON WELLES · JULIETTE GRECO · BRADFORD DILLMAN

WILL STAR IN

"CRACK IN THE MIRROR"

ORSON WELLES JULIETTE GRECO and BRADFORD DILLMAN in "CRACK IN THE MIRROR"
A DARRYL F. ZANUCK PRODUCTION · Directed by RICHARD FLEISCHER · Screenplay by MICHEL BERN

NEWS CAPSULES

BROADWAY GROSSES

Holiday, Strong Holdovers Help

NEW YORK—Some strong holdovers led the Broadway scene last weekend with the Veterans' Day holiday spurring grosses.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE BEST OF EVERYTHING" (20th-Fox). Paramount ($39,435)*—The last four days of the sixth week hit $14,000.

"THE MIRACLE" (WB). Radio City Music Hall ($147,610)—Thursday through Sunday reached $87,000, with the opening week expected to tally $130,000. Stage show.

"THE WRECK OF THE MARY DEARE" (MGM). Roxy ($55,404)—Friday, Saturday and Sunday announced as $21,000, with the second session sure of $36,000. Stage show.

"CAREER" (Paramount). Loew's State reported the last four days of the sixth week as $10,000.

"HAPPY ANNIVERSARY" (UA). Victoria ($22,900)—Opening week was announced as $23,000.

"THEY CAME TO CORDURA" (Col.). Criterion claimed the fourth week at $24,000.

"THE LAST ANGRY MAN" (Col.). Forum announced that the fourth week was $22,000.

"PILLOW TALK" (U-I). RKO Palace stated that the sixth week would reach $25,000.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported that the 15th week would be $12,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 16

AA Revenue Rises As Top Pix Succeed

HOLLYWOOD—Steve Broidy, president, Allied Artists, announced last week at the annual stockholders meeting that gross revenue for the quarter ended Sept. 26 was $5,241,000, which compares with $3,929,000 for the corresponding period in 1958.

The profit, he said, before taxes was $652,600, which compares with $120,200 the year before.

Broidy attributed the improved totals to the success of recent releases such as "Al Capone," "The Big Circus," "The House On Haunted Hill," etc., and added his belief that upcoming product in kind will go far toward upholding the income level, as well as the revenue expected from the foreign market.

He mentioned impending production deals "not yet ready for announcement" and spoke confidently of the outcome of the recently formed partnership with ABC for production of TV shows "which we will make and ABC will sell and exhibit."

The present directors of the company were reelected by the stockholders. Payment of the Dec. 15 quarterly dividend of 13¾ cents per share on the company's five and one half per cent convertible preferred stock to holders of record Dec. 3 was authorized.

Cantor Heads NT & T

LOS ANGELES—B. Gerald Cantor was elected president and chief executive officer of National Theatres & Television, Inc., at the regular monthly meeting of the board last week. He suceeds John B. Bertero, who has been president of NT & T since October, 1958, and the company's general counsel for many years.

Cantor will continue as chairman of the board, a post he has held since February of this year. He will relinquish the presidency of Cantor, Fitzgerald & Co., Inc., investment bankers, to devote his full time and attention to his new position.

Bertero continues as a member of the board. He will also serve the company as a special consultant under arrangements which will permit him to devote the principal portion of his time to his other pursuits.

FILM FAMILY ALBUM

Gold Bands

William F. Daugherty, Connecticut district manager, Lockwood and Gordon Theatres, is to wed **Anne LaBrecque**, Wethersfield, Conn., on Nov. 26.

Obituaries

Charles Bundschuh, 75, a Buffalo projectionist for 49 years, died Nov. 8 in Sisters Hospital after a short illness. He was at the Center for the past 15 years. He was a charter member of Local 233, IATSE, MPO. He is survived by his wife, a son, three daughters, a brother, and two sisters.

Charles Edward Chauvel, 62, Australian producer, died at his Sydney home of a heart attack. He is credited with being the discoverer of Errol Flynn.

William F. Gerst, Jr., 53, former official of Hunt's Theatres, Inc., Wildwood, N. J., died last fortnight in Kensington Hospital, Philadelphia. A commercial artist in recent years, he had been a minor league baseball player and a clerk to Magistrate Edwin F. Roberts. He is survived by his mother.

William L. Guthrie, 77, head, Warner Brothers location department for many years, died of a heart attack last fortnight at his office in the Warner studio in Burbank, Cal. A former member of the U. S. Secret Service, he had been with Warners since 1921. He is survived by three sons, five grandchildren, and three great-grandchildren.

Simon B. Rahn died suddenly at his home, Hampshire Arms, Minneapolis, on Oct. 29. He is survived by his wife, five sisters, and two brothers.

Nathan Swartz 46, operator, Rialto, Durham, N. C., died Nov. 11 in a Raleigh, N. C., hospital of injuries sustained in a head-on collision in which the two occupants of the other automobile were killed instantly. His body was sent to Brooklyn, N. Y., for burial. His wife sustained serious leg and back injuries in the accident, and **George L. Forgy**, manager, Rialto, sustained two broken legs. Mrs. Swartz's mother, Mrs. Rose Kougerman, Miami, Fla., also sustained a broken leg and facial injuries; Mrs. Forgy sustained a broken arm; and the Forgy's 10-year-old daughter, Joy Lee, was also hurt in the accident.

BOB O'DONNELL
1891-1959

There have been few men who, in the space of one lifetime, have contributed so much to the welfare of their fellow men. But that was because there were few men who so loved their fellow men.

To Bob had been given that rare combination of personal charm and unselfish drive. Having a great sense of humor himself, he saw the humor inherent in most situations, and was always a popular and sought-after member of any group. But in his heart he was never satisfied that he was doing all that could be done to help his company, to help his industry, or to help the many charities that benefitted so heavily from his time and dollars.

Prior to his ultimate illness, Bob is reported never to have missed a meeting of a charitable organization to which he belonged, no matter where in the entire world it might be held. This was certainly true of his work for the Will Rogers Hospital and for the charities of the International Variety Clubs.

Bob was an industry giant, whose cloak may gather obvious dust before falling on an adequate replacement.



Seen, left to right, at the recent Cinema Lodge B'nai B'rith luncheon at the Hotel Astor, New York City, which marked the successful conclusion of a fund-raising drive, are Joseph Maharam, Susan Cabot, Alfred W. Schwalberg, Geene Courtney, Martin Levine, and Robert Shapiro.

Penna. Exhibs Sue To Block Censors

Board Is Unqualified, Law Unconstitutional, Suit Charges; Damage To Theatres Explained

PHILADELPHIA—The contemplated suit to block motion picture censorship in Pennsylvania was started last fortnight by the filing of a complaint in equity in the Court of Common Pleas of Dauphin County by William Goldman Theatres, Inc., and Pennsylvania Association of Amusement Industries against Peter T. Dana, Mae M. Bergin, and Ira C. Sassaman, individually, and as members of Pennsylvania State Board of Motion Picture Control.

The suit asks that the act passed last September setting up this censor board be declared unconstitutional, and seeks a preliminary injunction, to be followed later by a permanent enjoinder against the board to prevent enforcement of the new law.

The September act had been passed by the Legislature to fill the void left when the State Supreme Court ruled in 1956 that the censorship laws then in effect were unconstitutional. The act set up the three-member board with the power to disapprove obscene films, or those deemed unsuitable for children, and providing penalties of fines ranging from $500 to $1,000, or jail terms up to six months, or both. The new law cites that a film shall be deemed "obscene" if, to the average person applying contemporary community standards, its dominant theme taken as a whole appeals to prurient interest. It defines "unsuitable for children" as a film which is obscene or incites to crime.

Harold E. Kohn, of the law firm of Dilworth, Paxon, Kalish, Kohn and Dilks, representing the film men, contended in the suit that the act is so vague and indefinite as to provide "no rational guide" to the board in its determinations.

It is further alleged that the act sets up an "unconstitutional system of censorship by empowering an unqualified board, without provision for hearing or proper judicial safeguards, to direct withdrawal of films and prohibiting advertising of such disapproved pictures."

In empowering the board to disapprove films as unsuitable for children and prohibit their advertising on the ground that such films represent or portray as acceptable conduct or as conduct worthy of emulation, the commission of any crime or the manifesting of contempt for law, the act is unconstitutional, the suit claims. It avers such action interferes with the fundamental right to communicate or advocate ideas or opinions.

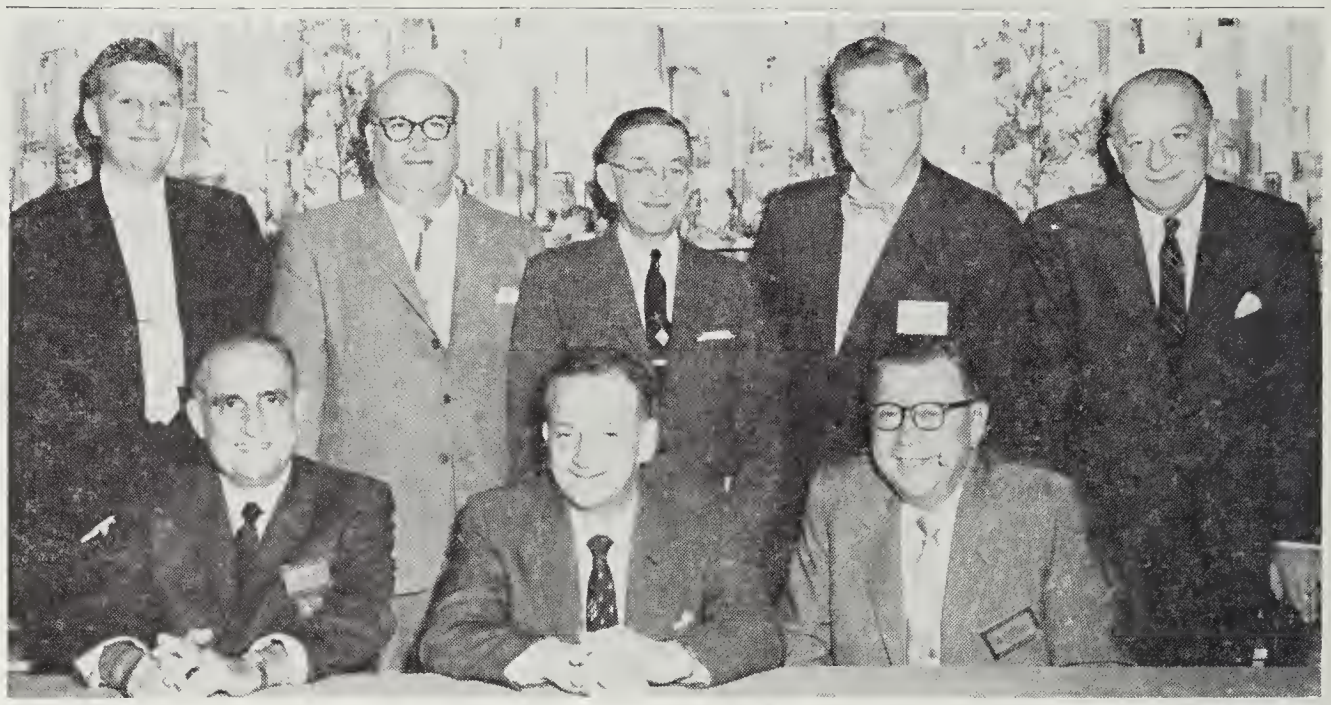
"It provides," the suit continues, "for restraint of the free communication and expression of ideas and opinions both in motion pictures and advertising, on the basis of standards of what is deemed suitable for children."

Also attacked were provisions of the act requiring film distributors and users to register and the court appeals provision of the act.

As to the latter, the film men contend no time limit is set for an appeal decision, "leaving a disapproved picture subject to prohibition with no judicial determination for an indefinite period."

The suit alleges the act is also unconstitutional because it deprives the film men of "equal protection" of the laws and establishes

(Continued on page 18)



The new staff of the Theatre Owners of America elected at the 12th annual convention at the Hotel Sherman, Chicago, are seen above, seated, left to right, George G. Kerasotes, Springfield, Ill., chairman of the board; Albert M. Pickus, Stratford, Conn., president; Roy Cooper, San Francisco, chairman of the executive committee; and, standing, left to right, Sumner Redstone, Boston, assistant to the president; J. J. Rosenfield, Spokane, Wash., assistant to the president; Robert R. Livingston, Lincoln, Neb., secretary; John H. Rowley, Dallas, assistant to the president; and S. H. Fabian, New York City, treasurer.

Anti-Trust Division Will Listen To Complaints On Decree—Bicks

CHICAGO—Addressing the 12th annual TOA-NAC Convention last week, Robert A. Bicks, acting assistant attorney general in the antitrust division of the Department of Justice, said the Department "is very willing to listen" to any proposals for production and distribution by the theatre affiliates.

Bicks explained that the Department will gladly review any plans made by theatremen to solve problems which may be attributed to the consent judgment, although it will stand firm in policy which does not pertain to, or result from the judgment.

Bicks discussed three major issues: the production and distribution of pictures by the divorced circuits; theatre mergers; and competitive bidding. He did this in answer to a letter from Herman M. Levy, TOA's general counsel.

"Perhaps we have not faced up to our responsibility," Bicks said in reference to theatre mergers, but he continued to say that adjustments in competitive bidding cases are "not without justice."

In other Convention proceedings, Albert M. Pickus, new TOA president, explained that he would dedicate himself to strengthening the ties between producers and distributors, on both the national and local level.

Samuel Rosen, Stanley-Warner Corp., delivered the keynote address, urging greater unity between all men in the industry.

Rosen lamented the fact that many films have been sold to television, calling this sale a "great betrayal." He praised, however, the efforts and strides made by recent conciliation. In conclusion, Rosen said "Count your blessings, boys. It was a wonderful business yesterday, and it can be again if we only work together."

Reaffirming his faith in the industry, George G. Kerasotes, retiring TOA president, summarized the events of the past year.

He also said that an agreement had been reached with the Army and Air Forces, "which will alleviate the pre-release problem" which plagued theatremen.

Ernest G. Stellings reported on the board of directors' meeting, citing the main problem as that of getting more product on the screens. He also announced that the 1960 Convention will take place at the Hotel Ambassador in Los Angeles, the 1961 Convention in New Orleans, and the 1962 in Miami, Florida.

Pointing out that women are directly responsible for 60 to 85 per cent of the nation's annual consumer spending, Mrs. Twyman told theatremen that it would behoove them to pay more attention to women's clubs and similar organizations.

H. E. Jameyson, founder and chairman of Motion Picture Investors, Inc., explained the importance and progress of the corporation. "We declared ourselves a 15 per cent stock dividend, which I think is a pretty good record for the first year of our history," he said.

"MPI can serve the management of distribution just as it can serve exhibition," Jameyson explained, "and it should be considered as a tool to fashion unity in our industry."

TOA's representative to COMPO, Samuel Pinanski, discussed COMPO's advances during the year, explaining that the organization would continue the tax fight, represent the industry in other legislative matters, continue an effective research program, and establish a network of advertising and publicity men to enable the industry to quickly disseminate public relations material.

Columbia's Rube Jackter, vice-president and general sales manager, called for the nation's theatremen to cooperate in order to put across its blockbuster program. In behalf of Universal, vice-president David A. Lipton also asked for cooperation, stating that his

(Continued on page 18)

Loew's Circuit Board Adds Rifkind, Grant

NEW YORK — Eugene Picker, president of Loew's Theatres, Inc., has announced that, at a meeting of the board of directors, two additional directors were elected. They are Hon. Simon H. Rifkind and Arnold M. Grant.

Judge Rifkind, a member of the law firm of Paul, Weiss, Rifkind, Wharton and Garrison, is a former judge of the U. S. District Court for the Southern District of New York. He is a director of the Sterling National Bank and Trust Co., Revlon, Inc., Emerson Radio and Phonograph Corp., and is a member of the Board of Higher Education of New York City, and of the Little Hoover Commission.



GRANT



RIFKIND

Grant heads his own law firm in the Empire State Building, and is a partner in the Los Angeles law firm of Bautzer and Grant. He is also a director of the Hertz Corp., Empire State Building Corp., Kayser-Roth Corp., Grayson Stores Corp., and of Webb and Knapp, Inc. Grant is a member of the Mayor's Planning Commission and the Consular Corps of this city, and also serves on the Board of Visitors of Syracuse University.

Other members of the Loew's Theatres, Inc., directorate are George T. Baker, Thomas J. Connellan, Leopold Friedman, John F. Murphy, Thomas L. Norton, Eugene Picker, and Laurence Tisch.

Theatre Attendance Up

RIDLEY PARK, PA. — Sindlinger and Company in a business analysis stated that motion picture theatre attendance in September showed a significant increase of 16.3 per cent over September a year ago. In contrast, the number of people watching old movies on television this September was 16.1 per cent below the number recorded for the same month of last year.

Sindlinger continues that September daily attendance at the nation's movie theatres was 8.2 million adults, 12 years and older, while the September average daily audience for old movies on TV was 25.8 million adults.

It was predicted that October statistics indicate that the upward trend in total motion picture attendance may continue through the winter months.

Raisler Joins NSS

NEW YORK—Burton E. Robbins, vice-president in charge of sales for National Screen Service Corporation, announced the appointment of Seth Raisler as head of the contract department.

Raisler comes to National Screen Service from Columbia Pictures, from which company he resigned some weeks ago after being associated with them for many years. He had held various positions in Columbia's sales cabinet —the last of which was as head of their contract department.

U-I Names Simonelli As Assistant To Rackmil In Eastern Ad Shifts

NEW YORK—Charles F. Simonelli, Universal Pictures company eastern advertising and publicity department manager since May, 1951, has been appointed assistant to the president effective immediately, it was announced by Milton R. Rackmil, president of Universal.

Simonelli entered the motion picture industry in 1942 as an office boy in the eastern advertising and publicity department of Universal Pictures Company and was promoted in successive steps.



SIMONELLI



GERARD



LIVINGSTON



KASS



KAMEY



EVANS

Philip Gerard, eastern publicity manager since 1950, has been appointed eastern advertising and publicity director to succeed Simonelli.

Jeff Livingston, eastern advertising manager since 1951, has been appointed to the newly-created post of executive coordinator of sales and advertising. His initial assignment is exclusively to the marketing of "Spartacus."

Herman Kass, eastern exploitation manager since 1954, has been named executive in charge of national exploitation and will also be responsible for cooperative advertising.

Paul Kamey, assistant to the eastern publicity manager since 1957, has been named eastern publicity manager to succeed Gerard.

Jerome M. Evans has been named to the newly-created executive post of eastern promotion manager.

Code Unit May Toughen Policy On "Offensive" Pix

NEW YORK—At last fortnight's two-day session of the MPAA Production Code Administration Review Board which considered appeals from PCA refusals of Code seals to UA's "Happy Anniversary" and Columbia's "Suddenly, Last Summer" —appeals which were not pressed to conclusion because of producer agreement to make certain changes in the films— promises were made to toughen Code enforcement.

Members of the Review Board, including representatives of exhibition, made it clear that they were not happy over "incidents, words, and situations" encountered in some of Hollywood's recent pictures. They said that these were offensive to motion picture audiences, with the implication that they were factors in the present pro-censorship wave which confronts the industry.

Congress Plans Study Of Films, Advertising

WASHINGTON — When Congress reconvenes next year, the House Post Office subcommittee, headed by Representative Kathryn E. Granahan, Democrat, Pennsylvania, will scan and investigate films and film advertising along with the publishing industry on ground that there is over-emphasis on sex and obscenity.

Public hearings will be held and special attention will be given to the elimination of objectionable advertising in newspapers and magazines sent through the mails.

MPAA vice-president Kenneth Clark confirmed the fact that President Eric Johnston had been invited to appear as a witness before the subcommittee, but said that the type of advertising Mrs. Granahan criticized was in fact completely barred by the Advertising Code. He added that Johnston would be supported by Production Code Administrator Geoffrey Shurlock and by Advertising Code Administrator Gordon White.

Mrs. Granahan in a letter to Johnston is said to have asserted it was apparent to the subcommittee that there was a need for substantial improvement and that it could best be accomplished voluntarily within the industry.

Mayfair Becomes De Mille

NEW YORK — The Mayfair, recently acquired on long-term lease by Walter Reade Theatres, will be renamed the De Mille in honor of the late Cecil B. De Mille, it was announced last fortnight by Walter Reade, Jr.

Dedication ceremonies will take place on Dec. 2, when "Behind The Great Wall" in AromaRama will have its world premiere.

News Strike Hits Hub

BOSTON—The newspaper strike here last fortnight had theatres rushing to take radio and TV time in an effort to keep their programs before the public. Many remember the sharp dropoff in business during the 11-week strike in 1957.

THE BIGGEST BLOCKBUSTER

SOLOMON A

Will Introduce the Matchless Miracles of TODAY'S

Before the New Year, selected engagements of the most colorful Biblical spectacle yet produced will launch throughout the world the biggest newsmaking large-screen projection system yet devised.

* * * * *

For many months the Technicolor Companies have marked "Top Secret" **TODAY'S SUPER TECHNIRAMA 70,** the ultimate marvel in panoramic screen presentation. Now perfection has been reached.

The Technicolor Companies are revealing this "secret weapon" for bigger boxoffice results everywhere not only on **SOLOMON AND SHEBA,** but on all subsequent big screen attractions. No exhibitor can afford to be without the advantages inherent in **TODAY'S SUPER TECHNIRAMA 70.** These advantages which are many, are due chiefly to revolutionizing cameras and lenses.

A large negative – two and a half times the area of conventional film – is obtained by running 35mm negative horizontally through the new Technirama cameras. This results in a clarity and depth of focus never before possible. However, engineers know that, at a point, increased frame size diminishes visibility and image-definition. **TODAY'S SUPER TECHNIRAMA 70** rigidly controls this factor.

Lenses – developed after long research – incorporate an exclusive anamorphic device of glass prisms and mirrors which compresses the wide view sideways before it is photographed on the large negative, thus eliminating all distortions and losses common to other systems.

If attendance is to climb, every presen-

EVER MADE FOR BIG SCREENS!

ND SHEBA

70 SUPER TECHNIRAMA®

tation improvement is vital to theatre profit. Even to so powerful an attraction as **SOLOMON AND SHEBA, TODAY'S SUPER TECHNIRAMA 70** is a potent plus. The sharpness, brilliance, size, shape of picture, color fidelity are surpassingly dramatic.

Previous processes for large, wide angled pictures will, we believe, be made obsolete by the multiple advances that **TODAY'S SUPER TECHNIRAMA 70** provides. We are confident that not only will **SOLOMON AND SHEBA** set worldwide records, but that the transcendent excellence of its presentation in **TODAY'S SUPER TECHNIRAMA 70** will be a forceful incentive to exhibitors everywhere to convert their screens to the system which will most effectively stimulate business for this and all other important film entertainment ahead.

UA Pulls Out All The Stops To Hard-Sell Your Public on "Solomon and Sheba" in TODAY'S SUPER TECHNIRAMA 70

A huge consumer budget has been allocated to promote TODAY'S SUPER TECHNIRAMA 70 in the smash worldwide campaign on SOLOMON AND SHEBA:

SPECIAL TRAILER EXPLOITATION / CONSUMER ADS / LOBBY DISPLAYS
POSTERS — (including 24-sheets) / RADIO SPOTS / TV SPOTS
CAR CARDS / SPECIAL PRESSBOOK SUPPLEMENT

ALL THESE — AND MORE FOR THE NEW "STAR" SYSTEM OF BIG SCREEN PROJECTION!

THRU UA

40th *Anniversary*
1919-1959



The NEW YORK Scene

By Mel Konecoff

TWENTIETH CENTURY-FOX's new comedy team, Tommy Noonan and Pete Marshall, were guests of honor at a press luncheon last week to report on their swing around the country meeting with exhibitors and showing their new film, "The Rookie," in each city. They covered 20 cities in 16 days.

They showed theatremen the picture and listened to suggestions as to where cuts should be made, with the result that they emerged with an improved picture. Slapstick scenes got the most laughs, and the thinking now is to concentrate on that phase of fun-making and bypass heavy emphasis on the story. The clamor, they claimed, is for the old-time, fast-moving entertainment.

The pair will not do any TV appearances except for two guest shots before the release of each film, believing that to over-expose themselves to the public would limit attendance in theatres.

They claimed that the trip was most enlightening and that any producer who can sit at his desk in Hollywood and tell what the public wants to see must be a genius. Said they, "You have to get out and meet the bosses."

"The Rookie," their first picture as a team although they have worked in night clubs, will be shown at New Years Eve performances with general release to follow in January. Fox feels there is need of a good comedy team to fill a void that has been apparent for five years. The film started out with a budget of $350,000 and the reaction was so good that it wound up with no ceiling and costing over a million.

The pair figure to roadshow a rough cut of all their pictures in the future. Plans call for them to make two per year over the next six years, with four millions allocated for their next three films. Their next will be "Up The River," a prison yarn, with release expected in June.

THE METROPOLITAN SCENE: Universal's Phil Gerard sent over a check for a million bucks the other day signed by Jack Harris, producer of "The 4D Man." Somebody had to go and ruin it though by marking "specimen" across it. The gimmick will be used as a promotion stunt when the film is booked . . . Residents of the area who keep pigs will get a chance to attend a special preview of "Li'l Abner" prior to the attraction opening at the Roxy. Wish we could think of a funny line right about here . . . When the New York Subways System revives its "Go See" recommendations for films on Dec. 15, "On The Beach" will be the first to be plugged for five million subway riders . . . Columbia Pictures releases are now on a new green printed letterhead. The color, Columbia hopes, represents the dollar bills being raked in at theatre boxoffices across the nation by current top-grossing films . . . A complete edition of the TV program, "This Is Your Life," was taped on the stage of the Radio City Music Hall in full view of the audience one night last week. It goes out on the airwaves on Dec. 9.

Seadler Heads MPAA Unit

NEW YORK—Si Seadler, eastern advertising manager for MGM, was unanimously elected chairman of the MPAA Advertising and Publicity Directors' Committee to succeed Charles Simonelli, recently appointed assistant to the president of Universal Pictures.

The Committee passed a resolution expressing its appreciation for the many important contributions and the outstanding leadership provided by Simonelli.

A national program to promote the large volume of exceptional pictures currently being prepared for release by all member companies in 1960 was approved for immediate action. The Committee also discussed plans for reactivating the Academy Awards telecast committees that will be responsible for an all-industry wide promotional program encompassing all mass media.

NT&T Dickers For Desilu

BEVERLY HILLS, CAL.—Gerald Cantor, chairman of the board, National Theatres and Television, Inc., issued the following statement last week:

"It is true that there have been discussions between NT and T and Desilu Studios with a view toward NT and T acquiring a majority stock interest. It is also true that we are constantly searching out new opportunities to further increase the value of our corporate assets typified, for example, by NT and T's recent acquisition of National Telefilm Associates, Inc. Discussions with Desilu at this time are in the most preliminary stage and we can make no further comment."

Manson To SW Ad Post

NEW YORK—In a move by Stanley Warner Corp. to step up its advertising and promotional activities, Arthur Manson has been given the newly created post of assistant to advertising and publicity director Harry Goldberg.

Manson has been in charge of advertising and publicity for Stanley Warner-Cinerama operation, which interest they recently sold to Cinerama, Inc.

Before joining Stanley Warner-Cinerama in 1953, Manson was advertising and publicity director for Metro-Goldwyn-Mayer Pictures of Canada, Ltd. Prior to this he served as publicity representative with such companies as United Artists, Stanley Kramer, and Samuel Goldwyn. He started in the film industry as advance agent and company manager on the road showing of "Henry V."

T-L Names Mrs. Catalano

NEW YORK—Clare J. Catalano has been appointed production supervisor of all Trans-Lux film enterprises, according to Richard P. Brandt, company president. In her new post, Mrs. Catalano will assume full editorial responsibilities for the various film properties of Trans-Lux Distributing Corp., Television Corp., and Picture Corp.

A cinema technician of long experience, Mrs. Catalano had spent nine years as director of the story and editing department of I. F. E.; and held the same post for five previous years with Lux Films. In 1952 she served as a prime motivator of the first Italian Film Festival to be held in this country.

Schwartz Announces New Valiant Films

By Mel Konecoff

NEW YORK—The formation of a new distribution company, Valiant Films Corporation, was announced by Fred J. Schwartz president; Arthur Sachson, vice-president and general sales manager; and Herbert Gelbspan, vice-president. The company is an outgrowth of the Hal Roach Distribution Company and will continue to honor contracts and obligations of that company. The forerunner of both Valiant and Roach was Distributors Corporation of America.

Other officials of Valiant are Mitchell Klupt, vice-president and treasurer, and Herbert Schrank, secretary. In addition, Phillip S. Lewis, an independent distributor, and Max H. Galfunt, an attorney, join the company as directors.

A half million dollars has thus far been committed for the acquisition of new product and $250,000 has been invested in Valiant as operating capital. Also figured in the financial picture is the income from current releases, including "Tamango" from which a million and a half domestic gross is anticipated.

Said Schwartz "There's plenty of nice blue sky ahead and we expect to move ahead with rapid strides."

Valiant will retain the entire staff of the home office as well as the branches of the Hal Roach Distribution Corporation and there will be no change in the location of the home office or any of the nine wholly-owned branches.

The announcement climaxed five months of negotiations with the trustees of the Scranton Corporation, of which Hal Roach was a subsidiary. Because Scranton had been put into a position which made it impossible for them to provide the working capital and a regular flow of product that had been anticipated, the distributing company was forced to ask for its release. During the five-month period of negotiations, the company sustained itself on only one major release.

The acquisition of new product was also announced. For December, the release of an unusual shock show, "Terror Is A Man" and "The Scavengers," is planned. "The Sword and The Cross," a lavish CinemaScope and color spectacle of the Roman persecution of early Christians, is being readied for February release. Also to go into production is a multi-dimensional action film, "The Mask," which will give a three-dimensional effect on the screen using only one projector with no additional equipment needed. The 3D effect is built into the negative. Glasses will be required, and these will be less expensive than the variety used several years ago when 3D features were a fad. The holders of the new process patent are Sandy Hover and Frank Taubus, and it will be filmed in Canada for release next summer.

It was felt that Valiant can handle six to eight top pictures, three or four art films, plus six to eight exploitation program pictures per year. There's plenty of product around, they opined, but want to be discerning about their selections.

London V.C. Pledges Aid

LONDON—Considerable pleasure has been expressed in film circles at the Variety Club's decision to pledge $28,000 over two years to the Cinema Trade Benevolent Fund. Sir Philip Warter in accepting the offer promised that the money would be used only for the benefit of orphans and children of less fortunate industries.

"How I would sell...

WALT DISNEY'S FAMILY Entertainment

THIRD MAN ON THE MOUNTAIN"

An Exclusive **SHOWMANALYSIS** *Prepared by—*

BLANCHE LIVINGSTON, in charge of publicity for RKO Theatres out-of-town houses

ABOUT THE AUTHOR • Blanche Livingston, one of the few persons actually born and raised in New York City, went to Columbia University and from there joined a motion picture trade paper. Next move in the industry was to the Fox circuit handling publicity at the Fox Brooklyn Theatre. From there, she joined RKO Theatres' publicity department, where she is now in charge of publicity for the out-of-town theatres. She has been an officer of the Association of Motion Picture Advertisers for many years and at present is a member of the board. Blanche is married to Albert H. Levi.



Blanche Livingston

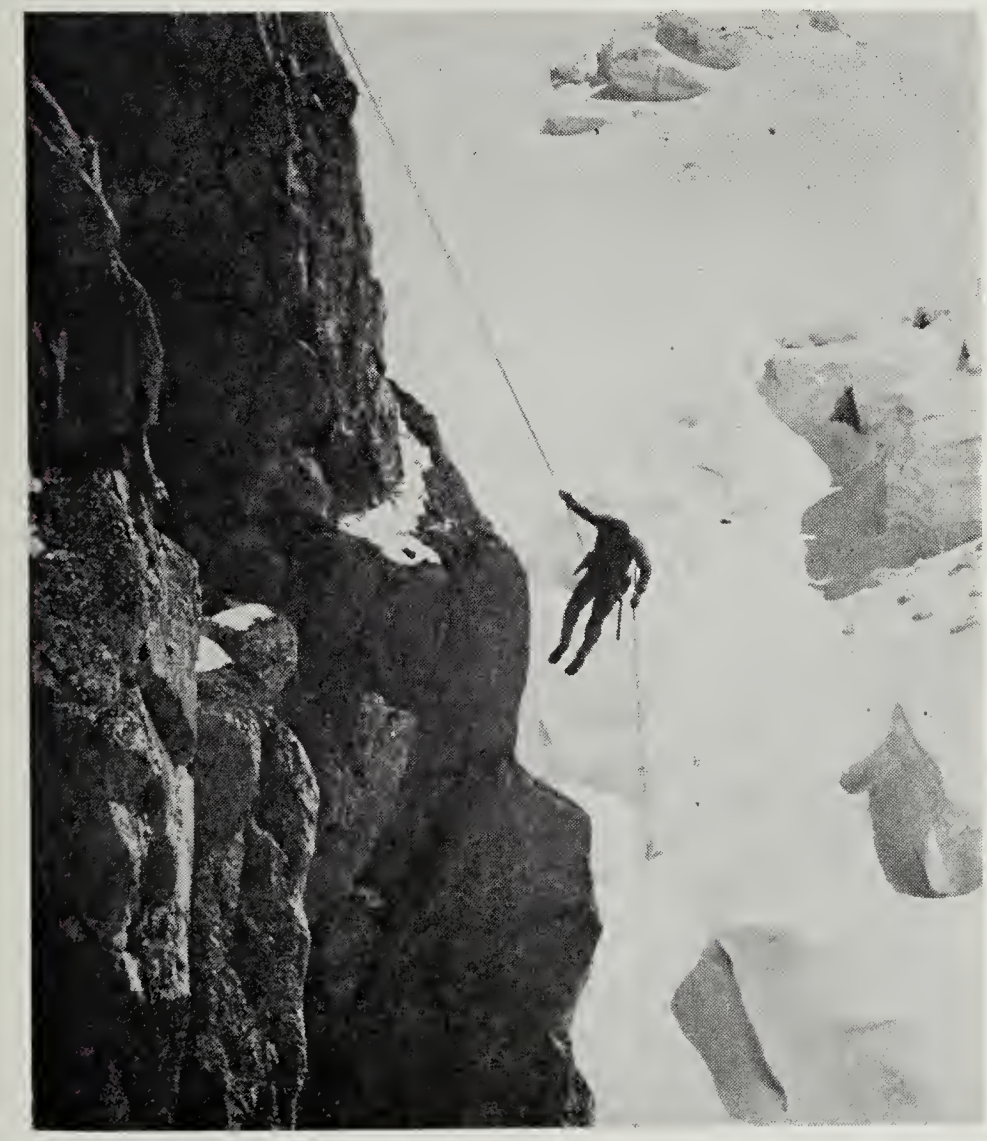
In RKO Theatres, as everywhere I am sure, the name of Disney means movie magic. One reason is that the Disney name stands for perfection, with a superb product to back up the name. A second reason is that the Disney organization solidly gets behind a picture, all the way from its exposure on the TV shows to the accessories in the exchanges.

I feel that "THIRD MAN ON THE MOUNTAIN" is a Disney picture that's well rounded entertainment for all ages. It has a delightful romance to appeal to the women and young people; it has suspense for the men; it has excitement for the teen-agers; it has clean and wholesome thrills for the youngsters; and, of course, has all the Disney touches for the entire family enjoyment.

In playing Walt Disney's "THIRD MAN ON THE MOUNTAIN," our RKO managers will put forth every effort to cover all promotion angles on the picture. In addition to suggestions contained in the press book, here are some of my ideas which will be carried out in our theatres so that every aspect of selling is covered—the adults as well as the younger element.

Let's run down the items one by one. . . .

The adventure elements in the family thriller will be accented via lobby displays featuring the above scene of a man dangling precariously. A blowup, combined with an actual rope and pulley provides an action-packed display.



For our ad campaign we will use the supplementary ads mixed with some from the press book. Our usual opening is on a Wednesday, so we start our campaign the Sunday before, and follow up with a display ad on the Friday and Sunday after opening, for another crack at weekend family business.

The special one-hour production entitled "Perilous Assignment" which took place on Friday, Nov. 6 on the "Walt Disney Presents" show, was an exciting introduction to all the entertainment elements in "THIRD MAN ON THE MOUNTAIN." This impact on 40,000,000 viewers surely hit many of our patrons and prospective patrons and should be a big aid for our engagement.

The free teaser trailer furnished by Buena Vista will definitely be used at least two weeks in advance of playdate; and where we have two or more theatres in any situation, the teaser will act as a cross-plug with proper credit frame.

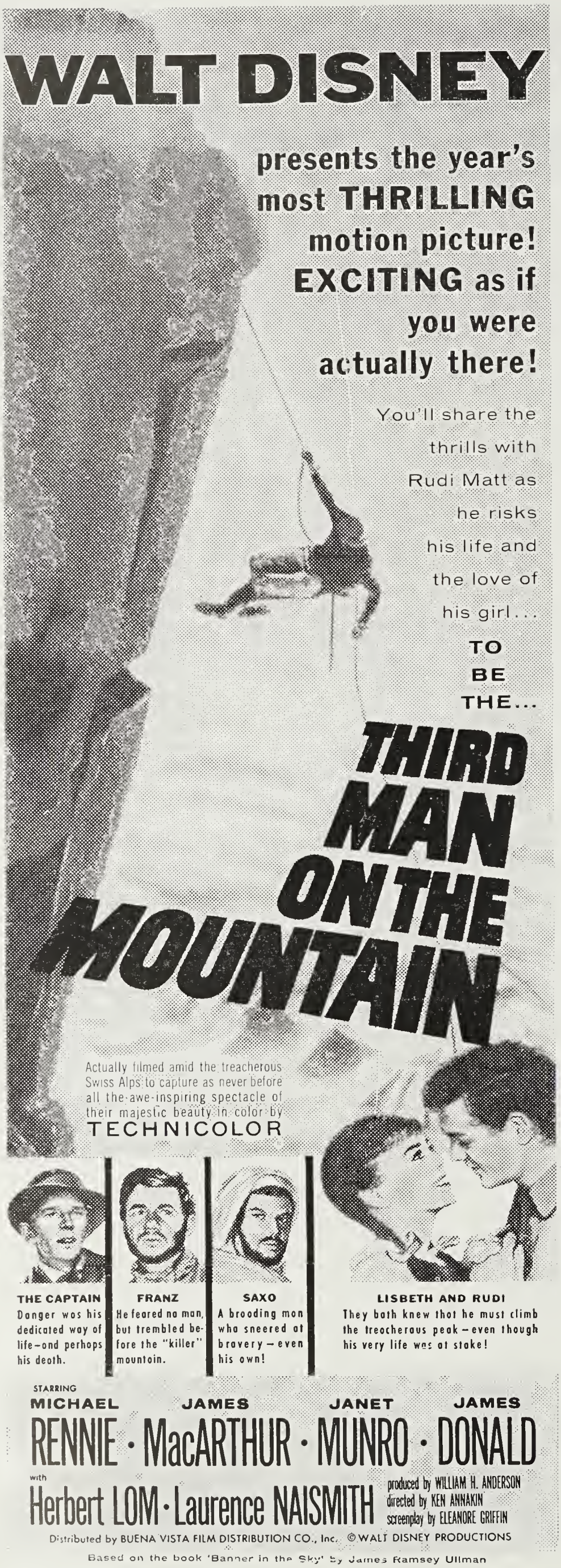
For the music selling angle, there is the Disneyland, Vista and other popular-labeled single records on "Climb the Mountain"—the musical theme from "THIRD MAN ON THE MOUNTAIN." There is also a Disneyland stereo single. These records will be distributed to disc jockeys for plugging. We will also print up streamers as:

YES! WE HAVE "CLIMB THE MOUNTAIN"
RECORDS ON SALE HERE

Be sure to see Walt Disney's "THIRD MAN ON THE MOUNTAIN" at RKO ..... on .....

These will be placed on windows of music shops, markets, etc. Counters in the store will also be covered with tie-in stills and cards.

We shall take advantage of the two editions for book tie-ups. The hard-cover book, titled "Banner in the Sky" and published by J. P. Lippincott Co. is being given a new jacket, and the company is launching a promotional tie-in campaign with



the picture. Then there's the Pocket Book paperback edition which features eight pages of pictures from the film. All types of stores carrying the paperbacks will be tied-in, also the newsstands and supermarkets. Where we can we will banner the news trucks.

We have been very lucky in many situations where there is a comic strip involved with the releasing of a picture, as there is on "THIRD MAN ON THE MOUNTAIN" by King Features. We will go to the paper carrying the strip and have them add a line with tie-in copy for the theatre.

This picture should be pointed up more to the teen-agers than the small kiddies. The Seventeen Magazine has selected it for School Discussion. The Pocket Book was also selected by the Teen-Age Book Club. Therefore, with a clear conscience, we can go to schools and ask the English teachers to put this book on their reading lists for class discussion. Another way we will get into the high schools will be to offer a bond prize, or promoted merchandise, for the best review on this picture. In this way, students must see the picture, and we will get the teacher's cooperation by making him or her the judge.

We have been most successful with a Coloring Contest with every Disney picture. There is none supplied on this one, so we have made our own as illustrated here, and will plant this in a newspaper or shopping news—or even print on a throwaway.

A second contest that we know we can plant will be a MAZE TO REACH THE MOUNTAIN PEAK. We have conceived a maze for this picture as also illustrated here, and will offer passes as prizes. From the art we make a cut and mats which we supply to the RKO dates.

To get time on radio, outside of any bought spots, we will run a contest. Where possible, in connection with a d.j., we will run a Swiss Yodeling Contest open to teen-agers. Another contest for radio or newspapers that will be used is for the longest list of titles which contain a numeral, as *"THIRD* MAN ON THE MOUNTAIN."

To add some atmosphere, our cashier and staff will wear the mountain climbers' hat.

For lobby interest and a contest we will secure mountain-climbing equipment from a store and display it in the lobby. The contest will be to give patrons blanks to fill in their estimate of the number of feet contained in the twirled piece of rope which is seen there.

To animate a lobby piece, we will take an ad like #206 or a production still where climber is dangling from rope —have blowup made and cut out—and put actual rope and figure on pulley and have motor in back pull up and down. This will be used in advance and then transferred to a store window.

For those managers who can plant a Story-In-Pictures in their newspaper, we will secure proper set of stills and captions for them to use.

For merchandising tie-ups which will have adult appeal seasonal playing time is good, and we will go after windows of department stores and shops specializing in ski suits and winter outfits. We will furnish stills and posters to tie-in with theatre and playdate. Another outlet for us will be jewelry stores who handle Swiss watches. For co-op ads and windows, the tie-in copy used will be:

FOR PERFECT TIME, WEAR A ..... SWISS WATCH
FOR A PERFECT TIME, SEE
WALT DISNEY'S "THIRD MAN ON THE MOUNTAIN"
etc.

Another adult angle is to work with the Travel Agencies on SEE SWITZERLAND, IN PERSON—AND IN THE

The author also favors pressbook ads which feature the breathtaking mountain-climbing scenes as well as those featuring the appeal to youth.





Ads will combine family appeal via the romantic doings of the two young leads and the suspense generated by the locale. A coloring contest and maze contest, below, prepared by RKO Theatres, provide newspaper tie-ins.

PICTURE which was actually filmed in the Alps. Stills and Swiss posters can be worked into a great display, and there are many European travelers today that love to revisit the Switzerland they toured.

Where there are any Swiss organizations in town, our manager will contact them and try to sell groups of theatre parties. For opening night, we will try to have some members come in costume and be interviewed after seeing the picture which will be taped and used on radio.

We will utilize a sure-fire gimmick to get to the teen-agers —printing of a soda strip to be given to ice-cream parlors with tie-in copy:

TRY OUR MOUNTAIN-HIGH SODA
(and follow with picture copy)

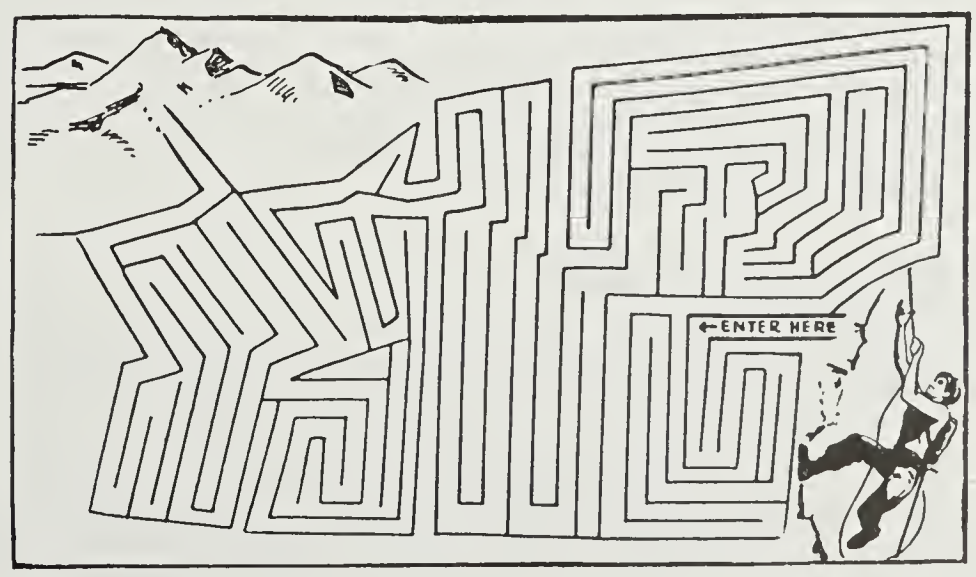
Where playdate falls anywhere near Dec. 8 which is James MacArthur's 22nd birthday, we will hold birthday parties in our theatres. Anyone named MacArthur presenting credentials will be admitted free that day. We will promote a big birthday cake in the lobby and every 22-year-old will get a slice. Another gimmick will be to have a giant birthday card to James MacArthur for patrons to sign. A picture of this being brought to the post office to mail to the star is good for a newspaper break.

We will send out a story inviting any mountain climber to come to the theatre to see the picture and ask him to compare his exploits with those in "THIRD MAN ON THE MOUNTAIN." This will be used on radio and for feature story.

To use as an advance lobby display, we are going to have a board in the lobby headed by: WE LIKE EVERYTHING WALT DISNEY MAKES, and have young and old patrons sign it, adding the information that this will be mailed to Walt Disney in Hollywood.

After all is said and done, I must add that I have seen "THIRD MAN ON THE MOUNTAIN" and was completely fascinated by it. I'm sure with the above campaign, our RKO theatre managers will have this picture completely pre-sold, so that a million other people can also enjoy it.





Industry Mourning O'Donnell's Death



DALLAS—Robert J. "Bob" O'Donnell, 68, vice-president and general manager, Interstate Theatres, died last week in a local hospital where he was believed to be recovering from major surgery.

He served as board chairman of the Will Rogers Memorial Hospital and Research Laboratories, Saranac Lake, N. Y., and was International Ringmaster of Variety Clubs International. He had served as International Chief Barker for several terms.

He was on the executive committees of three major national industry organizations, COMPO, TOA, and ACE. He was also chairman of Texas COMPO.

O'Donnell was closely identified with the Motion Picture Pioneers and its Foundation, on both of which he was a director.

In addition to taking an active part in all industry charity and civic causes, O'Donnell was an effective industry leader during World War II.

He is survived by his wife, a brother, and two sisters.

His passing was mourned by the entire industry.

New Albany House Started

ALBANY—"The motion picture business is a new business," requiring changes in thinking about theatre locations and operations such as the Hellman organization has made in the 1072-seat house now under construction next to its Thruway Motel. Thus declared Neil Hellman as the cornerstone was laid for a "suburban" house—first of the kind in eastern New York—costing a half million dollars.

Dedicated in memory of Hellman's father, the late Harry Hellman, who opened Fairyland, a local nickleodeon, in 1908, the theatre's premiere is scheduled for Easter 1960.

The theatre, to be named in a contest conducted via a tieup with an Albany paper, will be a luxurious one-floor affair, designed by Sidney Schenker, Paterson, N. J.

AB-PT Sets Dividend

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board of directors declared the fourth quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the corporation, payable Dec. 15 to holders of record on Nov. 20.

Long Delay Predicted In S.C. Blue Law Case

SPARTANBURG, S. C.—In a split and rather unexpected decision, the South Carolina Supreme Court dissolved a temporary restraining order which allowed film theatres owners to operate on Sunday without fear of prosecution, and decided to let the controversial "blue law" case come up through regular court channels.

Both Attorney General Dan McLeod and attorneys representing exhibitor interest, seeking to avoid what is almost certain to be a long delay in adjudication of the case if it goes through prolonged lower court channels, asked the Supreme Court to take original jurisdication in the matter.

A special three judge federal court had previously agreed not to hear the case until it was settled in the State Supreme Court. Since the court will not take original jurisdiction, attorneys here were quoted as saying it will be "months" before the so-called "blue law" case is decided.

United Industry Must Fight Censors—Lippert

HOLLYWOOD — Producer and circuit owner Robert Lippert stated last fortnight that the industry should unite to fight the threat of censorship.

"Producers, distributors, and exhibitors must fight this menace with everything they've got, or the politicians and pressure groups will be running the entire entertainment world," he said.

"The industry does not want to produce and exhibit pornography, grisly violence, or vulgarity. In the first place, it is just plain bad taste and judgment and, in the second place, it is bad business. And yet certain publications and pressure groups lay at the door of the entertainment industry the full responsibility for juvenile delinquency and everything demoralizing from mayhem to murder and rape, with possibly a few kidnappings thrown in," Lippert said.

"It will not be an easy fight, but it must be won if we are to preserve the industry and the public the right of expression guaranteed us in Article One of the Bill of Rights," he concluded.

U-I Leaves AMPPA

NEW YORK — Universal Pictures Company's decision to serve notice of resignation from the Association of Motion Picture Producers Association effective in six months was prompted by the fact that the company no longer owns nor operates its own studio in California. Consequently, various services performed by the AMPPA for its members are no longer required by Universal.

Although Universal has withdrawn from the AMPPA, it will continue to be an active member of the Motion Picture Association of America, Inc., and will participate and support, as it has over the years, the Production Code, the Advertising Code, the Title Registration Bureau, and other industry matters conducted through the Motion Picture Association.

Reimer Joins 20th-Fox

NEW YORK—Former trade paper man Jay Reimer joined the home office publicity department of 20th-Fox as a staff writer, it was announced by Edward E. Sullivan, publicity director.

ANTI-TRUST

(*Continued from page* 10)

company had 45 pictures either currently in release, or completed and scheduled for release.

Samuel Z. Arkoff, vice-president of American Internation, told TOA delegates that "picture making is a matter of chemistry, not dollars."

United Artists Vice-President William J. Heineman told conventioneers that his company will distribute no less than 36 to 42 features during 1960.

Buddy Adler, 20th Fox production head, assured exhibitors that the production companies were aware of their problems. However, he asked the audience if they were aware of the picture-makers' problems.

He lamented the fact that new faces and new script material were hard to come by, and asserted that all major studios are equally trying to solve this problem. He said that top stars will be used when available, but new players must come into the game.

Youngstein Raps MPAA, "Guilt-Ridden" Industry

Renewing his attack on the MPAA, United Artists vice-president Max Youngstein said, "the leadership doesn't know what the business is all about. Until such a time as there is an organization in the business which really encompasses what producers and distributors are thinking, there is no motion picture industry, but just a group of ineffectual men," he continued.

Noting that many theatremen own television stations, Youngstein denounced what he termed "the high-pitched hypocritical cry" raised by exhibition against the sale of old pictures to television by many film companies.

In other charges, Youngstein claimed that the consent decree was harmful to the industry, and that the sale of films to TV had served as an impetus by creating available funds for production of future films.

"I am sick and tired of hearing of orderly distribution," Youngstein concluded. "We are probably the most guilt-ridden people of any industry in the country."

PENNA. EXHIBS SUE

(*Continued from page* 10)

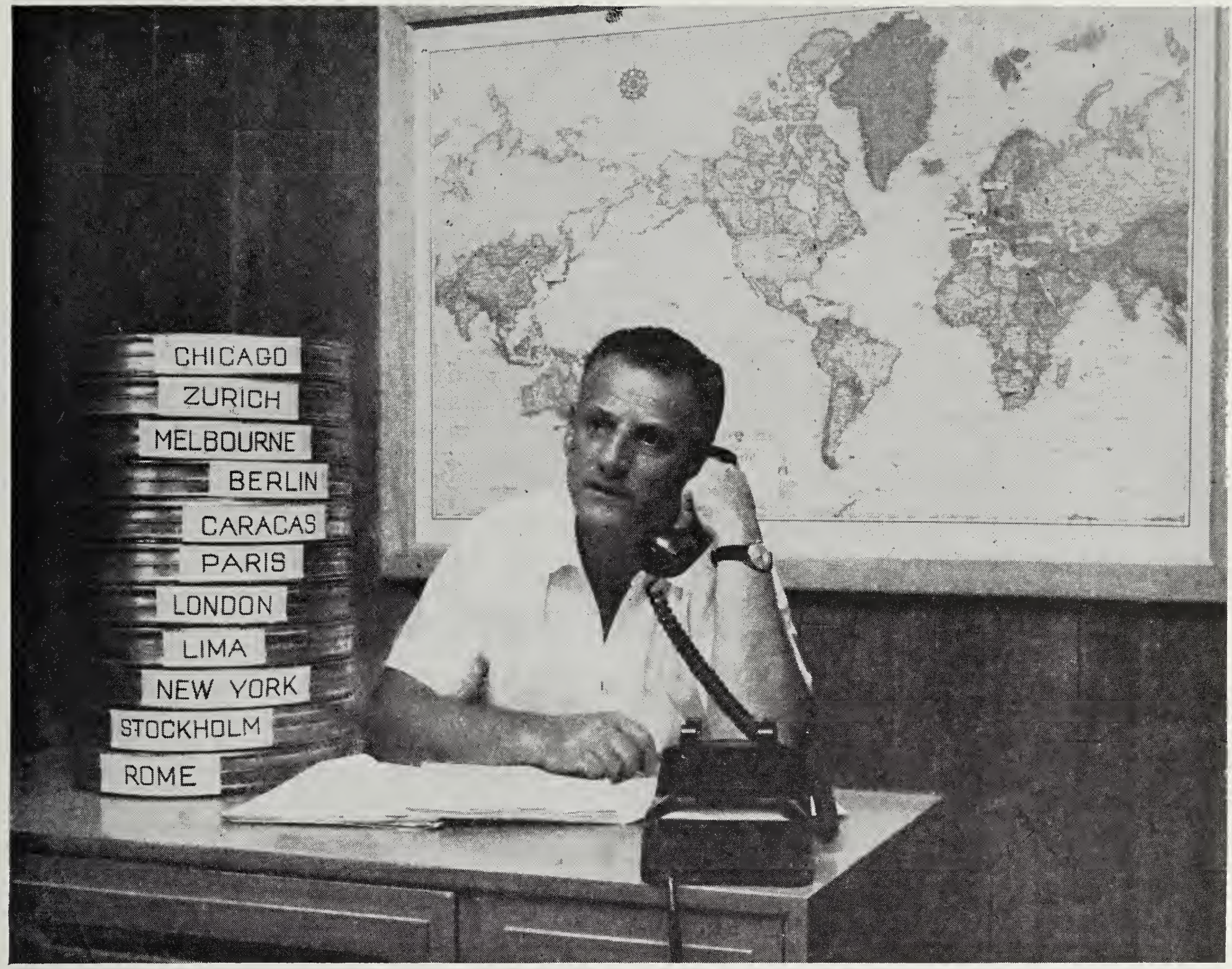
an "arbitrary and discriminatory" system of classification.

"It applies only to the motion picture industry," the suit cites, "and not to any other medium of communication, including newspapers, books, periodicals, radio, television, or the live theatre.

"It grants arbitrary exemptions of exhibitions by fraternal and other organizations, without being subject to the same restrictions."

Substantial financial investments of several thousand dollars for individual pictures and promotion can be "completely destroyed" by direction of the board to withdraw such films after their opening "without any safeguards of a judicial hearing, no provision for prompt judicial relief, and on the basis of the vague, discriminatory and unconstitutional criteria set forth in the Act. Such direction will frequently leave the exhibitors with no other film available for immediate license to replace the one withdrawn, and will result in the forced closing of the theatre for a considerable period, a disastrous result for any exhibitor."

Attorney Kohn stated that he believes there will be no effort to enforce the new censor act until the case has been finally decided by the Supreme Court.



"The importance of trailers is universal and knows no geographic boundaries. All over the world, trailers are our most effective showmanship medium."

Stanley Kramer
Producer of "On The Beach"

Stanley Kramer, producer of "On The Beach," starring Gregory Peck, Ava Gardner, Fred Astaire and Anthony Perkins, readies coming attraction trailers of the forthcoming United Artists release for shipment to 18 key cities of the world on six continents to herald the simultaneous world premiere on December 17th.



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

ALBANY

The new 1960 crew of Variety Club of Albany, Tent 9, are Jacob M. Olshansky, chief barker; Elias Schlenger, first assistant; Brandon G. Donohue, second assistant; Marvin Gottlieb, dough guy; and Dario Tozzi, property master. . . . The SW Ritz and The Times Union held a first night Clubwomen's benefit on Nov. 10 for "The Big Fisherman," opening on a hard ticket policy. . . . The Windham, Windham; and the Orpheum, Tannersville, operated by George Thornton, went on Friday-Saturday schedules. . . . Warners held an open house at its new offices in RTA Building with division manager Ralph Iannuzzi and branch manager Herbert L. Gaines as hosts.

ATLANTA

Mr. and Mrs. Ted Jones, he's owner of the State, Bessemer, Ala., are the parents of a baby girl. . . . H. J. Cleveland, Sr., Skyline Drive-In, Tuscaloosa, Ala., has entered a hospital there. . . . Sid Whiteman, Universal Alabama sales representative, is recovering from an illness at Crawford Hospital. . . . Joan Crane, UA biller, is back at her desk following an illness at a local hospital. . . . Mrs. J. Peters, who operates the Blakely, Blakely, Ga., was in an automobile accident. . . . Jack Frost, Alabama salesman for UA, who was stricken three years ago with a heart attack, wes on Film Row for the first time, getting somewhat better. . . . Harry Gravitt is the new owner of Lawrenceville Drive-In, Lawrenceville, Ga. Former owner was Mrs. Nellie F. Camp. . . . The Crescent, Dalton, Ga., which the new owners had just begun to remodel, was destroyed by a $100,000 fire. The house will be rebuilt. . . . The Grand, Sylvania, Ga., is now open on Saturdays only. . . . G Roaden has closed the Elza Drive-In, Oak Ridge, Tenn., for the winter. . . . Mrs. Lucille Patterson has closed her Lucille, Patterson, Ga. . . . Cy Dillion, former local branch manager, Republic, in Charlotte, has joined National Screen Service there as sales representative. . . . Consolidated Theatres, Charlotte, held its annual outing for all managers and Charlotte exchange managers

BOSTON

With all litigation cleared on the proposed drive-in for Braintree, Mass., Arthur K. Howard, president of Braintree Drive-In, Inc., will start construction early this spring on a 2,000-car open airer to be ready for an early summer opening. Plans for the theatre were held up by an abutter who protested the building of the theatre, taking the case to the Norfolk County Court. The master sitting on the case found in favor of the theatre, thus removing the last stumbling block toward the erection of the theatre. . . . Hal O'Day, district manager of Redstone Drive-In Theatres, conducted a managers' meeting and luncheon for the circuit's Massachusetts managers. Attending were Sam Feldman, Larry Nason, Nat Levin, and Al Arzigian. Theatre maintenance, personnel supervision, concessions, and operating expenses were discussed, as well as the important topic of the proper handling and care of in-car heaters. . . . Lloyd Patriquin has been named manager, Strand, Woburn, recently taken over by the Ray Feeley Circuit. . . . Amalia Gori, formerly with D. C. Heath Publishers, is the new secretary to Bill Kumins at Warners, replacing Peggy Keating Bonvouloir, who has resigned to await the stork. . . . Henry Testa, chief projectionist, Exeter Street, for the past 20 years, has decided to move his family to the west coast where he will enter the TV engineering field in the Los Angeles area. He is a brother of Joe Testa, installation manager of Massachusetts Theatre Equipment Company.

BUFFALO

The Council of Motion Picture Organizations has sent a citation to members of the Buffalo exchange area COMPO publicity committee praising the members for "their perfect score on the publication of the COMPO stories thus far distributed." The committee is made up of William Dipson, Dipson Theatres, Batavia, N. Y.; Arthur Krolick, Buffalo Paramount Corporation; Frank H. Lindcamp, RKO Palace, Rochester; George H. Mackenna, Basil's Lafayette; Edward F. Meade, Shea Theatres; Lester Pollock, Loew's, Rochester; Sol Sorkin, RKO Keith's, Syracuse; Charles B. Taylor, Buffalo Paramount Corp.; and Gerald Westergren, Basil Threatres. . . . The Lake Shore Drive-In, Athol Springs, and the Niagara Drive-In have been closed for the season. William Brett is general manager of both out-doorers. . . . Seymour Morris, director of advertising and publicity for the Schine Circuit, has been in Buffalo supervising the advance campaign for Todd-AO presentation of "Porgy and Bess," which he claims will be the biggest pre-presentation tub-thumping ever staged in this neck of the woods. The premiere western New York presentation was on Nov. 11 at advanced prices. Morris an-

Film Exchange and Dealer Listing for the BUFFALO FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 505 Pearl St.—CLeveland 2145
Br. Mgr.: Lewis J. Lieser. Office Mgr.: Audrey Wagner. Booker: Froncis McDonough. Emerg. Phone: Lieser, Victorio 0986.

BUENA VISTA (Disney), 504 Crosby Bldg., 170 Franklin St.—MOhawk 6283, 0595
Br. Mgr.: John G. Chinell. Office Mgr., Booker, and Cashier: Shirley Boehre. Emerg. Phone: ATwoter 3884.

COLUMBIA, 505 Pearl St.—WAshington 8995
Br. Mgr.: Ben Felcher. Office Mgr.: Borbora Quinlivon. Sales: Irving Dreeben. Head Booker: William Abroms. Emerg. Phone: Felcher, LIncoln 6393.

METRO-GOLDWYN-MAYER, 294 Franklin St.—WAshington 1224
Br. Mgr.: Jock B. Mundstuk. Office Mgr.: Morion Ryon. Soles: Al Golden. Bookers: Betty Koye, Virginio Collohan. Coshier: Thereso Ryon. Field Exp.: Ed Gollner. Emerg. Phone: Mundstuk, RIverside 8260.

PARAMOUNT, 464 Franklin St.—GArfield 1707
Br. Mgr.: Michoel A. Jusko. Office Mgr.: Froncis Lynch. Sales: John Serfustino, Frank E. Soviola. Booker: Kenneth Reuter. Asst. Booker: Fred Kloepfer. Coshier: Norma M sier. Emerg. Phone: Lynch, ATwoter 6750.

20TH CENTURY-FOX, 290 Franklin St.—CLeveland 0784
Br. Mgr.: Charles B. Kasco. Soles: W. C. Rowell. Bookers: Edword L. Jouch, Williom Hebert. Cashier: Josephine Genco. Field Exp.: Ralph Buring. Emerg. Phone: Kosco, LIncoln 4931.

UNITED ARTISTS, 505 Pearl St.—WAshington 1500
Br. Mgr.: Bert E. Topal. Office Mgr.: Froncis Moxwell. Soles: Howord McPherson, Leon Weston. Booker: Jerry Yogerst. Coshier: Ethel Tyler. Emerg. Phone: Moxwell, AMherst 4241.

UNIVERSAL-INTERNATIONAL, 301 Franklin St.—MAdison 2016
Br. Mgr.: Isadore Ehrichmon. Office Mgr. ond Booker: Jock Kelley. Soles: Jerry Spandou. Emerg. Phone: Kelley, DElowore 7379.

WALDMAN FILMS, 505 Pearl St.—MAdison 3857
Office Mgr.: Minna G. Zochem. Sales: Rudy Boch. Emerg. Phone: Zochem, EXport 1748. *(Owner: George J. Waldman)*

WARNER BROS., 470 Franklin St.—LIncoln 2700
Br. Mgr.: Not Morcus. Office Mgr.: Ruth Roppepart. Soles: Joe Koitz. Booker: Bert Kemp. Coshier: Mary Gutawski. Emerg. Phone: Marcus, LIncoln 0707.

• *Supply Dealers*

BISON WASTE & WIPER, 339 Military Rd.—VIctoria 6600
DANIEL GILL, 646 Main St.—CLeveland 3909
HUNTER & BELL, 858 Main St.—ELmwood 2210
NATIONAL THEATRE SUPPLY, 500 Pearl St.—WAshington 1736 Emerg. Phone: BEdford 4576

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 505 Pearl St.—MAdison 7586
Shipping: Jomes Lavoroto.

SYRACUSE THEATRICAL ADV. SERVICE, 237 South Ave., Syracuse—GR 6-4608
Br. Mgr.: George E. Read. Office Mgr.: C. Reod. Emerg. Phone: HO 9-0864.

• *Signs, Advertising and Printing*

KELLER BROS. & MILLER, 401 Franklin St.—Washington 2374
NATIONAL SCREEN SERVICE, 505 Pearl St.—MAdison 7586
H. WM. POLLACK POSTER PRINT, 869 Main St.—GRant 8204
SYRACUSE THEATRICAL ADV. SERVICE, 237 South Ave., Syracuse—GR 6-4608
THEATRE SIGN CO., 431 Pearl St.—MO 4472

• *Film Delivery Services*

BUFFALO FILM DEPOT, 1635 Elmwood Ave., RIverside 9683
Mgr.: Tony Mercurio.

OLIN FILM DELIVERY, 141 Nassau Ave., Kenmore, N. Y.—RIverside 4398
JOHN J. PAULY FILM SERVICE, 556 Auburn Ave.—SUmmer 2142
PHELPS FILM SERVICE (Kenneth G. Keipper), 1614 Sweet Home Rd.—PLaza 9329
SMITH & HOWELL FILM SERVICE, 971 South Park Ave.—Woodlawn 3866
SOUTHWESTERN FILM SERVICE (Contact Olin Film)—RIverside 4398

• *Service Companies*

ALTEC SERVICE CO., Market Arcade—WAshington 7432
RCA SERVICE CO., 600 Grover Cleveland Hwy.—PArkside 7763

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!
Minneapolis Territory
Issue of November 25
Cleveland Territory
Issue of December 2

Save them!

nounces that about $30,000 is being spent in redecorating and modernizing the Granada. The entire inside wall construction is being changed and the Todd-AO equipment is being fitted with the last minute improvements. In connection with the big change in the de luxe Schine community operation, Lou Levitch, who has been manager at the Granada for a long time, has been promoted to managing director, and a house manager soon will be engaged. Leo Zabelin, Schine publicity man, is handling the local compaign under the supervision of Morris, and Mrs. Helen McNabb is in charge of group sales, working out of a special office in the Granada building. The Granada now has been added to the territory covered by Harry Unterfort, central N. Y. zone manager for Schine. . . . William C. Marcus, a member of the editorial staff of the Buffalo Courier-Express, and son of Nat Marcus, manager of the Buffalo branch of Warner Bros. Pictures, was married to Audrey L. Taksen of Rochester. . . . Melvin Schwartz, formerly a salesman at the Buffalo office of National Screen Service, covering the Buffalo exchange territory, is back in the same post.

CHARLOTTE

R. L. (Gramps) Upchurch, who has been in the motion picture theatre business since he was 10 or 12, observed his 70th birthday without fanfare, working as usual as a projectionist at the Center, Greensboro, N. C. He works a seven-day week as a projectionist and has no thoughts of retiring. He started out in the business as an usher at the old Crystal at Greensboro, and has worked since as an usher, cashier, and projectionist at several Greensboro houses, including the old Bijou and the Piedmont.

CHICAGO

Irving Tombeck joined the staff of Norman Pyle, MGM publicity chief. . . . Irwin Joseph and Dave Friedman are adding space for 400 additional cars at the Hilltop Drive-In bringing the total to 1,020. . . . Lorraine Moulton was appointed manager Knox, Knox, Ind. . . . The Chicago Better Films Council held their first meeting of the season. . . . John J. Allin, who recently relinquished the presidency of the Allin Film and Express Service, celebrated his 85th birthday. . . . Richard F. Walsh, head, IATSE projectionists' union, was asked by a local projectionist of 40 years service, to take charge of the local union, which was recently exposed in a series of articles appearing in the Chicago Daily Tribune. . . . A $500,000 remodeling is going on at the Michael Todd in readiness for the showing of "Ben-Hur". . . . The Lee-Dix Corporation acquired the Dixon and Lee theatres, Dixon, Ill. . . . Adolph Linick, one of the founders of the pioneer Jones, Linick and Schaefer chain, celebrated his 90th birthday while in Hollywood. . . . Excelsior Pictures Corporation plans to file suit against the city for the censor board's refusal to issue a permit for the showing of "Garden Of Eden".

CINCINNATI

Don Wirtz, house manager at downtown Capitol during the past four years, has been promoted to general manager, succeeding William Rush, who has been transferred to San Francisco as general manager, Orpheum, for Cinerama, Inc. Wirtz has had a varied career in his 19 years in the motion picture industry here, starting as an usher at the former suburban Clovernook, holding various positions in a number of area houses before becoming Capitol house manager. . . . William Garner, Buena Vista booker, a former actor in a number of Broadway productions, has opened a dramatic school in the Hotel Metropole, conducting evening and weekend classes. . . . Mike Todd Jr.'s "Scent of Mystery" is scheduled to follow Columbia's "Porgy and Bess' at the Valley. . . . The need for more film comedy was stressed by exhibitors and local newspaper film critics at a luncheon in the Hotel Netherland Hilton. Film guests were Tommy Noonan and Pete Marshall, stars of the 20th-Fox upcoming film "The Rookie." . . . Coming events in the schedule of the Ladies Auxiliary, Tent Three, Variety Club, includes election of 1960 officers; a benefit party for the club's chief project at Goodwill Industries; and the New Year's Eve party in the club's rooms in Hotel Metropole on Dec. 31. . . . Fannie Voss, head inspectress at Paramount and with the company for 43 years, has retired. Laura McDermitt succeeds Mrs. Voss as head inspectress, and Elas Castator is a new inspectress for Paramount.

CLEVELAND

The Independent Theatre Owners of Ohio will move its annual meeting up from January to December this year because Henry Greenberger, president, has set Dec. 26 as the date of his exodus to Florida. . . . Three members of the local Warners exchange were flu casualties. They were Eddie Catlin, salesman; Yaro Miller, office manager; and Bill Twig, branch manager. . . . In Toledo, the Sepia City Association held a memorial dinner in honor of the late Jack O'Connell, owner of the Loop, at which they presented an appreciation plaque to Mrs. O'Connell in his memory for the help and cooperation he gave the local organization during many years. The Sepia Association is an organization consisting of all of the Negro mayors of the United States. . . . Irwin Shenker, Berlo Vending Co., is the new chief barker of the Variety Club, elected to succeed Jim Levitt. Other officers named to serve during the coming year are first assistant, Will Dougherty, WJW-TV; second assistant, Harry Buxbaum, Universal branch manager; secretary, Stuart Wintner, Memphis Amusement Co.; and treasurer, Sanford Leavitt, Washington Circuit. . . . Leon Enken, president, Robins Amusement Company, Warren, O., regretfully states that the Robins, Niles, O., has reduced its playing schedule to weekends. Much of the drop in business is allegedly due to the steel strike, which has seriously affected all types of business in the Youngstown-Warren-Niles area. . . . Harbor, Ashtabula Harbor, reopened under the management of the owner, Mrs. Firsch.

DALLAS

The Esquire, operated by the Interstate Theatre Circuit, will close in late December to get ready for the engagement of "Porgy and Bess," which is scheduled to open on Dec. 30. Only four or five days will be required to get the Esquire ready for the wide screen process. . . . Marie McDonald, film star, was here on a tour of the state to introduce a new line of air conditioning units. . . . Dallas Thanksgiving visitors will be Dorothy Malone and Martha Hyer, vacationing from the film front. . . . Joe Jones has been named manager, Preston Royal, which is currently under construction in the Preston Royal Shopping Center. B. R. and Gordon McLendon are owners of the new theatre, expected to be ready for opening late this month. Jones was formerly manager, Grove, Honey Grove, Tex. . . . Two officials of United Artists came to Dallas to help Trans-Texas Theatres get started on the promotional activities leading up to the opening of UA's "Solomon and Sheba" at the Melba on Christmas Day.

DES MOINES

William C. Sears, former manager, RKO-Orpheum, Davenport, Ia., has retired after more than 50 years in show business. For the past 12 years he has been manager, Minnesota Entertainment Enterprises, which operates five outdoor theatres in the Twin Cities area. He will move to Florida. . . . Robert Casteel has reopened the Orpheum, North English, Ia. The house has been closed since the death of Vance Smith last spring.

DETROIT

It will be recalled that we recently quoted 20th Century-Fox general sales manager Alex Harrison on the occasion of his appearance as guest speaker at the recent Michigan Allied convention as saying, "TV is turning them back to the movies." Here, at least, there is evidence that a preponderant majority of those who are articulate uphold him. This sampling of public opinion comes from the Andy Wilson "TViews" column in the "Detroit Times," periodically given over to readers' opinions. Thirty-five readers' views were published in his last column of this type. Sixteen top shows were lambasted in such terms as "always rotten," "all old tripe," and "disgusting trash." Three were approved with such reservations as "good, but he always inherits a rotten cast." Three letter-writers found shows for which they expressed unreserved approval. Percentage-wise, Harrison certainly seems to have Detroit support. . . . The newly-elected 1960 Crew of Tent 5, Variety Club of Detroit, elected chief barker, William M. Wetsman, serving an unprecedented third term; first assistant chief barker, Woodrow R. Praught; second assistant chief barker, Alden Smith. Re-elected, are Fred P. Sweet, dough guy, and William Clark, property master. . . . Walter Collins, city salesman for Warner Bros., has retired. Collins has been with the concern for 36 years. New city salesman is former state salesman Chet Blakely, whose replacement has not yet been named.

HOUSTON

Veterans of the Mexican border expedition of 1916 and all Medal of Honor men have been invited by Raymond Hay, manager, Metropolitan, to a special screening of the picture, "They Came to Cordura." . . . Marie McDonald, film actress, was a brief visitor here to introduce the new Whirlpool Corp.'s air conditioning units for 1960. . . . The Epson Drive-In has installed a recording answering service that gives callers the title of the picture and the starting time during periods when the theatre staff is not on duty. . . . Tom Macon has been promoted from the position of doorman at the Alabama to assistant manager, Garden Oaks. Both are operated by the Interstate Theatre Circuit. Pete Hawkins, manager, Garden Oaks, was on his vacation. During his absence, Bill Brewer, assistant manager, Alabama, guided the Garden Oaks.

JACKSONVILLE

WOMPI members promoted a fund-raising children's matinee at the Town and Country. President Mary Hart credited Marilyn Bryant, 20th-Fox, and Mary Jane Partin and Phil Eckert, both of Columbia, with the hard work necessary to make the project successful. Mike Meiselman, manager, donated the use of the theatre by WOMPI, and free films were promoted from Film Row. . . . Fred Kent's Beach Drive-In is currently being shuttered from Tuesday to Thursday each week. . . . Theatre circuit owner Carl Floyd returned to his Haines City home after

recovering from a chest ailment in a Tampa hospital. . . . Bill Lee, Keystone Drive-In owner, has branched out into the selling of his own water skiing equipment at Florida lake resorts. . . . Arv Rothschild and Clint Ezell, NTE executives, have booked a live minstrel show for a run at the Negro-patronage Strand to supplement their screen program. . . . Robert G. Carlstrom is the new student booker at the 20th-Fox office. . . . Betty Lawrence, who recently moved here from Newfoundland, is another new addition to the 20th-Fox staff. She formerly worked with the company in this city and Atlanta.

NEW ORLEANS

George Eby, international chief barker; and George Hoover, international executive director and press guy, were guest speakers at the local Variety Club's general membership meeting. A committee was appointed to investigate the possibilities of securing headquarters on Film Row. . . . G. Y. Harrel, Jr., Manley field representative, is confined to Baptist Hospital, after suffering a stroke. . . . Doyle Maynard is the new owner, Chief Drive-In, Natchitoches, La. . . . The Louis Dwyers are the proud parents of a baby girl. Dwyer is Gulf States theatre booker. . . . The Ladies Auxiliary of Tent 45 Variety Club held a most successful style show and tea. . . . Stanley Dutkin, Columbia salesman, resigned and was succeeded by Alton Dureau, former salesman for Masterpiece Pictures. . . . The Starlite Drive-In, Canton, Miss., closed for the season. . . . Alvin J. Breaud, S. J. Scott and Elson Gautreaux are new owners of the Sorrento, Sorrento, La., which has been closed for at least five years. . . . Nelson McNaughton, managing director, Guild, Memphis, on a visit here advised he has just completed a deal for a lease on the neighborhood Peacock, which will be converted to an art house. . . . The WOMPI minstrel troupe are busy rehearsing for the show they plan to give for Our Lady of Sacred Heart Parish Church and School. . . . Charles and Dorothy Levy took over the operation of the Amite, Amite, La.

PHILADELPHIA

SW Stanley, completely refurbished, reopened last week. House has new screen, projection equipment, air conditioning, new seats, etc. . . . United Artists eastern district manager Gene Tunick left the hospital after 12 weeks and is on the road to recovery, his many friends will be pleased to hear . . . Edna Bezar has been pinchhitting for Irma Coulter, American Film secretary. Miss Coulter was on the injured list . . . Retired industryite Ben Haney, formerly with MGM, visited Film Row and was greeted by many of his old friends . . . Milgram's Fox is reported to have made the highest bid ever made by a Philadelphia theatre in order to get United Artists' "Solomon and Sheba" for Christmas . . . More cinema art comes to town; this time to Kensington with the reopening of the Holiday as an "aart" theatre . . . Variety Club Tent 13 held an election meeting and named as the Crew for 1960, Martin Ellis, chief barker; Lester Wurtele, first assistant; William Madden, second assistant; Charles Zagrans, dough guy; and Sam Alesker, property master . . . Hal Marshall, 20th-Fox publicist, lined up a busy day for Fabian's homecoming and the premiere of "Hound Dog Man" at the Fox. On the schedule were receptions, cocktail party and luncheon, the presentation by Variety Club Tent 13 of a "special achievement award" to Fabian; a mobile parade; an appearance on the Dick Clark Bandstand program; a poptail party and scholastic press conference; a personal appearance at the theatre along with other stars paying him tribute; and a reception for celebrities, Fabian's family, etc. at the Warwick and then "The Tiger" was 12 hours late getting here! . . . Venerable and well liked industry veteran Al Boyd celebrated a quiet 83rd birthday last week . . . Motion Picture Associates held an election with Stanley Kositsky named president; Dave Law, vice president; John Kane, treasurer; and Jerry Levy, secretary.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

PITTSBURGH

Jim Johnson, National Screen salesman, was hospitalized, when he fell 10 feet into a basement at his home. He suffered a concussion and strained neck muscles. . . . The Manos Circuit has reopened their Manos, Vandergrift, Pa., which had been closed several weeks. . . . Dave Silverman, Allied Artists branch manager, became a grandfather for the third time with the birth of a son to "Zip" Silverman (Dave's son), an account executive at KDKA-radio. . . . The Ladies Theatrical Club, auxiliary of Variety Club Tent 1, had a big Hallowe'en party. Mrs. Catherine Trainor is president. . . . Irv Mercus, National Screen Service branch manager, and his staff are getting an early start in urging exhibitors to gain extra revenue by selling holiday trailers to local merchants. . . . Feldman and Kahn ad agency, which handles a number of local theatrical accounts, has been retained by United States Steel to handle national exploitation and advertising of their two-reel animated subject, "Rhapsody of Steel." The elaborately-produced film has a score composed by Oscar-winner Dimitri Tiomkin, and played by the Pittsburgh Symphony Orchestra, with Tiomkin at the baton. A hefty campaign is in the works. Agency head Joe Feldman is a former Warner Theatres executive.

ST. LOUIS

Over 600 women attended the 22nd annual Cinema Tea of the Better Films Council of Greater St. Louis at the Esquire. . . . The local WOMPI installed 1960 officers at a dinner at the Bel Air Motel. They are president, Grace Engelhard, Realart; first vice-president, Pat Steiner, Arthur Enterprises; second vice-president, Helen Spellenkothen, Warners; recording secretary, Pauline Wrozier, Paramount; corresponding secretary, Judy Tessaro, Realart; and treasurer, Marylu Struhahn, Buena Vista. . . . These are campaigning days along Film Row with a bevy of beauties in the race for "Miss Film Row of St. Louis, 1960" to be selected at the banquet session of the Missouri-Illinois Theatre Owners 41st anniversary convention to be held at the Chase Hotel on Nov. 30. . . . Hillis Berry, head shipper, Universal, suffered a heart attack and was hospitalized. . . . The drive-ins at Houston, Mo., and Willow Springs, Mo., closed for the season.

SAN ANTONIO

Mrs. Lula V. Lucchese, president of Zaragoza Amusement Co., has moved into the penthouse in the International Bldg., which houses the Alameda, ace house of the circuit. . . . Carlos Garcis, Spanish language announcer on KEXX is handling a motion picture broadcast daily over the station. . . . A Saturday morning series of showings has been inaugurated at the Woodlawn and featured "Capt. Gus," local TV character. . . . Harry Blackstone, Jr.. son of the magician, whose talents rival his father, headlined a special stage show at the Majestic on midnight Halloween night. . . . The Aztec Drive-In has been closed for the season at Victoria, Tex. . . . The Grand, Granger, Tex., has been opened for business . . . E. L. Waller is the owner of the new Villa under construction at Eagle Pass, Tex. This will feature the showing of Spanish language films. . . . H. L. Durst and his wife, owners, 87 Drive-In, Fredericksburg, Tex., were slightly injured in a automobile accident while enroute to their home from Dallas. . . . The State, operated by the Interstate Theatre Circuit, has inaugurated a policy of operating weekends only. . . . Bill O'Donnell, head of the Cinema Arts Theatre Circuit, was in from Dallas and reported that present plans call for a southwestern premiere showing of "Ben Hur" in Dallas, with expectations it might run a year. . . . Charles Albert and William Rau, Al-Ra Theatres, recently adopted a policy of not showing sex pictures at any of their theatres. . . . C. E. "Teet" Carle, a representative of United Artists, is around town with word that "Solomon and Sheba" will probably be seen in San Antonio around the Christmas season. . . . T. Jordan has purchased the Texas, Bishop, Tex., from T. L. Harville, who operates theatres in Alice and Odom, Tex. . . . Ray Walker, 53, owner of Ray's Drive-In, Wichita Falls, Tex., died there. He had been a resident of the city for 45 years. . . . Remodeling has been started at the Navasota Drive-In, Navasota, Tex. Improvements will be made to the grounds, screen, and buildings. The snack bar has been remodeled and service is now cafeteria style.

SEATTLE

J. Willis Sayre, retired drama editor of the Seattle Post Intelligencer, and his daughter Elinore have left Seattle to take up permanent residence in their Santa Cruz, Cal., home. At the time of his retirement, Sayre was dean of American drama critics. . . . National Screen Service reports that it is now furnishing cars to their salesmen. . . . Mrs. Mark Sheridan, wife of the 20th-Fox branch manager, arrived from Dallas to establish the family's home in Seattle. A daughter remains in school in Texas and a son attends Bellevue High School. . . . Gene Engelman, veteran theatreman, has been named to the sales department of Warner Bros., replacing Jean Spear, who was promoted to branch manager when Carl Miller left to represent Screen Gems. Engelman was formerly associated with RKO in the Spokane territory. Prior to that he worked out of the Portland RKO branch. . . . Jim Mooney has come up from San Francisco to be the new sales manager at Universal upon the resignation of R. H. Colbert to represent Screen Gems in Omaha. . . . A farewell luncheon was held for Art Greenfield, leaving Seattle for his new post at Screen Gems headquarters in San Francisco.

WASHINGTON

William Friedman, president, Capitol Booking and Buying Service, announced the acquisition of the Giles, Rich Creek, Va., to their booking and buying circuit. . . . The Barney, Petersburg, Va., and the New Carver, Baltimore, Md., reopened. . . . Closing were Baker's Air Park, Burlington, W. Va.; Fort Drive-In, Bolivar, W. Va.; and the Golden Gate, Amelia, Va.

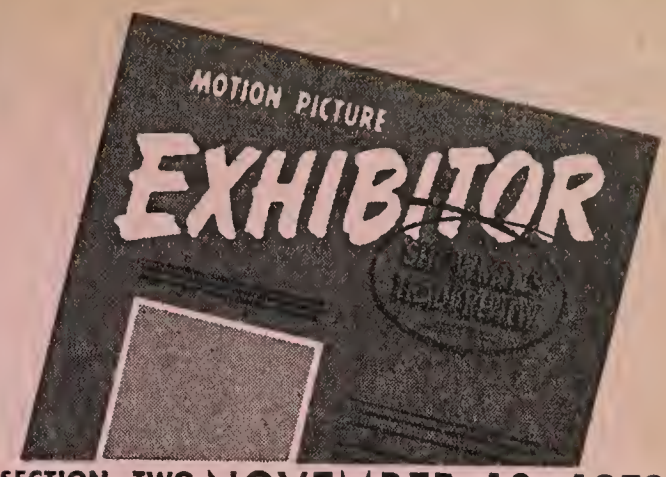
REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 63 No. 1 NOVEMBER 18, 1959

UNITED ARTISTS

The House Of Intrigue

MELODRAMA
94M.

Allied Artists
(CinemaScope) (Technicolor)
(European made)

ESTIMATE: Counter espionage meller has Jurgens name.

CAST: Dawn Addams, Curt Jurgens, Folco Lulli, Dario Michaelis, Philippe Hersent, Rene Deltgen, Albert Lieven, Giacomo Rossi Stuart, Matteo Spinola, Ludovico Ceriana, Adriano Uriani, Alphonse Mathis, Chris Hofer, Edity Jost, Stephen Garret. Produced and directed by Duilio Coletti.

STORY: Dawn Addams and Dario Michaelis are British Army intelligence officers awaiting the end of the war before they marry. They are separated when he, with others, is ordered to parachute into occupied Amsterdam. Soon thereafter she is sent to Barcelona, where she meets Curt Jurgens, German intelligence officer, who showers romantic attention on her before he learns her true identity. Michaelis and his companions, who had been captured the moment they landed, attempt a prison escape. Philippe Hersent, who failed in the escape, is forced by Jurgens to send false wireless messages back to England. Michaelis is tried for treason on the strength of these messages branding him a traitor. Addams believes Michaelis' story and is sent to the Netherlands in an effort to get proof. In Amsterdam she meets Folco Lulli, head of the Dutch underground, and also Jurgens, who orders her arrest, but does not shield his love for her. Jurgens is caught up in military politics and replaced, but not before he arranges for Addams to flee Holland and make her way back to England with proof of Michaelis' innocence.

X-RAY: This counter espionage meller based on H. J. Ciskes 'novel, "London Calling North Pole," has been given a lush production on interesting locations shot in both Holland and Spain, and has Jurgens for name value, along with Dawn Addams. Otherwise, it is pretty routine spy stuff with great concern given to details. A standout performance is given by Folco Lulli as the head of the Dutch underground. The film holds the interest, is fast moving, and at times suspenseful. The CinemaScope and Technicolor help.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Thrilling True Story Of War's Intrigue—And Love"; "Operation North Pole Was A Success Until Wrecked By A Woman's Intuition And Suspicion."

FOREIGN

Hatikvah
(The Hope)

DRAMA
90M.

Habib Films
(Color) (Israeli-made)
(English Titles)

ESTIMATE: Good entry for art spots.

CAST: Shoshana Damari, Shai K. Ophir, Sadia Damari, Amos Arikha, Kdoori Shahrabani, Eitan Friber, Elan Obedia, Amnon Menajem. Produced by Eli Habib; directed and written by Nuri Habib.

STORY: Shoshana Damari is an orphaned Jewish girl who was reared in an Arab sheikdom in Yemen. She entertains the Arabs singing and dancing, and this has made her an outcast among her own people. Seeking freedom from the numerous purges, a group flees the southern peninsula of Saudi Arabia in 1928 towards Israel, guided by Shai K. Ophir. They refuse at first to permit Damari and an orphan boy, Elan Obedis, to come along, but relent. Their trek is a hard one having to overcome the elements, thirst, hunger, pursuit by sheik's men, etc. One of the refugees succumbs to a bite from a rattlesnake while two others perish when they seek to return to Yemen. They finally reach the border only to be met by an Arabian patrol intent on killing them. An Israeli patrol rescues them. They head for their journey's end in a sail boat. It is evident that Ophir and Damari are in love, and the future seems bright for all concerned.

X-RAY: What is to be seen here is not a tale of modern Israel but seemingly one that has been told over and over again through the years, that of people of the Jewish faith seeking a place in the homeland, Israel. The camera dwells on a small band of refugees from persecution covering a wide age bracket, the hardships that they must overcome, their primitive existence and surroundings. What emerges is a story that is unusual in presentation, substance, and mounting. The color varies in quality in a number of scenes, but perhaps this is purposeful so as to emphasize the rough and searing surroundings and situations. It should perhaps be noted that this is reportedly the first feature-length film in color to emerge from Israel. The acting is realistic, and direction and production proper to the subject matter and presentation. The presence of singer Shoshana Damari and the fact that the music was played by the Israel Philharmonic Orchestra may be of some assistance in the selling. The entry should prove to be something different for the art and specialty spots.

AD LINES: "The Story Of People Armed With Hope Seeking Home And Happiness"; "Something Special For People Seeking The Unusual."

PLEASE NOTE:
An up-to-date Semi-Annual Listing of—
FOREIGN and SPECIALTY FILMS DISTRIBUTORS
will be found on Pages . . . 4654 and 4655 of this Section

ANOTHER *First* in Service by—
MOTION PICTURE EXHIBITOR

The Rape Of Malaya

DRAMA
72M.

Lopert
(Rank)
(English-made)

ESTIMATE: Interesting, war story is retitled "A Town Like Alice."

CAST: Virginia McKenna, Peter Finch, Takagi, Tran Von Khe, Jean Anderson, Marie Lohr, Maureen Swanson, Renee Houston, Nora Nicholson, Eileen Moore, John Fabian. Produced by Joseph Janni; directed by Jack Lee.

X-RAY: When first reviewed in August, 1957, as "A Town Like Alice," it was said of this retitled release: "This is a tale of endurance of women made to roam a captive country as unwanted prisoners of war. The fact that it was filmed in a number of places such as Malaya and Australia adds to the overall effectiveness. The cast does a good job, and the direction and production are in the better category. It can go in either art or specialty spots or as a supporting drama in regulation houses. The screenplay is by W. P. Lipscomb and Richard Mason, based on a novel by Nevil Shute." The new title should help in exploitation spots. The reissued version has been drastically cut from the original length.

AD LINES: "This Is The Face Of War!"; "They Were Women—And They Were White —At The Mercy Of The Japs Who Knew No Mercy."

Sins Of Youth

DRAMA
82M.

Janus
(French-made)
(Dubbed in English)

ESTIMATE: Story of adolescent love is eloquent simplicity.

CAST: Agnes Laurent, Gil Vidal, Madeleine Robinson, Rene Dary, Liliane Maigne, Francoise Alban, Jean Dunot. Produced by Rene Thevenet, directed by Louis Duchesne.

STORY: In a small French town near Paris, the teenage love affair between engineering student Gil Vidal and pastry shop clerk Agnes Laurent, while idyllic, has to be conducted on the sly due to the objection of Vidal's mother, Madeleine Robinson, whose love for her son is selfish and possessive. The young lovers slip away for an excursion to Paris, but are observed by his busybody aunt, Francoise Alban, who loses no time in telling Robinson. Although very much in love with Laurent, Vidal weakly agrees to a trial separation when his mother demands it. Soon Laurent realizes that she is pregnant. Robinson, oblivious to Vidal's feelings or Laurent's plight, is only concerned with what "people will say" and in desperation tries to arrange for an abortion. Laurent, realizing Vidal's weakness, decides to have the baby

(*Continued on page 4655*)

FOREIGN and SPECIALTY PICTURE SOURCES

A semi-annual (May and November) service, to those theatremen who wish to locate distribution outlets and sources of supply, for imported and off-beat features and shorts, that may prove attractive to particular cultural levels or nationality groups. Every effort will be made to re-edit and re-check all data in the following lists, each time used. As many are fringe enterprises, not too closely identified with the domestic motion picture industry, however, MOTION PICTURE EXHIBITOR cannot accept responsibility for accuracy or completeness.

The name and address of the company itself, the name of at least one executive to whom inquiries can be directed, and a rough idea of the number and type of product available is as follows:—

ACADEMY PRODUCTIONS, INC. Exec: Ursula Lewis—1501 Broadway, New York 36, N. Y. (11 features—mainly of French, German and Spanish origin)

AJAY FILM CO. Exec: Arnold Jacobs—247 Park Ave., New York 17, N. Y. (numerous features, varied origin)

AMERICAN NEWSREEL Exec: E. M. Gluckman, Pres.—Box 831 Grand Central Station —New York, N.Y. (4 features, mainly all-negro casts, origin USA)

AMROPA PICTURES LTD. Exec: Jonas P. Lenktaitis, Pres.—Rita Weiss, Secy.—207 E. 37 Street, New York 16, N. Y. (3 features—German origin)

ARTKINO PICTURES, INC. Exec: N. Napoli —Mrs. Rosa Madell, V.P.—723 Seventh Avenue—New York 19, N. Y. (19 features, —all of U.S.S.R. origin)

ATLANTIS FILMS, INC., 1733 Broadway, New York 19, N.Y. M. B. Kesten, President; Nathan Milco, V.P.; George Morris, Sec.-Treas.; Thomas V. McQue, Gen. Mgr. (2 features—French origin)

AUSTRALIAN NEWS AND INFORMATION BUREAU Exec: S. S. Brown—Miss G. C. Power, Film Officer. 630 Fifth Avenue— New York 20, N. Y. (Numerous short subjects on life, travel and scenic features of Australia)

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358 W. 44th St., New York 36, N. Y.

SAM BAKER ASSOCIATES, 1501 Broadway, New York 36, N. Y. (16 features—German origin)

BALSAM, JEROME, FILMS, INC. Exec: Jerome Balsam, Pres. — 1501 Broadway, New York 36, N. Y. (2 features—English and French origin)

BEAUTIFUL PRODUCTIONS, INC. Exec: Irving Klaw, Pres.—P. Kramer, Secty. 212 East 14th St.—New York 3, N. Y. (3 burlesque show features,—all of US origin)

BRANDON FILMS, INC. Exec: Thomas J. Brandon—200 West 57th Street—New York 19, N. Y. (24 European features,—primarily French origin)

BRENNER, JOSEPH ASSOCIATES Exec: Joseph Brenner—251 West 42nd Street—New York, N. Y. (24 features—varied foreign origins)

BURSTYN, JOSEPH, INC. Exec: Fae R. Miske, Pres.—1674 Broadway—New York 19, N. Y. (17 features — varied foreign origins, plus 7 short subjects)

CARILLON PICTURES, Exec: Irving Lesser, Gen. Mgr.—Leo Abrams, Sales Mgr.—527 Madison Ave., New York 22, N. Y. (6 features—action and documentary, 6 shorts.)

CASINO FILM EXCHANGE, INC. Exec: Munio Podhorzer, Pres.—1564 Broadway—New York 36, N. Y. (39 features mainly of German and Austrian origin with English subtitles. Numerous short subjects.)

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CASOLARO GIGLIO FILM DISTR. CO. Exec: Salvatore Casolaro, G.M.—277 Canal St.—New York 13, N. Y. (65 features, mainly of Italian origin)

CINEMA CORPORATION OF AMERICA Exec: Alan F. Martin, V.P.—55 Valhalla Way—Wayne, N. J. (1 religious feature)

CINERAMA PRODUCTIONS CORP. Exec: Milo J. Sutliff, Pres.—Theodore R. Kupferman, V.P. Secty., Irving N. Margolin, V.P. Treas., Wm. J. Michels, Jr. Asst. Treas., Regina Ilan, Asst. Secy.—34 East 51st Street —New York 22, N. Y. (5 Cinerama productions)

CITATION FILMS, INC., Exec: A. W. Schwalberg, Chairman, Murray M. Kaplan, Gen. Sales Mgr.—15 East 58 Street, New York 22, N. Y. (10 features—foreign & U.S. origin)

CONTEMPORARY FILMS, INC. Exec: James W. Britton, Pres.—Leo R. Dratfield, Dir. of Distr. 267 West 25th Street—New York 1, N. Y. (3 features—French and Japanese origin)

CONTINENTAL DISTRIBUTING, INC. Exec: Walter Reade, Jr., Ch. of Bd. — Irving Wormser, Pres.—Carl Peppercorn, VP Chg. of Sls.—Sheldon Gunsberg, VP Chg., Adv. & Pub.—251 West 57th Street—New York 19, N. Y. (31 features—French and English origin)

CORY FILM CORP. Exec: Newton P. Jacobs, Pres.—9145 Sunset Blvd.—Hollywood, Calif.

CROWN PICTURES Exec: John Zummo— 34-60 110th St.—Corona 68, L. I., N. Y. (6 features—Italian origin)

DOGU TRADING COMPANY Exec: M. S. Dogu—162 Water Street—New York 38, N. Y. (1 feature, Turkish origin)

DOMINANT PICTURES CORP. Exec: Arnold Jacobs, Gen. Sls. Mgr.—247 Park Ave.—New York 17, N. Y. (numerous features, various origin)

ELLIS FILMS, INC. Exec: Jack Ellis, Pres. —1501 Broadway, New York 36, N. Y. (15 features—French and Italian origin)

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—Bosley Crowther, N.Y. Times

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EUREKA PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—1560 Broadway—New York 36, N. Y. (4 features—French and other origin)

EXCELSIOR PICTURES CORP. Exec: Walter Bibo, Pres.—1564 Broadway, New York 36, N. Y. (4 features—miscellaneous origin)

FILM REPRESENTATIONS, INC. 251 West 42 Street, New York 36, N. Y. (8 features—English, French & Italian origin)

FILMS AROUND THE WORLD, INC. Exec: Irvin Shapiro — 745 Fifth Avenue — New York 22, N. Y. (numerous features—European origin)

FINE ARTS FILMS, INC. Exec: Arthur M. Epstein, Pres.; Rita C. Eagle, Sec.-Treas.—1501 Broadway—New York 36, N. Y. (10 features—varied foreign origin)

GO PICTURES, INC. Exec: Geo. K. Arthur, Pres.—37 W. 57 St.—New York, N. Y. (3 features—English origin—53 foreign short subjects)

GRAND PRIZE FILMS, INC Exec: Sidney Kaufman, Pres.—George Hirschfeld, Sec. —565 Fifth Ave., New York 17, N. Y. (36 features—varied foreign origin)

GRESHLER, ABNER J. PRODUCTIONS, INC., Exec: Abner J. Greshler, Pres.—Fred Harris, N. Y. Exec.—1270 Ave. of Americas, New York 20, N. Y. (5 features—English origin)

HARRISON, EDW. MOTION PICTURES Exec: Edward Harrison—William Davidson —1501 Broadway, New York 36, N. Y. (14 features—varied foreign origin—5 U. S. shorts)

HOFFBERG PRODUCTS, INC. 362 West 44 Street, New York 18, N. Y. (34 features—varied foreign origin)

INTER CONTINENT RELEASING ORGANIZATION, 1456 Bronson Ave., Hollywood 28, Calif.

INTERNATIONAL FILM ASSOCIATES CORP. Exec: B. B. Kreisler, Pres.—Edw. Kreisler, VP—550 Fifth Avenue—New York 36, N. Y. (5 features and 16 shorts—varied foreign origin)

INTERNATIONAL FILM UNIT—Exec: Paul Street, Executive Producer—103 Park Ave. —New York 17, N. Y. (5 shorts, travelogue and art—US origin)

JANUS FILMS, INC. Exec: Bryant Haliday, Pres. Ava Leighton, VP—Cyrus I. Harvey, Jr., Treas., 100 West 55th St.—New York 23, N. Y. (10 features—varied foreign origin)

JEWEL PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—Ray Lewis, Distr. Bookings—165 West 46th Street—New York 36, N. Y. (6 features—varied foreign origin)

KINGSLEY INTERNATIONAL PICTURES CORP. Exec: Edward L. Kingsley, Pres.—Bernard Lewis, Adv. Pub. Dir.—37 West 57th Street—New York 19, N. Y.

MAC DONALD PICTURES Exec: B. R. Schrift, Pres.—Daniel McDonald, Treas., 200 West 57th St.—New York 19, N. Y. (7 features—varied foreign origin)

MANHATTAN FILMS INTERNATIONAL, INC. Exec: Robert I. Kronenberg, Pres.—1920 S. Vermont Ave., Los Angeles 7, Calif. (10 features, French, Swedish, Danish)

McLENDON RADIO PICTURES Exec: B. R. McLendon, Gordon McLendon—McLendon Bldg.—Dallas, Texas

MEADOW, NOEL Exec: Noel Meadow, Owner—229 West 42nd Street—New York 36, N. Y. (5 features—varied foreign origin. Also 4 short subjects)

MEDALLION PICTURES. Pres.—B. R. Schrift, Daniel McDonald, Treas.—200 West 57 Street, New York, N. Y. (86 features, foreign and U.S. origin)

MISHKIN, WILLIAM Exec: William Mishkin, Owner—1564 Broadway—New York 36, N. Y. (10 features, American, French and Italian origin)

MOTION PICTURE DISTRIBUTORS, INC. Exec: Irving M. Lesser, Pres.—527 Madison Ave.—New York 22, N. Y. (4 features, 14 shorts—varied foreign origin)

ONYX PICTURES CORP. Exec: Sam Lake, Pres.—630 Ninth Ave.—New York 36, N. Y. 10 features—varied foreign origin)

PACEMAKER PICTURES, INC. 1790 Broadway, New York 19, N. Y. (4 features—English and French origin)

PREMIER PICTURES CO. Exec: Sam Lake, Pres.—630 Ninth Ave.—New York 36, N. Y. (5 features—varied foreign origin)

PRESIDENT FILMS, INC. Exec: Joseph Green, Pres.—Harold L. Spero, V.P.—1501 Broadway, New York 36, N. Y. (16 features —varied foreign origin, and Yiddish)

SCOENFELD, LESTER A., FILMS Exec: Lester A. Schoenfeld, Owner—Sadie Nash, Booker—358 West 44th Street—New York 36, N. Y. (500 short subjects—varied foreign origin)

SCREEN ART SALES COMPANY, 723 Seventh Avenue, New York 19, N. Y. (3 features—Italian and Spanish origin)

SONNEY AMUSEMENT ENTR., INC. Exec: Dan Sonney, Pres.—Edward Sonney, VP. 1664 Cordova St., Los Angeles 7, Calif. (Exploitation features and foreign films)

TIMES FILM CORP. Exec: Felix J. Bilgrey, VP, Sec. & Counsel—Jean Goldwurm, Pres. —144 West 57th St.—New York 19, N. Y. (19 features—varied foreign origin)

TRANS-LUX DISTRIBUTING CORPORATION Exec: Richard P. Brandt, President Ed. R. Svigals, General Sales Manager, 625 Madison Avenue, New York 22, New York 9 features—varied foreign origin)

TUDOR PICTURES, INC. Exec: Arthur Kerman, Pres.—375 Park Ave.—New York 22, N. Y. (several features—English origin)

UNION FILM DISTRIBUTORS, INC. Exec: Peter P. Horner, Pres.—Phil Levine, V.P.—37 West 57th St—New York 19, N. Y.

UPA PICTURES Exec: Stephen Bosustow, Pres.—Hal Elias, Studio Mgr.—Jack Silverman, V.P. Eastern Sales—Jerry Abbott, V.P. Mid-West Sales—Roy Letts, Business Mgr.—4440 Lakeside Dr.—Burbank, Calif. (animated cartoons and live action films, theatrical, commercial, industrial)

WORLD TRAVEL FILMS Exec: Harry Dugan, Pres. & Producer—Wynnewood, Pa. (1 feature, Irish origin)

YUGOSLAVIA FILMS Exec: Miss Karla Duhar—816 Fifth Ave.—New York, N. Y. (6 features, Yugoslav origin)

ZENITH INTERNATIONAL FILM CORP. Exec: D. Frankel, Pres.—1501 Broadway, New York 36, N. Y. (3 features—French origin)

3 PRIZE WINNERS

"THE LOVERS"
(Silver Lion—Venice Film Festival)

"THE 400 BLOWS"
(Best film of the Year—Brussels 1959)
(First Prize for Direction—Cannes International Film Festival 1959)

"THE DEVIL STRIKES AT NIGHT"
(Grand Prize—Berlin Film Festival 1958)

Available in original version, English superimposed titles and English dubbed from

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INTERNATIONAL FILM CORP.
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SINS OF YOUTH

(*Continued from page* 4653)

and to leave town. Vidal finally realizes what a monstrous thing his mother is trying to do and that her love for him is a destructive and egotistical one. He leaves to find Laurent.

X-RAY: Tenderly, sympathetically told, this story of adolescent and mother love is one of the most natural, unpretentious films of its type to come from France. Photographed in lovely local settings in superior black and white, it is at all times a sophisticated, yet fragile bit of potent dramatic cinema. The entire cast is excellent with the leads outstanding, and Agnes Laurent physically resembling Brigitte Bardot, but acting rings around her. Naturally, the Gallic viewpoint on sex leads to several possibly censorable sequences, and the title will lend itself to the wrong kind of exploitation. Regardless, this is top art house material that possibly can play elsewhere in its dubbed version, even though the dubbing is far from perfect.

AD LINES: "The Fire Of Heaven Is In Their Bodies But The Parents See Only The Flames Of Hell"; "You and I Are The Future—Only Our Hearts Know The Right Way."

Speaking Of Murder

MELODRAMA
80M.

UMPO
(French-made)
(English titles)

ESTIMATE: Okay entry for art spots.

CAST: Jean Gabin, Annie Giradot, Paul Frankeur, Marcel Bozzufi, Lino Ventura. Directed by Gilles Grangier; produced by Jacques Bar and Alain Poire.

STORY: Jean Gabin heads a gang of crooks that pull off several jobs with precision. After each, the loot is split and they go their separate ways with Gabin putting on a legitimate front via the operation of a large garage. His younger brother, Marcel Bozzufi, violates his parole to visit Paris and his old girl friend, a no-good floozy who is willing to take up with any man with money. Bozzufi is arrested and threatened with jail unless he will implicate his brother in the hold-ups. He elects to go to jail. Their mother pleads with Gabin to get him out, and he pulls some strings and does so. The gang plans another job, and Bozzufi overhears some of the details. At the robbery, they are forced to kill the two men guarding the money after which they are interrupted by the police, one of whom is also killed during the pursuit. One of the men is picked up, cracks under the strain of questioning, and Gabin is also arrested. He realizes that the remaining gang member will conclude that Bozzufi told the police and will take appropriate action. Gabin manages to escape. He finds the killer about to take care of his brother, and they have a showdown wherein they kill each other.

X-RAY: Once again the French filmmakers have taken a page from the American gangster type of film and embroidered it a bit, adding extra savagery. The result is an okay action entry for the art and specialty spots. The performances are good, and direction and production are okay. The screenplay is by Michel Audiard, Gilles Grangier, and Auguste LeBreton.

AD LINES: "The French Underworld At Work And Play"; "A Fast-Moving Gangster Thriller."

THE SERVISECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

The Summer Wind Blows

COMEDY DRAMA
80M.

Janus
(Swedish-made)
(English titles)

ESTIMATE: Peculiar entry for art spots.

CAST: Margit Carlquist, Lars Nordrum, Edvin Adolphson. Produced by Svea Films; directed by Oke Ohberg.

STORY: Lars Nordrum, in spite of a secure clerical job, a beautiful fiancee, and doting parents, is restless and yearns for independence. He leaves on a whim for the unknown air of Sweden. On a train he encounters Margit Carlquist, who also has an aversion to any permanent ties. They are immediately attracted to each other, and spend a few glorious days together. The idyll is soon over, and Nordrum takes a job at a construction camp. During an emergency at the camp, his quick thinking saves many lives, and he is rewarded with a permanent position with the company. He has matured enormously because of the responsibility of his job. Back in Stockholm, he is reunited with Carlquist, and they both realize that their individual independence means little unless they can remain together.

X-RAY: This Swedish import, hardly more than a programmer, offers little other than some unusual ideas on life by novelist Per Bangs. It does bring to the screen, however, the leading star of the Royal Theatre, Stockholm, Margit Carlquist, who is exquisite as the independent girl. The natural settings are fascinating and beautiful, and, as usual in most Scandinavian films, there is a nude bathing sequence hardly necessary to the plot. It

(*Continued on page 4656*)

ALPHABETICAL GUIDE TO 87 Features Reviewed

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THE SUMMER WIND BLOWS

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should prove "something different" for the art and specialty spots.

AD LINES: "The Wind, The Soft Promising Wind, Caressing With Its Kiss, Carrying Its Tingling Ecstasy"; "All The Ecstasy Of Youth; All The Joy Of Fulfillment."

The Virtuous Bigamist

DRAMA
90M

Kingsley International
(Franco-Italian-made)
(English titles)
(Eastman Color)

ETIMATE: Warm Fernandel drama is art house natural.

CAST: Fernandel, Giulia Rubini, Alberto Sordi, Fosco Giachetti, Tina Pica, Leda Gloria, Andrex, Brochard, Charles Deschamps, Georges Cusin, Arius, Raymonne. Produced by Jacques Bar; directed by Mario Soldati.

STORY: Fernandel is a traveling salesman for a candy factory whose life is hum-drum and made even more unpleasant by a wife who is a nagging bore. On a sales trip he strikes up an acquaintance with an attractive and very unhappy young lady, Giulia Rubini, who confides in him. She is pregnant but unmarried and is on her way home. She wants to return to her strict but loving parents and is terrified at the reception that awaits her confession. Fernandel agrees to go along and pose as her husband, leaving the next day. The family greets them joyfully, and Fernandel finds the first real happiness he has ever known in the idyllic farm life and warm people. The masquerade is discovered, and the angry father threatens to turn Rubini out into the streets. Fernandel, with gentleness and philosophy, turns his hate to love, however, and Rubini is welcomed back into the bosom of her family. Fernandel, bolstered by the memory of this perfect day, returns to his nagging wife and hum-drum life.

X-RAY: Fernandel can do no wrong, and art house patrons have put him high on the list of foreign stars. Here he abandons his magnificent clown's role to turn in a top dramatic performance in a story that is simple, but warmly human. Color photography is soft and rich, adding to the appeal of an altogether charming film that should find favor in art houses everywhere. Supporting performances are fine, but it is Fernandel who will draw the patrons. They won't be disappointed.

AD LINES: "Fernandel, The World's Top Comedian, In A Dramatic Performance As Warm As A Summer Day"; "A Warm And Tender Tale Of Young Love And The Understanding That Comes Only With Age And Experience."

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Opinion Maker of the Motion Picture Industry!



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MOTION PICTURE EXHIBITOR



NOVEMBER 18, 1959 SECTION THREE Vol. 63 No. 1

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1959 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER 50
The Kids Came Back
THEATRE: **Florence,**
ADDRESS: **Florence, N. J.**
MANAGER: **Jerome Ernay**

Summer came and we wondered where did all the kids go. The Saturday matinees dropped to $5 or less. Being open only Friday, Saturday, Sunday and Monday, the Saturday matinee was an important part of the income.

To bring in this income, we offered the local merchants a package deal to sponsor the Saturday matinees. The package deal for 10 weeks included the merchant having an advertisement on the screen at every show during this time; a window sign; and an unlimited number of tickets, which he gave away free with every sale.

The response and demand for tickets was above what we hoped or dreamed it would be. The merchants were happy for it helped their usually slow summer. It made us happy for at least 300 people came every Saturday matinee. The concession did terrific business; and the merchant was billed at a reduced rate for each admission that came in.

The idea was a little hard to sell as nothing like this was ever tried here before. Once the ball was rolling, we got a group of 15 merchants each in a different line.

Everyone was pleased with the results and plans have been made for this to become an annual summer event with more merchants joining. The only change to be an earlier starting, possibly in the middle of June.

C. | MASS MEDIA

NUMBER 13
Coffee With Kookie
THEATRE: **RKO Keith's,**
ADDRESS: **Syracuse, N. Y.**
MANAGER: **S. L. Sorkin**

The highlight of our exploitation campaign on Warners' "Yellowstone Kelly" recently was a contest with WHEN-TV for "coffee with Kookie."

The television station made up a slide plus live copy asking girls to send them a letter "Why I would like to have coffee with Kookie." All letters received were put in a drum and the winning letter picked out on the Kay Larsen telecast. The TV station ran 44 free spots and we received a total of 671 answers within three days.

The breakfast with "Kookie" was attended by the drama critics of two daily newspapers and the Catholic Sun; also TV and radio personalities. WHEN-TV sent their regular news-reel cameraman who took pictures for a telecast; WHEN radio did a tape recording for a rebroadcast and both newspapers had photographers down for pictures. Radio stations WOLF, WNDR, WFBL, and WSYR and TV station WSTR announced the personal appearance of "Kookie" and extended



Donna Fitzgibbon, 13, recently received an autograph from Edd "Kookie" Byrnes, during a coffee break in the Syracuse, N. Y., airport restaurant, in a stunt arranged by Sol Sorkin, back, left, manager, RKO Keith's, for Warners' "Yellowstone Kelly." Byron Rogers, manager, American Airlines, looks on.

an invitation to welcome him at the airport.

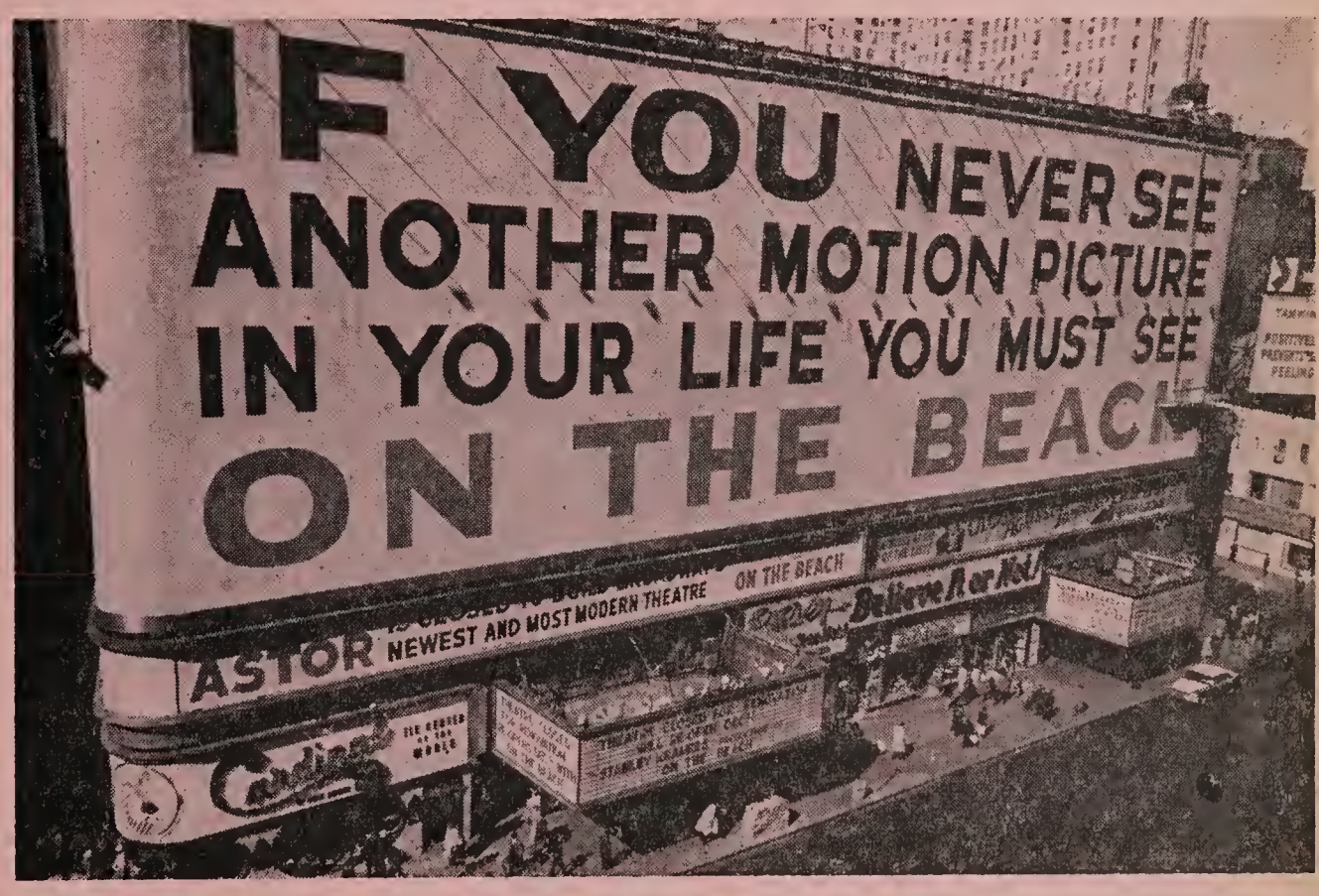
WHEN-TV runs the television program "77 Sunset Strip," and we made a tieup with them whereby they imprinted 2,000 of our Edward "Kookie" Byrnes 8x10 star photos. They used 1,500 at the State Fair distributing approximately 175 per day for the nine days at their live telecast on the fair grounds, announcing theatre, title of picture and playdate. In addition to the live telecast they used a slide giving us three free spots daily for nine days.

Both daily newspapers were very cooperative and we received over 1,900 free lines on Byrnes local appearance and the "Coffee with Kookie" contest.

A co-op ad tieup was effected with Edwards appliance store on RCA Victor televisions using a cut and caption on the film and mentioning it was playing at our theatre.

NUMBER 14
Newspaper Tie-Up For "—30—"
THEATRE: **Strand,**
ADDRESS: **Wichita Falls, Texas**
MANAGER: **Fred McHam**

A promotion was arranged with the Wichita Daily Times and Record News whereas a mystery girl called "Miss 30" during certain designated hours visited leading department stores and walked downtown streets. Her attire was described by the newspaper. Anyone walking up to her and asking her, "Are you Miss 30 of Wichita Falls?", received $5.00 and a season pass to the theatre, plus $100 in merchandise if she was spotted in a department store. The contest ran for five days, with $5.00 added to the award each day so that on the fifth day the person identifying her received $25. The person making the identification had to have a copy of the Wichita Daily Times or Record News in their hand in order to win. The newspaper carried this with advance stories and art, with each revealing more of "Miss 30's" identification; plus front page breaks of persons identifying the girl, etc. The department store where she was identified ran co-op ads and used window and inside store displays. The total cost to the theatre for this promotion was $25 plus



The world's largest motion picture billboard was recently erected over the Astor and Victoria on Broadway, New York City, to herald the coming of United Artists' "On The Beach," which will premiere at the Astor on Dec. 17. The block-long 275 foot sign stretches from 45th to 46th Street and provides 22,285 square feet of display space.

a season pass.

In addition, the newspapers saluted "-30-" with a half page ad at no cost to the theatre. This ad included a large cut of Jack Webb as a newspaper man. The theatre in turn tagged a trailer on back of the feature saluting the papers. The total cost to the theatre was one trailer and this is the first time a newspaper has ever saluted a motion picture in this manner here.

The newspapers also ran for 30 consecutive days a deep eight column banner each day across the top of their classified section calling attention to the number "30" planted 30 times within their classified ads. The first 30 pepole to circle the number 30 and bring the entire tearsheet to the classified desk each day received a single guest ticket to see the film.

Saturday after opening, 154 carriers and copy boys were guests at a special screening, which was covered with pictures and stories. In addition, a contest for the "little merchants" or newspaper carriers, offered passes to see the film for every 30th subscription sold during a special subscription drive. Thus, 153 boys became personal press agents for the film and the theatre.

The newspapers also came through with a front page of a Sunday magazine section, and other publicity and reader breaks on the film. One story offered guest tickets to see "30" for anyone celebrating their 30th wedding anniversary during the film's engagement; while a contest was planted for the longest list of pictures with numbers in their titles, such as "Five Gates To Hell", "It Happened One Night", "Room 43", etc.

The newspaper tieup was by no means the only promotion we did on the film. Radio promotion was extensive with quite a few contests, such as prizes for people with "30" on their ten dollar bills; "30 on their license plates; "30" in their house addresses; "30" on their draft cards; etc. The Warner Brothers record 'Boy' from "30" was used by all disc jockeys over three stations.

We also tied up with the class of 1930 in Wichita Falls Senior High School and got the high school band to salute them with the number "30" during halftime at the football game. The band and cheer leaders spelled out "30" and the announcer at the game plugged the film during half time festivities.



Lee Merriwether, star, U-I's "4-D Man," recently visited Atlanta in connection with advance promotion of the Jack Harris film and is seen here in the lobby of the Paramount with the unique lobby display developed for the picture.

NUMBER 15
Latches On To "Wake-A-Thon" Disc Jockey

THEATRE: **Scenic,**
ADDRESS: **Keene, N. H.**
MANAGER: **F. J. Cahalan**

We recently obtained a lot of good will and free publicity by latching on to a "Wake-a-thon" contest engaged in by 35-year-old Denny Mitchell, WKBK disc jockey, who set a new New England record after a 134½ hour stint of broadcasting in the window of a local merchant.

We sent him a telegram wishing the best of luck and hoping he would break the record in "The Middle Of The Night." This was used over the air several times.

It so happened that he would break the record if he would stay awake until midnight Sunday night, the opening night for us with "Middle Of The Night."

We gave passes to those who came nearest to guessing the number of hours, minutes and seconds he would go after breaking the record in "The Middle Of The Night" and, naturally, the passes were for "Middle Of The Night." It so happened that he quit at 2.30 A.M.

As the hours of broadcasting increased, so did the interest in Mitchell's feat, until well-wishers in droves filled the store until all hours of the night. A victory cavalcade of his fans toured the town after he broke the record.

We also had a window card in the store window reading "Congrats, Denny. For Breaking the N.E. 'Wake-A-Thon' Broadcast Record In The "Middle Of The Night." The Gang At The Scenic."



Two members of the Mishimoto Style Judo School are shown in a demonstration of the art of judo in front of the Pilgrim, Boston, as part of the out-front bally on Columbia's "The Crimson Kimono."

D. MERCHANTS

NUMBER 62
Sweater Queen Contest

THEATRE: **Belle,**
ADDRESS: **Belle Fourche, S. D.**
MANAGER: **Mert Martin**

We successfully joined in National Sweater Week promotion this year and increased our box-office in the first "Butte County Sweater Queen Contest" at the theatre.

The contest was sponsored by the theatre and five local merchants including the Daily Post and KBFS radio. It was held on an open entry basis with 2,000 entry blanks put out by all those cooperating and girls of the theatre staff who passed them out at the high school, was plugged on the radio, with both free and paid spots, in the newspaper with a news story and a paid ad; and with a lobby display giving credit to all sponsors as well as calling for entries and giving dates and time of the contest.

In our contest we had 18 girls in the 15 to 21 age group, and six girls in the two to four age group. They were judged on poise, choice of sweater, figure and stage appearance. In both groups we judged down to three girls, and then had a final judging to select the queen of each division. The queens received a ribbon, loving cup, and $10 in cash. The two runners up in each division received a ribbon, $5 gift coupon and a steak dinner for two.

A deal with radio station KBFS was made to broadcast the complete contest live from the theatre stage. All this cost the theatre was the line charges from the theatre to the station. KBFS radio announcer Bob Rush handled the broadcasting and acted as master of ceremonies for the contest.

The hit of the contest were the sweater girl toddlers in the two to four age group.

H LOBBY DISPLAYS

NUMBER 23
Lobby Stunt Gets Attention

THEATRE: **Ritz,**
ADDRESS: **Barnsley, England**
MANAGER: **J. W. Doran**

We turned the foyer into a race track the week prior to playing "Some Came Running" and organized a novel series of races for tortoises. Excitement ran high as this was the first time anything like this had been staged in Barnsley.

"Races" were staged each night with doormen acting as starters, "stable lads" etc., and many people took time out to watch. If laughter is any guide then this was unquestionably one of the most successful stunts ever held here. Patrons are now asking when the next "race meeting" will take place.

This was the highlight of a three week campaign. On the Saturday prior to playdate five members of my ABC minors club in running kit went for a run around the busiest streets during peak shopping hours carrying a card with one word from the title and credits. Many patrons commented on how they had seen the stunt when they came to see the picture.

Two thousand leaflet entrance forms for a contest requesting entrants to name Frank Sinatra's dramatic roles were distributed and a number of window displays in key positions rounded off the campaign which though not a big one did make the people sit up and take notice.

THE NEW 1959 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



Long may they wave. The flag of the Duchy of Grand Fenwick flies from the Columbia Pictures home office on New York's Fifth Avenue alongside the Stars and Stripes.



"The Ambassador" meets "The President." Shown in the Columbia home office, temporary headquarters for the New York embassy of the Duchy of Grand Fenwick, are, left to right, Leo Jaffe, Columbia's first vice-president and treasurer; Paul N. Lazarus, Jr., Columbia vice-president; Alida; "Ambassador" James Moran; A. Schneider, president, Columbia Pictures; and Rube Jackter, Columbia vice-president and general sales manager.



Ambassador James Moran greets Alida, Marquise of Navarone, Lady-in-Waiting to H.R.H. Gloriana XII, on her arrival at Idlewild Airport, New York.

When Is A Hoax Not A Hoax?

COLUMBIA PICTURES advertising and publicity executives recently divulged details of the "most successful publicity stunt of the decade"—a unique promotion in behalf of "The Mouse That Roared," a Highroad Production for Columbia release starring Peter Sellers and Jean Seberg.

With the official flag of the Duchy of Grand Fenwick flying from the flagpole of the Columbia home office on Fifth Avenue, New York City, and a conference room converted into a temporary embassy of the mythical smallest nation in the world, the history of the "hoax that is not a hoax" was traced from its inception into its future. In attendance, in addition to Columbia's top executives, were His Excellency James Sterling Moran, Ambassador from Grand Fenwick, and Her Ladyship Alida, Marquise of Navarone, Lady-in-Waiting to the Grand Duchess Gloriana XII.

The three-fold aim of the overall stunt, according to Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity, was to launch a promotion that would create news, be international in scope, and have sustaining value. He said that Columbia had spared no expense to put across the promotion, which was based on the theme that "there really is a Duchy of Grand Fenwick."

An Embassy was established in Washington, D. C., and press agent Moran was selected as the Ambassador to the United States. The Washington promotion alone cost $20,000. In the nation's capital, Moran was treated as an ambassador wherever he went at diplomatic, governmental, and social functions. He presided at a gala social ball at the swank Shoreham Hotel, which featured a showing of the film to the select audience including diplomats, socialites, and press.

Coming to New York, "Ambassador" Moran appeared on the Jack Parr Show over the NBC-TV network, with nearly a 20-minute commercial for "The Mouse That Roared." The show included footage showing the "Ambassador" greeting her Ladyship Alida, Marquise of Navarone, on her arrival at Idlewild Airport in New York.

The kickoff on the entire campaign was the now historic screening of the Eastman Color production at the Foreign Ministers Conference in Geneva last May to diplomats and press of both East and West. Publicity on this screening was carried by thousands of newspapers around the world.

The advertising campaign on the film, according to Robert S. Ferguson, Columbia national director of advertising, publicity, and exploitation, was integrated both with the film and with the entire promotion stunt. Ads are being run in a distinctive banker's script, revolving around the actual existence of the Duchy of Grand Fenwick.



His Excellency Moran and Alida pass the Capitol in Washington, D.C., in their "official" car which bore only the license plates of Grand Fenwick.



Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity, displays a sample of Pinot Grand Fenwick, a Burgundy-type wine being marketed in this country by Cresta Blanca Wine Company, in a tieup with the picture.



Eric Johnston, right, MPAA president, and his wife are introduced to "Ambassador" Moran and Alida, Marquise of Navarone, at a gala social ball preceding a special screening of "The Mouse That Roared" in Washington, D.C., attended by a select audience of capital diplomats, socialites and the press. In the center is the "Ambassador's" personal butler.

COMPANY ASSISTS

UNITED ARTISTS is expanding its world-wide publicity activities with the inauguration of an international feature service for women's pages of newspapers, magazine and fashion publications, it was announced by Fred Goldberg, national director of advertising, publicity and exploitation. Designed specifically for the distaff audience, the exclusive feature and photo material is part of an overall program to generate advance interest in UA product with selective audience segments and opinion makers. As a key element the new feature service will distribute a monthly catalogue to women's page editors, describing the special materials available to them in their areas. The subjects will cover a wide range of interest and readership. Fashion, beauty, exercise, diet, make-up, cooking and decorating will be topics of primary appeal. The first of these materials include by-line stories by David Niven, co-star in "Happy Anniversary"; Julie London, starred in "The Wonderful Country", and Robert Ryan, starred in "Odds Against Tomorrow." Production scenes from each of the UA releases are included.

MGM has a tieup with Cohn-Hall-Marx, one of the nation's largest manufacturers of woven cotton textiles, which has produced approximately 20 fabric designs inspired by "Ben-Hur". The textile firm's salesmen are showing these designs to manufacturers of products using cotton cloth all over the country. More than 40 products will eventually be on the market featuring the "Ben-Hur" designs, including sports shirts, women's clothes, children's clothes, pajamas, ties, etc. Cohn-Hall-Marx is also preparing a selection of beautiful solid color materials based on the costumes worn in the film. The agreement between MGM and the textile company is another in the long list of "Ben-Hur" tie-ups. Forty-one companies are preparing to flood the market with hundreds of "Ben-Hur" products to be ready on or around the time of the film's openings around the country; and many other companies are negotiating to jump on the "Ben-Hur" bandwagon, hoping to capitalize on the epic picture's success.

COLUMBIA and Sunset House, a leading manufacturer of men's sportswear, have developed a merchandising tiein in connection with "Edge Of Eternity" with Sunset House featuring star Cornel Wilde in its newspaper co-op ads in major markets throughout the country as a basis of strong point-of-sale advertising. Each of 600 cooperating retail stores are being supplied with a special Sunset tie-in poster along with a one-sheet poster giving the film full credits and depicting an action shot of the film. In addition, Desmond's Browser Jacket has a special order form with Wilde modeling the jacket as it is worn in the picture.

WARNERS ran a free trip to visit the F. B. I. headquarters in Washington, D.C., contest for the writers of the best letters in 50 words or less on "What The FBI Means To The U.S.A." in connection with openings of "The F.B.I. Story" in the New York-New Jersey-Connecticut-eastern Pennsylvania and Delaware areas. Radio City Music Hall, New York City, and the SW Stanton, Philadelphia, were participating theatres. Prominent educators acted as judges.

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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PROMOTION MAN contact merchants an a deal selling "Coming Attractions." Have theatres. Large weekly commissions. SPECTER PHOTOS, 701 7th Ave., N.Y.C. 36.

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EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 25, 1959 Volume 63 Number 2

IN TWO SECTIONS • THIS IS SECTION ONE



MGM's dramatic epic, "Ben-Hur," opened in New York last week to an avalanche of public and critical praise, much of it centered on director William Wyler, pictured here.

Chicago Attorney Blasts Bidding

(See Page 11)

TOA Approves Producer Liaison

(See Page 12)

editorial: The Code and the Code Review Board . . . See Page 5

PRE-SELLING A HEAT WAVE!

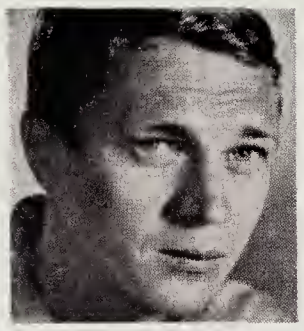
68 million people will read the ads (like this one!) in Life, Good Housekeeping, Seventeen, Redbook and nine top fan magazines.

in CinemaScope and METROCOLOR



co-starring

PETER LAWFORD



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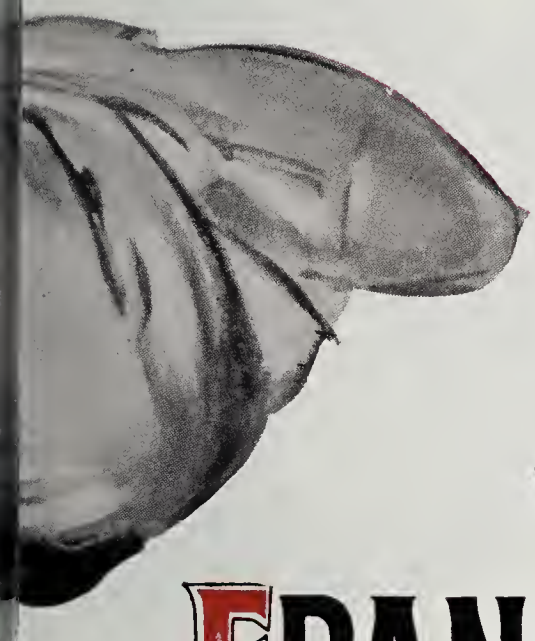
RICHARD JOHNS

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FIREWORKS!

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It's worth a trip to Exchange Centers
to see it at Special Audience Previews!



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FRANK SINATRA

He was one of the forgotten few,
fighting a forgotten war!

GINA LOLLOBRIGIDA

she gave the kind of love
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in A CANTERBURY PRODUCTION

"NEVER SO FEW"



PAUL HENREID



BRIAN DONLEVY



DEAN JONES

Screen Play by
MILLARD KAUFMAN

Based On the
Novel by
TOM T. CHAMALES

Directed by
JOHN STURGES

Produced by
EDMUND GRAINGER

A HANDFUL OF HOLIDAY GOLD!



© Loew's Inc. 1958

Run this ad in your city!

MERRY CHRISTMAS AKRON! (fill in your city)

By public demand the happiest holiday entertainment of all is brought back for the enjoyment of the whole family.

"tom thumb"

A GEORGE PAL Production
from M-G-M in COLOR

Coming! THEATRE

M-G-M presents A GEORGE PAL production "tom thumb" starring Russ Tamblyn • Alan Young Terry Thomas • Peter Sellers • Jessie Matthews • June Thorburn • Bernard Miles and the Puppetoons with the voice of Stan Freberg • Screen Play by Ladislas Fodor Based On a Story From the Pen of the Brothers Grimm • Songs by Peggy Lee and Fred Spielman Janice Torre • Kermit Goell • Photographed in Eastman Color • A Galaxy Picture • Directed by George Pal

Put in "tom thumb" and pick out a plum!

"tom thumb" has proved to be one of the greatest children's Christmas attractions of all time. Plan immediately a repeat engagement. Determine the dates of your local school holidays and—

BOOK IT NOW!

ASK M·G·M!

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MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 63 • NO. 2

NOVEMBER 25, 1959



THE CODE AND THE CODE REVIEW BOARD

When an importantly cast and produced motion picture was recently refused a Code seal, and when this refusal was appealed to the new, and as yet untested, Production Code Review Board, on which exhibition, distribution, and independent production are represented, the gentlemen who sat in judgment were faced with a real dilemma. The very central theme and comedy interest of this picture was the Code objection. To give 100 per cent backing to the Code provisions would wreck the picture, or more probably would send it into distribution without a Seal; and in today's limited supply of important pictures, forcing many a theatre to play much more objectionable and sexsational imports, this would probably not have cost it 100 bookings. So compromise, and the insertion of some innocuous line or two, was the only solution to be hoped for.

The inability to put authority in the Code, or to enforce its objective, however commendable, goes back to the government intervention that upset so many other industry structures. Prior to that time, the theatre circuits owned and operated by the Code signatories were numerically great enough to make their certain loss an economic whip to enforce observance. That whip no longer exists. The Code now represents moral persuasion only, without ability to enforce its findings or to penalize those who disregard them. We have a law, but we have no cops, no district attorneys, no courts, and no jails to enforce it.

This must have been the reasoning of the gentlemen who sat around the judgment table.

Their compromise may have seemed straining at a gnat. But it did record an industry protest, without destroying the Code by proving its ineffectualness.

So they are there to fight another day!

GOOD NEWS FROM PARAMOUNT AND AN ABOUT FACE

In a recent press interview, and repeated later in fair detail at the T.O.A. Convention in Chicago, George Weltner, vice-president in charge of world wide sales for Paramount, promised a total of approximately 34 new features during 1960. Because this would represent an increase of 12 new features over and above the same company's expectancy for the current year, this has been the occasion for some industry rejoicing.

Important directors such as George Cukor, Norman Taurog, Michael Curtiz, Mel Shavelson, George Seaton, Frank Tashlin, Martin Ritt, Alfred Hitchcock, and Jean Negulesco; and important star names such as Marlon Brando, Sophia Loren, Jerry Lewis, Maurice Chevalier, Clark Gable, Debbie Reynolds, Tony Curtis, Van Heflin, Janet Leigh, Elvis Presley, William Holden, Audrey Hepburn, and Ingrid Bergman, are found in the 22 features that were listed in detail. They indicate that all will contain the top-drawer values that are needed today.

Whether for reasons of change of ownership, change of editorship, or change of laxative, the complete about-face in editorial thinking with regard to Paramount product announcements, by a contemporary weekly in just one short year, is causing some industry grins. When this same company made its 1959 forecast it was castigated in no uncertain terms, and was charged with insincerity, non-delivery, and with numerous bad trade practices that in some way made it the enemy of its customers. This year this contemporary, that shuns advertising for an assortment of reasons, refers to last year's incident but dismisses it with: *"Whether or not the company is engaged in those practices at the moment is relatively unimportant to the important product story related by George Weltner . . . etc."* and *"criticizing the company for other practices at this moment would be tantamount to an abdication of responsibility."*

We agree! And those are exactly the sentiments expressed on this page one year ago.

It takes qualified producers with adequate production facilities and financing to make top quality films. When *any* company of the stature of Paramount announces big plans for the future, we will applaud. Last year or this year!

As a qualified member of the trade press this *is* our responsibility.

And it didn't take a year for it to sink in.

A LESSON IN ADVERTISING

We are grateful to Bill Beard, president of the Associated Business Publications, for the following excerpt from a message to his members titled "TV HANKY-PANKY—AND US." Bill analyzed the big difference between *"subscribed for"* publications that *"produce and control their programs which are their editorial contents,"* and TV where *"the station or network provides the facility"* but the advertiser or his producer controls the program. That *"we serve subscribers first—and what we have succeeded in selling them (in readership) we then sell to our advertisers."*

But the part we like best, and that many in the production, distribution, and exhibition of motion pictures might try to memorize, goes like this:

"Advertising functions best in an editorial environment that is free of advertiser dominance or manipulation. The publisher degrades himself and his product when he buckles under advertiser pressures, or goes in for puffery, or targets his editorial service at the advertiser. Actually advertisers can be slitting their own throats when they go in for candy tossing or weight throwing in editorial circles. What they may achieve is a publication not worth an advertising damn."

The goal of MOTION PICTURE EXHIBITOR is to produce and control a program of theatre-wise services that will be worth an *"advertising damn."* And, on occasion, may cause some.

Over 12,000 subscribers seem to agree.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From DES MOINES, IA.

We have received your 1960 BOOKING CALENDAR. I would like to have an additional 10 copies if they are available.

LARRY DAY, Adv. & Pub. Dept.
Central States Theatre Corp.

From NASHVILLE, TENN.

In addition to the one BOOKING CALENDAR received, we would like to ask for five more. These are needed for various members in our general offices.

EVANS SPROTT
Bijou Amusement Company

From CHARLOTTE, N.C.

Please forward four more of your 1960 BOOKING CALENDARS. We use these every year and we do appreciate your cooperation.

MARGIE THOMAS
Queen City Booking Service

From MINNEAPOLIS, MINN.

Please send us four additional copies of the CALENDAR that accompanied your Nov. 11 issue. If there is a charge we will forward remittance.

SOL FISHER
Fisher Amusement Corporation

From BOSTON, MASS.

We would appreciate two extra copies of your 1960 BOOKING CALENDAR.

EDWARD W. LIDER
Nathan Yamins Theatrical Enterprise

From ABILENE, TEX.

Enclosed is eight cents to cover postage for two more of your very useful 1960 BOOKING CALENDARS. We thank MOTION PICTURE EXHIBITOR for its courtesy and service in bringing it to our industry.
ANNIE LOUISE COLEMAN, Owner-Manager
The Metro Theatre

From CLEVELAND, O.

Would you kindly supply us with another two copies of your new calendar. We find them most helpful in booking our theatre.

IRENE M. FELL
Skirball Brothers Theatres

From ATLANTA, GA.

I received my 1960 BOOKING CALENDAR with the Nov. 11 issue and certainly appreciate it. Will you please send me two more copies.

J. H. HARRISON
Wilby-Kincey Service Corporation

From SALISBURY, MD.

Will you please send me another copy of the 1960 BOOKING CALENDAR. It is the handiest thing I have in my office.

ULMAN THEATRE CORP.

From TOLEDO, O.

We are sorry to inform you that we received our copy of the Nov. 11 issue but the 1960 BOOKING CALENDAR was not enclosed. We would appreciate it very much if you would mail us two copies. We have used them faithfully for over 25 years, and look forward to having it hang next year in our office.

JAMES A. BEIDLER, President
Smith & Beidler Theatres

From SPRINGFIELD, MASS.

We received today the copy of your 1960 BOOKING CALENDAR, for which we thank you very kindly. If at all possible we would appreciate three more.

R. ORBACH
Theatre Managers Corporation

the ONE Trade Paper that is frankly content to be DIFFERENT



THIS . . . if he is a theatre executive . . . your best friend WILL tell you!

From KENBRIDGE, VA.

The days would pass unrecorded if I could not find your annual calendar on the wall of my theatre, of my booking agency, and in my home office. And my office manager refuses to work without her copy. Can I have three more?

WINSTON R. TANNER
Buying and Booking Service

From HARTFORD, CONN.

May I have a spare calendar for '60?

ALLEN M. WIDEM, Theatre Editor
The Hartford Times

EDITOR'S NOTE: And still they come. Hundreds and hundreds from every corner of the U.S. and Canada. We will serve as quickly as possible and to the full extent of our supplies.

From SPRINGFIELD, ILL.

We were very pleasantly surprised when the MOTION PICTURE EXHIBITOR letter with check arrived, specifying the fact that Mr. J. David Jones has designated that his editorial stipend, for his "THEY CAME TO CORDURA" SHOWMANALYSIS that ran in your Oct. 28 issue, should be sent to our new Organ Fund. As your letter instructed we shall give credit to Mr. Jones.

The church is justly proud of Mr. J. David Jones and his family for the interest they have shown in the work of their church. For a good many years Mr. Jones has given of his time and talent, both on local and state levels, in helping us with our church program. He has been so recognized for his services by serving on several of the most important committees in the Methodist Church. We know that you, too, and Columbia Pictures Corp. that presented "THEY CAME TO CORDURA," must be proud to have such a man share your profession with you.

JOHN W. COLLINS, Minister
E. M. CRUMP, Commission on Finance
Douglas Avenue Methodist Church

EDITOR'S NOTE—While certain that Columbia Pictures joins in our satisfaction with such a pleasant situation, the credit belongs completely to Mr. Jones. We believe he is typical of many God-fearing men, of many different faiths, who staff the motion picture industry.

From RED WING, MINN.

The letter from T. D. Field of Abingdon, Va., as published in your Nov. 4 issue, is absolutely correct.

I have never yet advertised a picture as "ADULT ENTERTAINMENT," or any other similar phrase, and had the picture do any business to speak of. Whenever we have used such notices on any picture we have done only average business, even though the picture was a "blockbuster" nationally. "ANATOMY OF A MURDER" and "BLUE DENIM" are current examples. It seems that our people have concluded that the "adult" label most often means objectionable entertainment and they just won't buy that. Generally, they are right, and it is no wonder that much of the public today considers "Hollywood" as a synonym for "Hell".

JIM FRASER
Auditorium Theatre

EDITOR'S NOTE: There isn't much question that the "fast buck" use of "adult" has given it a connotation of sex and pornography. Possibly, its use should always be explained by adding the reasons why the plot or the frank dialogue makes it unsuitable for child or juvenile consumption. But we don't believe this was Mr. Field's point. He feared that such a term would be too restrictive—if enforced.

From LONDON, ENGLAND

We are enclosing herewith a letter addressed to American-International Inc., and should be most grateful if you kindly forward it to them.

We had their name both from the producers of the film in question and from your review of the film in the Oct. 21 issue; but we are unable to trace their address.

A.M.G. GELARDI, Director
Archway Film Distributors, Ltd.

EDITOR'S NOTE: The letter has been forwarded. Incidents like this seem to indicate weaknesses in current advertising procedures.

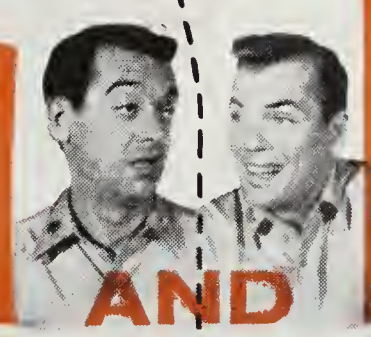
You asked for a new comedy team

and here we are!!



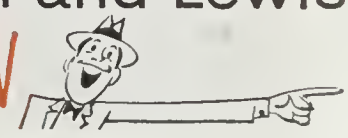
)EXT FROM THE
:0TH LAUNCHING PAD
:OMES THE NEWEST,
)OTTEST COMEDY TEAM

NOONAN AND MARSHALL



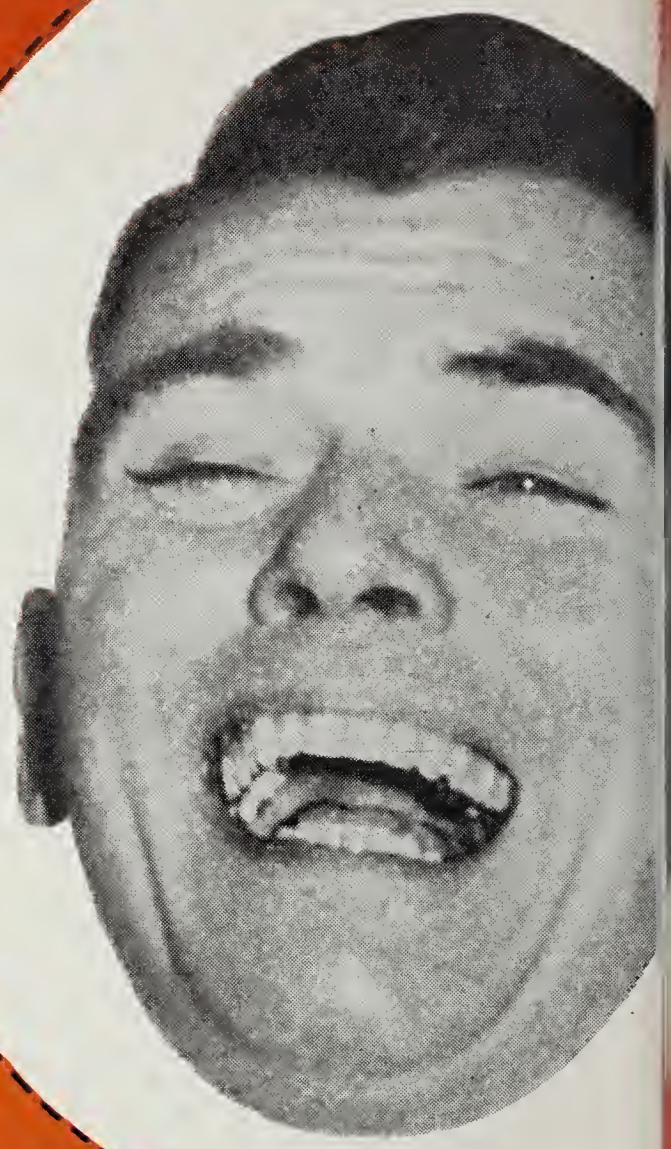
bringing back the industry's great box-office tradition of two-man comedy teams...Laurel and Hardy...Quirt and Flagg...Wheeler and Woolsey...Cohen and Kelly...Abbott and Costello...Martin and Lewis

AND NOW



THE GREAT NEW COMEDY TEAM IN THE FUNNIEST SERVIC





TOMMY NOONAN AND PETE MARSH

in

THE ROOKIE





PRODUCED BY TOMMY NOONAN · DIRECTED BY GEORGE O'HANLON · WRITTEN BY GEORGE O'HANLON and TO

COMEDY EVER . . . . **IT'S A NATURAL!**

meet
JULIE NEWMAR
Man! What a flame-thrower!



ALL

ALSO STARRING
JULIE NEWMAR
AND STARRING
JERRY LESTER

DONAN · CINEMASCOPE

TO PRE-SELL THIS GREAT ATTRACTION!

AVAILABLE FREE RIGHT NOW FOR ALL THEATRES

7½-minute hilarious comedy short subject

"INTRODUCING NOONAN & MARSHALL"

top belly-laff entertainment for every audience!

5-minute version of "INTRODUCING NOONAN & MARSHALL" for TV planting!

A SHOWMAN'S NATURAL! YOU GET THE SUBJECT GRATIS FROM 20th!

NOONAN & MARSHALL

star on six editions of

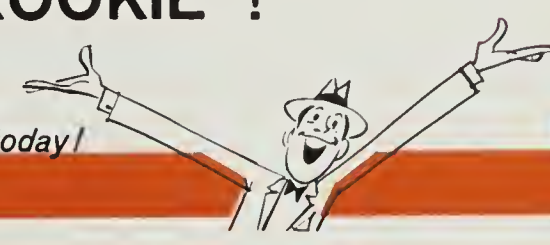
THE JACK PAAR SHOW

on coast-to-coast NBC-TV, the top star-launching program!

CAPITOL RECORDS SOUNDTRACK ALBUM

of songs and music from "THE ROOKIE"!

the 20th success story is the hottest story in the industry today!



NEWS CAPSULES

BROADWAY GROSSES

Patrons Pick And Choose

NEW YORK—It was evident last week-end that the pre-holiday shortage of top product was limiting good business in the Broadway first-runs to the better films as the patrons were choosy.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE BELOVED INFIDEL" (20th-Fox). Paramount ($39,435)*—The opening week was claimed at $45,000.

"THE MIRACLE" (WB). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $66,000, with the second week expected to hit $100,000. Stage show.

"THE WRECK OF THE MARY DEARE" (MGM). Roxy ($55,404). Friday, Saturday and Sunday reported as $16,000, with the third week dropping to $30,000. Stage show.

"BEN HUR" (MGM). Loew's State was capacity at hard ticket policy on the first week with $55,000 gross reported.

"HAPPY ANNIVERSARY" (UA). Victoria ($22,900)—The second week dropped to $16,000.

"THEY CAME TO CORDURA" (Col.). Criterion claimed the fifth week at $22,000.

"THE LAST ANGRY MAN" (Col.). Forum announced that the fifth week would tally $20,000.

"PILLOW TALK" (U-I). RKO Palace anticipated the seventh week at $20,000.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported that the 16th week would be $11,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

WB Net Soars Over '58

NEW YORK—Warner Bros. Pictures, Inc., and subsidiary companies report for the year ended Aug. 31 a net profit of $15,875,000 after income taxes, including $6,500,000 profit after income taxes arising from the sale of its ranch in the San Fernando Valley.

For the year ended Aug. 31, 1958, the company reported a net loss of $1,023,000 after a provision of $3,000,000 for estimated loss on advances to independent producers and a provision of $1,000,000 for federal income taxes.

Film rentals including television, sales, etc. amounted to $82,790,000, dividends from foreign subsidiaries not consolidated were $1,130,000 and profit on sales of capital assets other than the company's ranch was $1,467,000 for the year, as compared with $66,275,000, $1,207,000, and $841,000 respectively for the previous year.

Since Aug. 31, 1959, the company has purchased 80,000 shares of its common stock at a cost of $3,824,000. There are 1,505,196 shares of stock now outstanding after deducting 977,051 shares held in treasury.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 23

FATHER AND SON



Philadelphia's Film Row has its own father and son team in Eddie and Bob Gabriel, Capital Film Exchange. That's Eddie on the telephone. The exchange, incidentally, is celebrating its 43rd year in the business.

Loew's Circuit Shifts N.E. Executive Posts

HARTFORD—Realignment of supervisory responsibilities for Loew's Poli-New England Theatres, Inc., has been announced here by Eugene Picker, president, and John Murphy, executive vice-president, Loew's Theatres, Inc.

Charles Kurtzman, formerly northeastern division manager, now assigned to the New York home office, will supervise the Poli theatres in Connecticut (including the Poli and Palace, Hartford; Poli and Majestic, Bridgeport; Poli and College, New Haven; Poli, Waterbury; and Palace, Meriden).

William Elder, who succeeded Kurtzman in Boston some months ago, has added the Poli, Springfield, and Poli, Worcester, to his northeastern division.

The new managerial arrangement follows the death of Harry F. Shaw.

Kurtzman is to commute regularly between the Connecticut posts and his New York Office. Lou Cohen is Hartford manager.

FILM FAMILY ALBUM

Arrivals

Dr. and Mrs. Ellis Barrist, son of **Harry Barrist,** the popular realtor and insurance executive, and nephew of **David Barrist,** who was co-founder of MOTION PICTURE EXHIBITOR in 1918, are celebrating the birth of twins, a boy and a girl, at Germantown Hospital, Philadelphia.

Twin Girls, **Gina and Eugena,** were born to **Mrs. Joseph Beldo.** Father is a clerk in the United Artists' New York City mail room.

Obituaries

William R. Howell, 70, a retired theatre equipment dealer, died last fortnight in Veterans Hospital, Oklahoma City.

Harry C. Kleindienst, 67, who joined the old Metro Company in 1915 and who resigned his post as assistant treasurer of MGM International last June, died last week after a long illness. Surviving are his widow and married daughter.

Fanny Schwartz, wife of **George Schwartz,** Beach, Atlantic City, N. J., died last week in Albert Einstein Medical Center, Northern Division, after a lengthy illness.

Embassy Suit Slows

SAN FRANCISCO—The $8,000,000 Embassy Theatre anti-trust suit against Paramount Theatres and others bogged down again when opposing counsel became embroiled in a hearing before Federal Judge Lloyd H. Burke as to the procedure to be followed after both sides previously had agreed the case need not be tried all over again following the death of Judge Edward P. Murphy. Judge Burke was to hand down a decision after reading the transcript of the first trial.

Counsel for various companies involved threatened to have the case retried, this time with a jury, a privilege the plaintiffs were granted previously after many stormy pretrial sessions.

Judge Burke instructed both sides to work out a mutual stipulation so that he could get the case started again, either by reading the voluminous transcript or starting over.

"BEN-HUR"

It is no overstatement to call "Ben-Hur" the "Eighth Wonder of the World." It can't possibly miss at the box office, with every dollar of MGM's huge investment visible on the screen in the form of powerful spectacle and dramatic excitement.

Director William Wyler inherits the mantle from the late Cecil B. DeMille as the greatest director of spectacle and excitement, and combines it with attention to detail and handling of more intimate scenes that place him in a class by himself. Wyler's taste is impeccable throughout the long running time, which never lags.

The chariot race is something no one who sees it will ever forget. It left an audience at the preview absolutely limp with excitement. The cast is perfect, with Charlton Heston delivering the performance of his life in this, the picture of a lifetime. Everyone from Joe Vogel, who staked his company's future and a tremendous amount of money on his faith in the property, to the late Sam Zimbalist, who literally gave his life as producer, to Wyler can take credit for being part of a record-shattering effort. This incomparable spectacle lifts motion pictures to the highest point in their history, and proves unquestionably that no entertainment medium is close to our industry in either quality or mass appeal.

—JAY EMANUEL

Attorney Blasts Competitive Bidding

Simon Charges Favoritism To Circuit Competitors, Says Investigation Would Disclose Decree Violation

CHICAGO—Seymour F. Simon, prominent industry attorney, recently advised Robert A. Bicks, assistant attorney general, anti-trust division, Department of Justice, of an "anomalous" situation in the motion picture business.

Said Simon, "In its opinion in the Paramount case, the Supreme Court expressed its reluctance to delegate the management of a competitive bidding system to the major motion picture distributors because it did not trust them to manage it fairly and honestly. Yet, for the past 10 years we have had licensing by competitive bidding procedures in many areas with no supervision by the government or by the courts. It is managed, completely behind the closed doors of their offices, by the very distributors the Supreme Court characterized as having a 'marked proclivity for unlawful conduct'.

"Most independent exhibitors who have bid for product against a circuit formerly affiliated with distributors have been subjected to the following perplexities, among others: submitting a bid which exceeds the terms on which a picture is being licensed for an equivalent run to theatres not engaged in bidding, then being notified that all bids have been rejected, and later finding the distributor engaging in a process of negotiation for the picture, as a result of which the circuit competitor somehow or other winds up exhibiting it; being solicited for a bid for the showing of a picture on a specified date followed by a notice that the picture is being withdrawn from release and that new bids would be solicited at a later date; being advised when he offers a high guarantee against no guarantee by the circuit theatre that the distributor is more interested in the percentage possibilities of the picture than the guarantee; being advised when he offers a low guarantee in comparison with that of the circuit theatre that the distributor is more concerned about the certainty of the guarantee than the percentage possibilities of that particular picture. This is to say nothing of what transpires in the secrecy of the distributors' offices.

"So far as I know," the attorney continued, "the government has made no attempt to assure the honesty of bidding by sending attorneys and investigators into the field to interrogate exchange personnel involved in handling bids and to peruse written communications made in the bidding process. It seems that on occasions when complaints have been received about the manner in which bidding has been conducted, all the Government has done has been to write the distributor involved asking for an explanation. A complete and careful investigation by the Government of the conduct of bidding procedures in the motion picture industry during the past 10 years would probably make the TV quiz shows look by comparison like a Sunday School picnic."

"In the light of these realities," Simon said, "Your discussion of competitive bidding on Nov. 11 at the Theatre Owners of America convention was disappointing to many independent exhibitors, who, in order to get pictures on an early run, are required to bid against theatres owned by large circuits formerly affiliated with distributors. Your view appeared to be that a distributor might with impunity, grant an adjustment to the winning bidder so long as it was justified by the gross of the picture and did not result in the winning bidder paying less than the losing bidder had offered. If this is the policy of the Department of Justice, what will prevent a circuit from bidding recklessly in order to keep pictures away from an independent competitor, knowing that it may anticipate adjustment of the reckless bid down to a point near, but above, that of its competitor? Would this not make chicanery in the management of competitive bidding even easier than it has been in the past? Would it not negate whatever little validity there may be left in competitive bidding as it has been conducted in the motion picture industry?"

TOA, NAC Both Elect Gage To Executive Posts

NEW YORK—For the first time, Theatre Owners of America, and the National Association of Concessionaires, which held concurrent conventions in Chicago, have a common officer.

Edwin Gage, executive vice-president of Walter Reade, Inc., of Oakhurst, N. J., was elected a member of the executive committee of TOA, and chosen treasurer of NAC at the concurrent meetings.

As far as can be recalled, this is the first time one individual has been an elected officer of both organizations at the same time.

Ad Directors' Unit Sets All-Industry Drive

NEW YORK—A special meeting of the advertising and publicity directors' committee and members of the four coordinating groups for advertising, publicity, exploitation, and radio and TV was called by Si Seadler, chairman, in the MPAA board room last week.

The directors recognize that the industry today is in a stronger product position for 1960 than at any time in the past decade, it was said. This fact was effectively pointed up by the company sales managers in their respective reports at a recent TOA meeting in Chicago. Each sales manager not only had a strong up-beat story in terms of his company's overall release schedule for 1960, but described an exceptional number of outstanding features that will be made available during the coming year.

It is the purpose of the advertising and publicity directors' committee to focus the public's attention through every available information channel on these super specials for 1960.

A general outline of an all-out six weeks' drive between now and the first of the year was presented by Ted Baldwin, who has been assigned to the MPAA and will work with Taylor Mills and the committee.

Every facet of the production and distribution elements of the industry will be called upon to make their individual contribution to this unique campaign. COMPO, ACE and each of the national exhibitor organizations will also be called upon to support the campaign from the grass roots level.

"Ben-Hur" World Bow Thrills 1800 In N.Y.

NEW YORK—MGM's "Ben-Hur" had its world premiere last week at Loew's State before an audience of over 1800 people. Four of the starts, Charlton Heston, Haya Harareet, Stephen Boyd, and Martha Scott, and director William Wyler were present.

Another guest who drew special attention was Ramon Novarro, star of the silent screen version of the classic, which was also made by MGM.

The audience formed a virtual "who's who" of New York as leaders of business, government, religious groups, and the entertainment field made the opening a never-to-be forgotten event. In keeping with the dignity of the film there was a noticable and deliberate absence of the normal premiere ballyhoo although thousands jammed the streets outside the theatre to see the celebrities.

Among notables in the audience were George Abbott, Barney Balaban, Richard E. Berlin, Kermit Bloomgarden, General Omar Bradley, Harry Brandt, Bennett Cerf, Howard Dietz, Russell Downing, Orville Dryfoos, Si Fabian, F. M. Flynn, Frank Folsom, Samuel Goldwyn, Leonard Goldenson, Moss Hart, William Randolph Hearst, Jr., Lillian Hellman Roy W. Howard, Senator Jacob Javits, Eric Johnston, Garson Kanin, Sidney Kingsley, Robert Kintner, Arthur Krim, Arthur Loew, Charles McCabe, S. I. Newhouse, William S. Paley, Norman Vincent Peale, Robert Patterson, David Sarnoff, Robert Sarnoff, Nicholas Schenk, Dorothy Schiff, Sol Schwartz, Spyros Skouras, Frank Stanton, Arthur Hays Sulzberger, Robert M. White II, and Adolph Zukor.

The projection via Norcleo 70 mm equipment resulted in unusual clarity and brilliance and impressed greatly the many industryites in the audience.

E-K To Aid "Oscar-cast"

NEW YORK—Eastman Kodak, which will contribute toward the MPAA Academy Awards "Oscar-cast" for the first time next year, was reported last fortnight as studying a number of proposals for off-the-screen tie-ins.

EK has been a member of the MPAA since its founding in 1922. The MPAA stated that EK's participation in no way changes the plans for the simulcast which, as was the case this year, will carry no interrupting commercials during the scheduled 90 minutes.

EK is expected to contribute a sum substantially greater than that which would have come from Universal, which this year is not participating.

Regan Joins Filmgroup

BEVERLY HILLS, CAL.—Skip Regan, formerly on the executive sales staff of United Artists and Republic, has been appointed national sales manager of The Filmgroup, it is announced by Roger Corman, president of the production-distribution firm.

Regan, who will headquarter at The Filmgroup's Hollywood home office, begins his new assignment with a 30-day series of screenings of "Ski Troup Attack" and "The High Winds of War" in the company's 28 domestic exchanges. He also will confer with key circuit and independent theatre operators during his national survey.

Fabian Heads TOA Unit In Liaison With Producers On Mutual Problems

NEW YORK—Acting quickly on the invitation of the Screen Producers Guild, the Theatre Owners of America named a new exhibitor-producer liaison committee to establish a direct contact with Hollywood on product and production.

On the heels of TOAs annual conventon, Albert M. Pickus, new TOA president, named S. H. Fabian of New York, president of Stanley Warner Corporation, and TOA treasurer, as chairman of the new committee.

Other members are Sidney Markley, vice-president of American Broadcasting-Paramount Theatres of New York; John B. Bertero, president of National Theatres and Television Company of Los Angeles and George G. Kerasotes, president of Kerasotes Theatres of Springfield, Ill., and chairman of TOA's board of directors. One additional member will be named, Pickus said, adding that he would serve ex-officio with the committee.

Julian Blaustein, SPG vice-president, was a speaker at the convention and urged exhibition to establish closer liaison with his organization, declaring he believed a direct channel would be helpful in solving many mutual problems.

Pickus said the committee would meet as soon as possible with the Guild. He declared he believed the talks would be most useful by enabling the TOA officials to discuss the product shortage problem with the producers, and also give production the benefit of theatre advice on the types of films most needed by exhibition.

He said TOA was most grateful to Balustein for the suggestion, declaring Blaustein's own recognition of the desirability of closer liaison was another step in the cementing of improved harmony within the industry.

He said he believes this will be the first time in many, many years that exhibitors will be able to talk on a direct and organized basis with men who produce pictures, to tell them what type of pictures, story and stars will, in exhibitions' opinion, be most successful at the boxoffice. Such conferences, he added might be helpful in encouraging production to make more pictures to ease the existing shortage.

Fox Earnings Dip From '58

NEW YORK—Twentieth Century-Fox Film Corporation reported consolidated earnings of $2,930,532 for the 39 weeks ended Sept. 26. This amounted to $1.25 per share on the 2,338,356 shares of common stock in the hands of the public, as compared with earnings for the 39 weeks of 1958 of $6,590,991 or $2.87 per share on 2,293,186 shares.

The earnings for the third quarter of 1959 amounted to $1,159,662 or $.49 per share compared with $1,357,982 or $.58 per share for the third quarter of 1958.

MITO Sets Meet Agenda

ST. LOUIS — Officers and directors of the Missouri-Illinois Theatre Owners met in Warners exchange last fortnight to complete plans for their annual convention to be held at the Chase Hotel on Nov. 30.

The officers and directors will meet immediately preceding the start of the convention's business session. The convention will open with a luncheon, and the business session will end with a forum on theatre operations and a banquet to be marked by the selection and coronation of "Miss Film Row" of 1960.

U-I's Simonelli Named To COMPO Planning Unit

NEW YORK—Charles Simonelli, assistant to the president of Universal-International Pictures, has accepted an invitation to become a member of the COMPO program planning committee, it was announced by Charles E. McCarthy, COMPO executive secretary.

Other members of the committee, which will hold its next meeting shortly after Jan. 1, are Edward L. Fabian, Emanuel Frisch, Paul N. Lazarus, Jr., Martin Levine, Sidney B. Stern, and McCarthy.

Simonelli is also a member of the COMPO press relations committee.

Catholics Back Blast At Biblical Pictures

ALBANY—The Evangelist, official weekly of Albany Roman Catholic Diocese, editorially supported the Christian Century, Protestant magazine, in the latter's stand urging Protestant churches to withold support from "anti-Biblical Biblical extravaganzas." This "Evangelist" action was noted by the Knickerbocker News, Gannett daily.

"The Legion of Decency and intelligent Catholics should give wholehearted agreement and hearty support to the Protestant church magazine's insistence that these 'lurid distortions of the Bible' be effectively challenged," The Evangelist declared.

The Christian Century specifically named "The Prodigal," "David and Bathsheba," 'Samson and Delilah," "The Ten Commandments," "Solomon and Sheba," "Ben Hur," and "The Big Fisherman." The last-named was tagged by the Evangelist as "now playing in area theatres."

"In evaluating these extravaganzas, the National Legion of Decency objected to excessive sensuality in costuming, dancing, and situations seriously offending 'the Judaeo-Christian concept of modesty and decency,'" The Evangelist stated.

Pope John XXIII's admonition that the motion pictures "must always subordinate what is considered entertaining to what is good and true' finds "staunch assent" in the Christian Century's recent editorial, The Evangelist observed.

Loew's Circuit Names 10 Board Nominees

NEW YORK—It was learned last fortnight that Herbert A. Hoffman, executive vice-president, will be the second Tisch Hotels representative to be nominated for the board of Loew's Theatres at the first annual meeting of stockholders to be held at Loew's State on Dec. 10.

Lawrence A. Tisch, president of the hotel firm which holds a large block of Loew's Theatres common shares, was elected to the board in September, and will be nominated for reelection.

Others to be nominated by management are George T. Baker, Thomas J. Connellan, Leopold Friedman, Arnold M. Grant, John F. Murphy, Thomas L. Norton, Eugene Picker, and Simon H. Rifkind.

According to the proxy statement, aggregate remuneration of the circuit's directors and officers was $390,200 in the year ended Aug. 31.

Options covering 85,000 shares of Loew's Theatres common have been granted by a committee of the board of directors to six executives of the firm, subject to approval of the option plan at the meeting of stockholders.

The proxy statement reveals that Lewis D. Gilbert and John J. Gilbert will propose a resolution providing for election of directors by cumulative voting. Management recommends voting against the resolution.

Bingo Rules Tightened

ALBANY—The State Lottery Commission has further tightened the rules for the playing of Bingo under non-profit auspices.

It made public five new regulations. One forbids players to give tips or other gifts to the operator of any Bingo game, or any of his assistants. There is no rule against taking such tips or gifts.

A second rule provides that no operator of a Bingo game, nor his assistants, may play the game while they are operating it.

A third regulation states that no Bingo operator may provide transportation for the players, unless the State Lottery Commission gives written permission. With official authorization, the procedure is permissible.

A fourth rule stipulates that if an operator runs the games in rented quarters, there must be a written lease.

A fifth rule sets forth that if a Bingo game is divided into multiple prizes, the sequence of winning arrangements and the amount of prizes must be described to the players in advance.



More than 800 social and civic dignitaries and entertainment personalities attended the recent charity world premiere of UA's "Happy Anniversary," Victoria, New York City, for the benefit of the New York Chapter of WAIF, adoptive division of International Social Service. On the left is seen the opening night Broadway crowd; on the right are seen producer Ralph Fields, left, with Herbert L. Golden, UA vice-president in charge of operations.

A Bow to Bosley Crowther

On more than one occasion in the past, MOTION PICTURE EXHIBITOR has believed it necessary to "tee-off" on Bosley Crowther, by-line critic for The New York Times, for what we considered ill-advised or even arrogant opinions about our industry or about its products. For this very reason, we feel we owe him equal commendation or note when we find his opinion to be particularly accurate. Such an occasion is his review of "BEN HUR", published in The New York Times of Thursday, November 19.

The Screen: 'Ben-Hur,' a Blockbuster

M-G-M Spectacle Opens at the Loew's State

By BOSLEY CROWTHER

WITHIN the expansive format of the so-called "blockbuster" spectacle film, which generally provokes a sublimation of sensibility to action and pageantry, Metro-Goldwyn-Mayer and William Wyler have managed to engineer a remarkably intelligent and engrossing human drama in their new production of "Ben-Hur."

Without for one moment neglecting the tempting opportunities for thundering scenes of massive movement and mob excitement that are abundantly contained in the famous novel of Gen. Lew Wallace, upon which this picture is based, Mr. Wyler and his money-free producers have smartly and effectively laid stress on the powerful and meaningful personal conflicts that are strong in this old heroic tale.

As a consequence, their mammoth color movie, which opened at Loew's State last night, is by far the most stirring and respectable of the Bible-fiction pictures ever made.

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This is not too surprising, when one considers that the drama in "Ben-Hur" has a peculiar relationship and relevance to political and social trends in the modern day. Its story of a prince of Judea who sets himself and the interests of his people against the subjugation and tyranny of the Roman master race, with all sorts of terrible consequences to himself and his family, is a story that has been repeated in grim and shameful contexts in our age. And where the parallels might be vague in the novel, which was first published, after all, away back in 1880, they could be made clearer in the film.

Significantly, they have been, both in Karl Tunberg's excellent screen play and in Mr. Wyler's largely personal and close-to direction design. For, without stint, the interest is now focused on the character of Judah, son of Hur, and his emotional and spiritual development under the heavy shadows of tyranny, injustice and hate. And his final emergence from these oppressions imposed and aggravated by a slave state is achieved through his observation of the example and teachings of Jesus.

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This pertinent theme of the story is appropriately and grippingly conveyed in some of the most forceful personal conflicts ever played in costume on the giant screen. Where the excitement of the picture may appear to be in the great scenes, such as those of the ancient sea battle in which Ben-Hur is involved as a galley slave or those of his final contention with Messala, the Roman tribune, in a mammoth chariot race, the area of fullest engrossment is the scenes of people meeting face to face —Ben-Hur verbally clashing with Messala, a Roman soldier suddenly looking upon Jesus.

Here is where the artistic quality and taste of Mr. Wyler have prevailed to make this a rich and glowing drama that far transcends the bounds of spectacle. His big scenes are brilliant and dramatic — that is unquestionable. There has seldom been anything in movies to compare with this picture's chariot race. It is a stunning complex of mighty setting, thrilling action by horses and men, panoramic observation and overwhelming dramatic use of sound.

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But the scenes that truly reach you and convey the profound ideas are those that establish the sincerity and credibility of characters. Ben-Hur's encounters with his mother and his sister, who later become lepers during the time of their oppression, or his passing meetings with Jesus (who is, tactfully, never viewed in full face) are dignified and true. Likewise, the enactment of the Crucifixion is impressively personal, strong and real. It is not done in an aura of gauzy reverence but has the nature of a dark political deed.

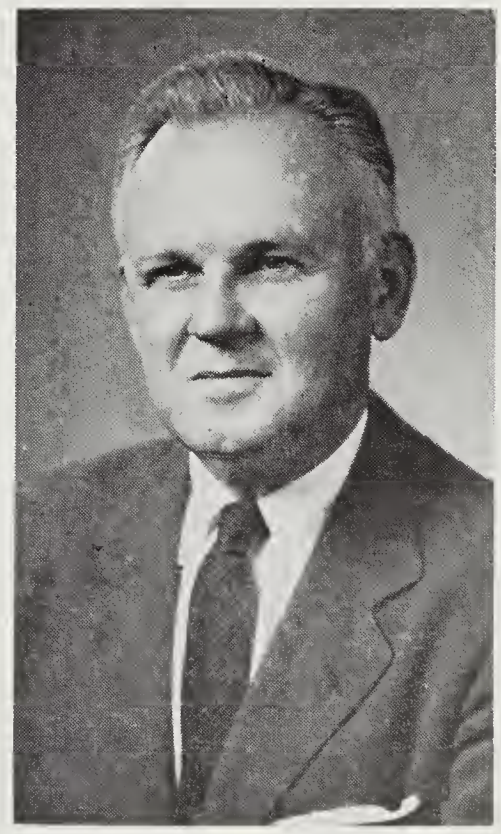
For the performance of his characters, Mr. Wyler has a cast that impressively delivers the qualities essential to their roles. Charlton Heston is excellent as Ben-Hur— strong, aggressive, proud and warm — and Stephen Boyd plays his nemesis, Messala, with those same qualities, inverted ideologically.

Jack Hawkins as the Roman admiral who fatefully makes Ben-Hur his foster son, Haya Harareet as the Jewish maiden who tenderly falls in love with him, Hugh Griffith as the sheik who puts him into the chariot race and Sam Jaffe as his loyal agent— these also stand out in a very large cast.

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Much more could be said in praise of the technical quality of this film, which vastly surpasses the silent version of the same story released back in 1926. Space does not permit it. Otherwise this review would run too long, which is the one thing this picture does distressingly. Three hours and thirty-two minutes of it, not counting intermission, is simply too much of a good thing. The stimulated soul may be willing but the tormented flesh is weak.

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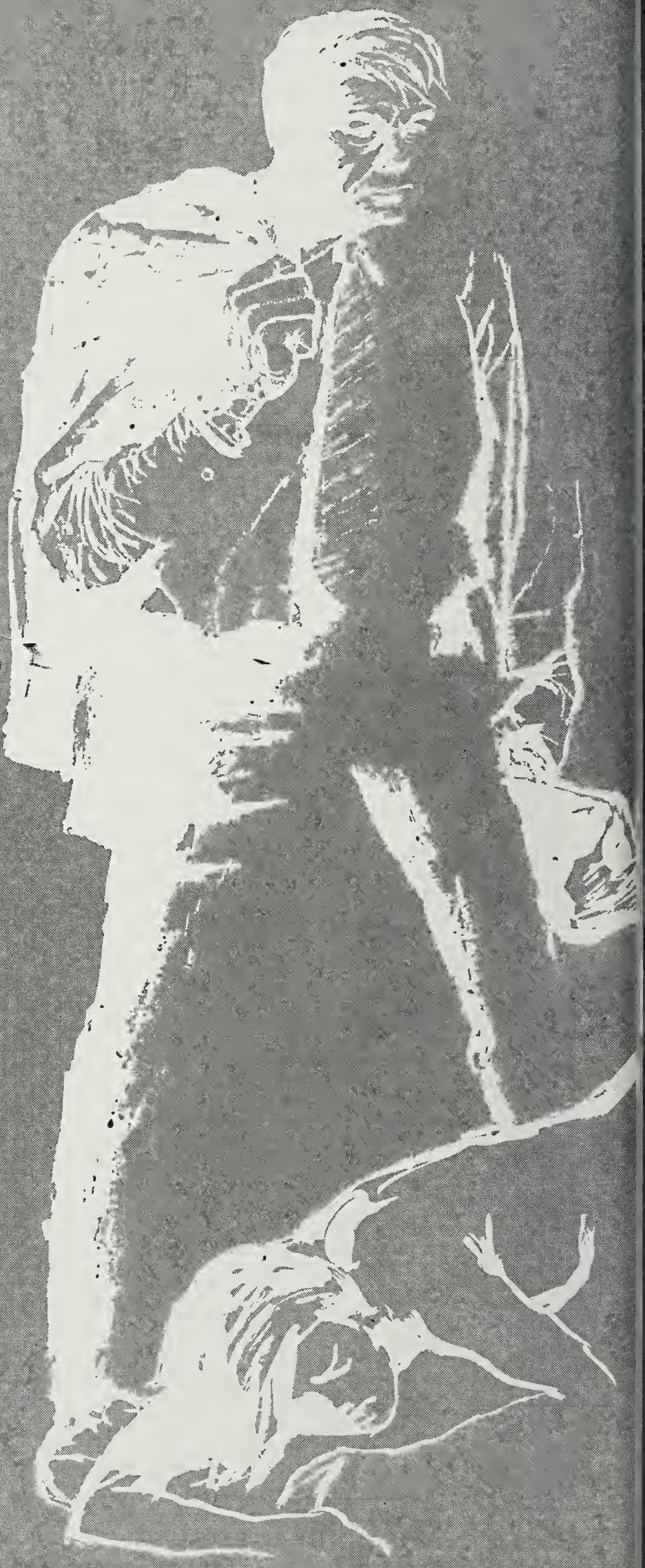


MR. CROWTHER

This is a review that we wish we had written. Reading it, immediately after having seen this great motion picture masterpiece, we can't restrain our applause. So a bow to Bosley Crowther. MOTION PICTURE EXHIBITOR is proud to bring to its many 1000s of theatre subscribers his brilliantly accurate report.

A SOLID

SOLID
in NEW YORK CITY
4th week of Dual Premiere engagement at FORUM and TRANS LUX 52nd St.
Business continues to grow and grow!



COLUMBIA PICTURES presents
A FRED KOHLMAR PRODUCTION

PAUL MUNI · DAVID WAYNE

The Last Angry Man

with

BETSY PALMER · LUTHER ADLER · CLAUDIA McNEIL · JOBY BAKER

Screenplay by GERALD GREEN based on his novel · Adaptation by RICHARD MURPHY
Directed by DANIEL MANN · Produced by FRED KOHLMAR

BOXOFFICE HIT! FILM DAILY

SOLID
in BOSTON

3rd week box-office topping opening figures!

SOLID
in PHILADELPHIA

Beating previous house record-holder!

SOLID
in ST. LOUIS

Opening figures assure long run engagement!

SOLID
in WASHINGTON, D.C.

Establishes new opening week-end record!

Now set for **SOLID** business in ATLANTA, BALTIMORE, CINCINNATI, CLEVELAND, DALLAS, DENVER, DETROIT, INDIANAPOLIS, LOS ANGELES, LOUISVILLE, MEMPHIS, MINNESOTA, NEW HAVEN, PROVIDENCE.

Exhib Wins Earlier Availability As Providence Trust Suit Ends

PROVIDENCE—An anti-trust suit filed in June, 1955, in the U. S. District Court here was settled out of court for an undisclosed sum of money. An unusual feature of this settlement, reported to be in six figures, is a drastic change in availabilities.

Elsa Amusement Company, operating the Park, Woonsocket, R.I., and the Bijou Amusement Company, operating the Bijou, in the same city, jointly filed the anti-trust action, claiming $1,250,000 each in damages, and charging national and local conspiracies in restraint of trade and unreasonable holding back of films after first run Providence. Formerly, these theatres had played seven to 21 days after the completion of the Providence run.

In the agreement, signed this past week, it was stipulated that the Woonsocket houses now may play directly after the Providence run and, furthermore, they may now play along with the Providence theatres after the first-run houses have completed two weeks of their runs. There are two exceptions to this new arrangement. Road show engagements do not come under this category, nor certain "big" pictures. Each film company may now select four big pictures which must play directly after the completion of the Providence engagement, and not after the first 14 days of the run.

Defendants in the original suit filed in 1955 were the eight majors, and RKO Rhode Island Corp., operating the Keith-Albee; Loew's, Inc., operating Loew's State; and C&F Theatres, operating the Fay, Carlton, and Majestic, all in Providence.

Raymond Murphy heads the company operating the two Woonsocket houses with William Henry as managing director. The original suit was filed through the offices of George S. Ryan and W. Bradley Ryan, Boston attorneys.

AB-PT Diversification

NEW YORK — American Broadcasting-Paramount Theatres, Inc., entered into an agreement to purchase the stock of Prairie Farmer Publishing Company, it was announced by Simon B. Siegel, financial vice-president and treasurer, and James E. Edwards, president, Prairie Farmer Publishing Company.

Prairie Farmer and its subsidiaries publish three leading farm publications in the midwest—Prairie Farmer in Chicago, Wallaces' Farmer in Des Moines, Iowa, and Wisconsin Agriculturist in Racine, with a total circulation of over 900,000. Prairie Farmer also owns a 50 percent stock interest in Chicago radio station WLS in which AB-PT also has a 50 percent stock interest. The sale of the stock is subject to the approval of the Federal Communications Commission and tax rulings.

Exhibs Like Book Tieups

NEW YORK — Oscar Dystel, president, Bantam Books, Inc., stated last fortnight that there had been enthusiastic response from exhibitors throughout the country on the unusual exploitation effectiveness of Bantam's paperback book tie-in with film releases of published novels.

He pointed out that the sale of paperback editions of the filmed novels have been nothing short of fantastic. Tie-in exploitation is viewed by Bantam as "a natural," Dystel stated.

FTC Charges Violation Of Trust Law By ABC

PHILADEPHIA — The Federal Trade Commission last fortnight charged ABC Vending Corporation of New York with violation of the anti-trust laws in acquiring in 1957 control of the Charles Sweets Company and Charles Sweets Concession Company, Philadelphia, for $229,000 through its wholly-owned subsidiary, Berlo Vending Company.

The complaint charges that through the acquisition of these firms and Confection Cabinet Corporation, East Orange, N. J., ABC tends to lessen competition in the field of operating vending concessions in motion picture theatres.

Purchase of the companies by ABC and Berlo, also named in the complaint, tends to "create a monopoly in violation of the anti-merger law of the Clayton Act," FTC charged.

ABC and its subsidiaries were granted 30 days by the FTC to file an answer to the commission's complaint and charges.

V.C. Sets Regional Meets

PITTSBURGH, PA.—George W. Eby announced last fortnight that the final schedule for Variety Clubs International regional meetings was region two, Miami, Jan. 8; region one, Buffalo, Jan. 13; region three, Cincinnati, Jan. 15; region five, Memphis, Jan. 18; region four, Minneapolis, Jan. 20; and region six, Seattle, Jan. 22.

The meeting in Miami will precede the dedication of the new Variety Children's Research Foundation at Variety Children's Hospital on Jan. 10.

"Lovers" Banned In Cleveland

CLEVELAND—Police last fortnight seized a print of "The Lovers," French-made Zenith International release, at the Heights Art and arrested Nico Jacobellis, manager, on charges of possessing and showing an obscene film.

Municipal Court Judge J. J. P. Corrigan denied a petition for an injunction against the seizure and set Nov. 25 as date for a trial.

The theatre officials now have under consideration action to seek relief in Federal Court.



Tommy Noonan and Pete Marshall, new comedy team who star in 20th-Fox's "The Rookie," played host to the trade press at Danny's Hideaway, New York City, recently, and outlined plans for their four new productions for the company.

Ben Marcus Keynotes Allied's Miami Meet

WASHINGTON—Allied States Association announced that Ben Marcus, former president and long-time national director, will deliver the keynote address at Allied's 1959 national convention at Eden Roc Hotel, Miami Beach, Dec. 7, 8 and 9.

Marcus operates 37 theatres in Wisconsin, 26 conventional and 11 drive-ins, in cities and towns of various sizes ranging from Milwaukee (637,392) to Little Chute (4,-152). In addition, Marcus is engaged in the concessions business which is an important part of most theatre operations.

As Allied's representative on the COMPO Triumvirate, Marcus has attained national prominence by gaining the support of that body for promoting the Wisconsin business building plan on a national scale. This plan was successful in Marcus' home state and will serve as a guide in the areas which have not yet launched cooperative promotional projects.

Marcus, Allied's announcement notes, "holds high hopes for the future of the motion picture business but is aware that there are inequities in the distribution of pictures which are retarding subsequent-run and small town theatres on the road to recovery."

N.C. City Eyes D-I Land

WINSTON-SALEM, N.C.—The finance committee of the local Board of Aldermen recommended that the city use its condemnation powers to acquire the Midway Drive-In and the land it occupies.

The city wants the land for a north-south expressway, and owners of the land and the theatre have declined to accept its offer of around $75,000. The city offered $54,339 for about seven acres of land and $20,000 for the theater itself.

B. Clyde Shore, owner of the land, said he would not accept the $54,339 appraisal, which is about $2,000 less than a previous appraisal, and lawyers for Max Herman, theater owner, who has a lease on the land said the $20,000 figure would not be sufficient to move its structures or to build a new theatre. The lease still has 11 years to run.

The committees condemnation recommendation has been referred to the Board of Aldermen.

Rumley Defies S.C. Blue Law

SPARTANBURG, S.C. — Claude Rumley, operator, Fox Drive-In, continued his "lone wolf" drive to bring about repeal of the state's blue laws. He opened for business on the Sabbath with the announcement that he was having a "benefit showing" for a youth who suffered severe burns several weeks ago. He was immediately cited by law enforcement authorities on charges of violating the Sunday blue laws, then posted a $50 bond and was permitted to continue the Sabbath operation. Several other charges of blue law violation are pending against Rumley.

Grand Rapids VC Elects

GRAND RAPIDS, MICH. — Variety Club Tent 27 elected the following officers and crew for 1960; John Loeks, chief barker; Buck Barry, first assistant; Bill Roh, second assistant; Joe Busic, dough guy, and Clive R. Waeman, property master. The latter two were reelected.

Cal. Exhibitors Told Of Columbia's Plans

HOLLYWOOD—Samuel J. Briskin, vice-president in charge of west coast activities for Columbia, at a meeting of exhibitors held at the Ambassador Hotel here, stated that Columbia is prepared to deliver to the exhibitors during the coming year the most powerful package of entertainment in the company's history.

The meeting was attended by more than 75 of Southern California's leading showmen and was held as a kick-off for Briskin's tour of key west coast areas on behalf of the company's current drive to acquaint exhibition with its plans for 1960.

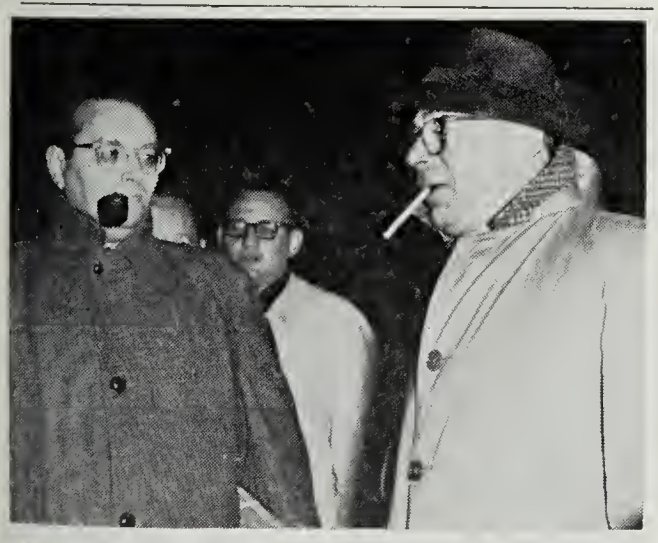
Briskin said, "We at the Holywood studio are proud of our contributions to the international entertainment program which finds our pictures being filmed all over the world, as well as at the studio, to supply the nation's theatres with a steady flow of product. It is reasonable to assume that 85 per cent of our product is being made directly under the influence of the studio. During the past year, after announcing our blueprint for the future, we have been working hard lining up suitable properties and top-notch casts to appear in the films, both for ourselves and our independent producers."

The efforts of the past 12 months were disclosed by Briskin, who presented Columbia's release schedule of 40 major films for the 13-month period starting Jan. 1, 1960.

"It is obvious to all of us that quantity alone does not fulfill your needs. That is why we have stressed quality in story selection, cast, direction and over-all production values," stated Briskin. "We have all heard the cry of 'Give us new faces,' and I am glad to report to you that we now have under way the most extensive program of any studio in the industry to develop new personalities, whom we feel confident will become top box-office names within a short period of time. These young players are being integrated into our important pictures and given increasingly important roles as their progress develops. Typical of the youngsters we feel are potential stars are Glenn Corbett, Jo Morrow, James Darren, Victoria Shaw and Michael Callan."

Forum Marks "Ben-Hur" Day

CRAWFORDSVILLE, IND.—The national observance of "Ben-Hur" Day last fortnight, celebrating the anniversary of the publication of the Lew Wallace book, was marked by a forum in the chapel at Wabash College.



Mel Konecoff, New York editor, MOTION PICTURE EXHIBITOR, and Harvey Matofsky, United Artists publicity representative, in the rear, are seen on a rather frigid New York location setting for the forthcoming "The Apartment" with director Billy Wilder.



The NEW YORK Scene

By Mel Konecoff

THE PLACE: Central Park.

THE WEATHER: Cold, in the 20's.

THE OCCASION: The filming of a scene for the forthcoming Billy Wilder film, "The Apartment," a United Artists release.

THE TIME: 8:30 p.m.

IT WAS COLD as that contact among contacts, Harvey Matofsky, shepherded us from a cab and we approached the area where Billy Wilder was getting ready to shoot Jack Lemmon in a scene on a park bench in his pajamas under an overcoat. After a brief verbal tussle with a minion of the law who was finally convinced we were neither muggers nor autograph seekers, we were permitted to enter the park.

Wilder took a few minutes off while police cars, lighting company trucks, scenery shifters, etc. were maneuvering around. He explained the background of the shot which had Lemmon with an apartment near the park. When his superiors at an insurance company wanted to play hanky panky, they suggested he take a walk in the park which he had to do frequently in cold weather.

The producer-director was convinced that actual New York exteriors were necessary. Said he, "With all due respect to Smogsville, where do you get that?" pointing at the lit skyline. Continued he, "It's only the second day of shooting and I wish I were dead."

Wilder thought that today's pictures were 10 times better than the old ones, which "stank." They're more adult and they are also competing with the legitimate theatre in content and quality. Asked about aiming for awards with his pictures, he replied that getting an award was easy. All you had to do was put on Swedish dialogue. We assume he was referring to the awards garnered by Ingemar Bergman in recent years. He opined that there was no trend to comedy or anything else—only towards making better pictures.

As we left good old Harvey, who was turning blue, they were still lining up the cameras, the microphone, and the park bench.

BEN HUR IS HERE AND METRO'S GOT HIM: Last week one of the most expensive pictures ever was finally unwrapped. "Ben Hur" is a study in emotion, drama, history, and religion that is exciting, thrilling, and of a calibre seldom seen. Thousands of words will undoubtedly be written about it so we won't dwell on it. Just for the record, though, we want our small voice and bit of praise added to the many others in the film's favor—as if it needed it.

PICTUREMAKING: The signing of a four-picture deal between Alec Guinness and Columbia Pictures was announced last week at a press conference attended by Abe Montague, executive vice-president of Columbia; Pual Lazarus, Jr., vice-president in charge of advertising and publicity; Bob Ferguson, director of advertising and publicity; etc.

The Columbia executives were proud and happy at the renewal of an association that went back to "Bridge on the River Kwai." Guinness was in town for his first appearance on American TV, which he claimed was quite an experience.

Montague extended a formal welcome to the star and looked forward to a series of important pictures emerging from the association. There is no time limit on the deal, but it is hoped that the films will be completed within five years. Guinness stated that the contract was only for his services as a performer. The actor has completed a film, "Our Man In Havana," which Columbia will probably release in February. The contract is his first with an American picture company, and he's willing to make the films anywhere, including Hollywood.

MATTERS OF VARIETY: Over 450 industryites and Variety Club members gathered in the Grand Ballroom of the Astor Hotel last week to witness the installation of the 1960 crew for Tent 35, headed by new chief barker Harry Brandt. Ira Meinhardt, the retiring chief barker, was also honored. Brandt hoped to include all phases of show business in the Tent's cancer control or heart project as well as to enroll everyone in the industry here in the Tent.

Arrangements chairman Herman Schleier was gifted with a transistor pocket radio for his efforts on behalf of the Tent. Ralph Pries was the installing officer while Jack Levin acted as toastmaster. Charlton Heston, Stephen Boyd, and Peter Palmer represented the glamor end of the business on the double dais.

COMPO Warns Press Of Censor Danger

NEW YORK—Under the caption, "Think Newspapers Are Safe? Don't Kid Yourself," the 109th in the series of COMPO ads in Editor and Publisher warns newspapers that they may be early targets of censorship advocates.

The ad says: "The two following incidents may be a coincidence. Then again they may be part of a calculated pattern.

"The first incident occurred recently in the capital city of an eastern state, at a conference held for a discussion of motion picture censorship. Attending the conference were state officials, representatives of the motion picture industry, and a church leader.

"In the course of the discussion the clergyman stated frankly and with a seriousness that could not be doubted—that, on the principle of 'first things first,' his people were now seeking control of motion pictures, but that later they would campaign for censorship of radio, television, books, magazines, and newspapers.

"The second incident occurred a short time later in New York City. On the same Monday New York newspapers reported sermons by three clergymen, all blaming newspapers for the rise in juvenile delinquency.

"A coincidence? Don't kid yourself." That's COMPO's message to the press.



LONDON Observations

by Jock MacGregor

AN ADDITION can be made to Variety Club nomenclature—"Clown." It is seemingly acceptable as meaning honorary life barker. Both Prince Philip, Duke of Edinburgh, and Earl Mountbatten quoted themselves as such after Kenneth More, speaking for the actors at Tent 36's 10th anniversary lunch, told how his taxi driver had described them in the most loyal manner as a "couple of clowns." He felt this was not inappropriate. Clowns are so much the heart of show business.

Prince Philip in offering his birthday wishes and congratulations admitted that when he became an "honorary life clown" 10 years ago he saw he was on a good thing—and has been making use of it ever since! He liked the way barkers could extract money from their friends and still keep them as friends. Normally, he added, birthdays were when presents were received. With Variety, the reverse seemed the case. No less than $189,700 passed hands during the lunch.

Prince Philip welcomed C. J. Latta's suggestion that the Tent, having achieved a £100,000 target in a year, should go after £1,000,000 by adding that he would tell them how to spend it. This was CJ's day. As Jim Carreras said, "Had he remained in America, he would have become an international chief barker. Now he must be very happy. He has his own private baby—Tent 36, the most virile in VCI." Continuing, Jim told what a terrific influence CJ was behind all British chief barkers and stressed that he must be the proudest man in the room.

Telling the story of Variety before introducing Prince Philip, CJ, who brought the movement to Britain, said he felt a very humble man and regarded the day as one of thanksgiving. This spectacular occasion was widely covered by all newspapers and TV services—the BBC devoted 30 minutes to it—and was among the gayest and happiest in Tent 36's history.

It was a great day for show business.

A Variety Club gesture which gave great pleasure to the trade was when Chief Barker Bill Butlin pledged $28,000 spread over two years to the Cinema Trade Benevolent Fund. Some have felt the Fund has suffered from the Tent's activities. This has always been refuted, but the crew has been unable to help as the CTBF has been outside their charter. Now a happy compromise has been found. The money will help orphans and children of needy industryites. Top rock n' roller Tommy Steele has set a wonderful example by giving all royalties from his disc "Little White Bill," hit song from "Tommy the Toreador," to Variety's Cancer Research Fund.

RANK THEATRES have launched with official support, a "Why Feel Lonely" campaign in six selected spots to remind old age pensioners of the pleasure of movie going. Newspaper and poster advertising, letters to old people's clubs and associations, and editorial releases stress that for 10 cents pensioners can get three hours of entertainment and companionship at local theatre matinees. Increased attendances are reported . . . Hear the horrible punishment meted out to a junior executive who talked out of turn is that his photo is not to be included in trade paper spreads . . . With my best bedside manner I visited Marcel Hellman who is taking it easy at home after being hospitalized. The top takings for "North West Frontier" are proving a far better tonic than anything the doctor can prescribe . . . Tommy Gale, who at the Screenwriters and Empress Clubs proved that he is London's best restaurateur, has opened his own establishment—Gale's, destined to become a top film personality spot . . . Rank has sold "Great Expectations," "Million Pound Note," "Hell Drivers," and "Mandy" ("Crash of Silence") to Russia, and will take three USSR films for UK distribution . . . Maurice Foster, formerly of Ealing Studios, has joined the board of Film Finances, Robert Garrett reports . . . Even if it is queried whether "I'm All Right, Jack," the Boulting's hit comedy satire about trade unions and strikes, did influence the Tory majority in a big way, there is no question that newspapers have invariably brought in the title when reporting subsequent strikes . . . The BBC TV Film Unit has produced a really first rate hour long documentary showing its multifarious daily activities for non-theatrical distribution. If only all their TV programs were half as good . . . After less than four years with Rank Theatres, John Chappelow (28) has been promoted manager at the Odeon, Colindale, London.

Para. Signs Producers

NEW YORK—Tandem Productions, Inc., the company recently formed by producer-writer-director team of Bud Yorkin and Norman Lear, has been signed to a long-term exclusive contract by Paramount Pictures Television, it was announced by George Gruskin, executive in charge of film television programs and west coast operations. Yorkin and Lear will develop TV spectaculars, series, and theatrical films, and have a stockpile of material with which to launch their new association with Paramount.

In another move by Paramount to expand production facilities, Edmund Beloin and Maurice Richlin have been signed as a team to develop, write, and produce pictures for Paramount release, Jack Karp, studio head, announced.

Moss To Build New Theatre

NEW YORK—Charles B. Moss, president, B. S. Moss Theatre Circuit, last week concluded arrangements to erect a new 600 seat theatre in the heart of the Bergen Mall Shopping Center, on Route Four, Paramus, N. J.

Construction is to start at once with an opening planned for Decoration Day. The house will have all the most modern equipment, etc.

Las Vegas Tent Names Keller

LAS VEGAS, NEV.—Variety Club, Tent 39, elected to serve as officers for 1960, Norman Keller, chief barker; Harry White, first assistant; Jack Schieff, second assistant; Charles Howell, property master; Dick Chappell, dough guy; and Norman Keller, international canvasman.

Dorso Wins Reade Showmanship Drive

OAKHURST, N. J.—Michael Dorso, Community, Kingston, N. Y., was awarded first prize in the recent Walter Reade Theatres manager's Showmanship Drive, it was announced by Walter Reade, Jr., circuit president.



DORSO

Dorso won out in the annual Reade drive over the circuit's other 50 managers for his outstanding exploitation and promotion efforts. He was awarded an all-expense paid trip for himself and his wife to the Theatre Owner's of America convention recently held in Chicago.

Second place in the drive went to Paul Petersen of the circuit's Community, Morristown, N. J. Petersen was also rewarded for his excellent exploitation and promotional work done on pictures played during the drive period.

In third place was Sam Hofstetter, Mayfair, Asbury Park, N. J. Hofstetter was named for his fine exploitation campaign on Warner's "The F.B.I. Story."

MCP Sets Huge Ad Budget

HOLLYWOOD—Miller Consolidated Pictures anounced last fortnight its distributing company plans to spend $10,000,000 in 1960 exploiting four road-show packages involving eight films budgeted at $1,000,000.

President John Miller said that along with the 10-to-1 promotion-production budget plan, an MCP sponsored $1,000,000 movie I.Q. contest will be sponsored with prizes ranging from around-the-world trips to scholarships.

The MCP plan will begin in January in the Seattle-Portland areas with a saturation of 200 day-and-date bookings of "The Amazing Transparent Man" and "Get Outta Town" combined with the I.Q. contest.

Court Affirms Suit Dismissal

WASHINGTON—The Supreme Court last fortnight refused to interfere with a lower court order dismissing the anti-trust suit brought by Royster Drive-In Theatres, Inc., operator, Peekskill, against AB-PT and the eight major distributors, charging a conspiracy to favor AB-PT's Paramount, Peekskill.



Walter Reade, Jr., president, Walter Reade, Inc., recently announced the world premiere of the first all-scent film at the Mayfair on Dec. 2. Known as AromaRama, the scent system will debut with "Behind The Great Wall."

Circuit Head Elected Mayor Of Saratoga, N.Y.

ALBANY—James E. Benton, 35-year-old president of Benton Theatres, became the first exhibitor in the Albany exchange district to win the post of a city mayor—in Saratoga. His election was a formality, the runnerup to Benton in earlier non-partisan primaries having subsequently withdrawn.

Benton, a World War II Army Air Force officer and father of nine children, is the son of the late William E. Benton, who founded the Benton theatre organization. The mayor-to-be also owns Grand Union Motel in the Spa and is active in civic, fraternal and church circles.

Ohio Exhibitors Urged To Support B-B Plan

COLUMBUS, O.—Ohio theatre operators are urged to send in one-time-only payments in the projected campaign to plug moviegoing described at the recent convention of the Independent Theatre Owners of Ohio.

Ken Prickett, executive secretary of ITOO, asked that checks be sent to the "ITOO Promotion Production Fund" at 55 E. State Street, Columbus 15, Ohio.

The material prepared by Wheeler, Kight, and Gainey, Columbus advertising firm, "put more spark, life, humor, and human appeal into the idea of going out to a good movie than anything we have seen before," said Prickett.

"At the same time, it offers a good-humored counterattack to the notion some people have adopted—that it just isn't popular to suggest moviegoing to family and friends." Most theatremen at the convention favored immediate action in setting up a small fund needed for production of master copies of billboard sheets, TV film clips, taped radio spots, and newspaper ad mats.

The cost per theatre for this initial project is: Under 500 seats—$12; 500 to 1,200 seats—$24; over 1,200 seats—$40.

Prickett said that "not a single negative report" was turned in on questionnaires about the projected campaign distributed at the convention.

"Remember, you can't accomplish anything by doing nothing," said Prickett. "Let's get going with an Ohio program that will make the other 49 states sit up and take notice!"

Mich. Allied Shows Vigor

DETROIT—The flourishing condition of Michigan Allied is indicated by the fact attendance at the National Allied Convention in Miami, Dec. 7-9, will be the largest of any state attending.

In the past two years, the Michigan delegation trailed the host city attendance in Chicago and Pittsburgh to come in second. So far, 40 have signed definitely. The expectation of many more is indicated by the fact the group has reserved an entire Delta Air Lines Royal Flight.

Governor Joins IFIDA

NEW YORK—Michael F. Mayer, executive director, Independent Film Importers and Distributors of America, Inc., (IFIDA), announced the acceptance by the membership committee of the application of Governor Films, Inc., as a member of the Association. Representing the corporation with IFIDA are its two principal officers, David Emanuel and Arthur Kerman.



CANADIAN Highlights

By Harry Allen, Jr.

ADVANCED PRICES are bargains. In fact, believes manager Martin Simpson, Downtown, Toronto, "We are the only business offering bargains when we put up our prices." Simpson claims that the department store ads carry the prices when they're down, not when they're up. He admits that the public doesn't mind paying higher prices when the picture is worth it. But he says the theatre manager might as well close his doors if the public isn't going to receive value for the money spent. And so the argument continues: "Do we tell the public we have raised the prices . . . or should we keep quiet and just raise them?"

INDICATIONS are that the leading Canadian distributors of Hollywood and British films will release 162 French dubs and about 40 French originals into Canada's French-language market during the 1959-60 season. All the dubbed films will be from Hollywood, with the exception of 12 from Britain from Rank Film Distributors and six from Russia. The number of French originals will be much greater than the 40 carried by the leading national distributors, since there are a number of companies with headquarters in Montreal which release such product exclusively. The largest and oldest of these is France Film. An indication in the change of the size of the French dub market might be gained from the fact that in 1944 about 70 per cent of Quebec's theatres played films in the English language only, and the current figure is 15 per cent. These percentages are based on figures supplied by Clare Appel, executive director of the Canadian Motion Picture Distributors Association.

The result of the French dub market has been to cut into the French language market. Quebec was an important source of revenue for France, being the country's fifth largest market. Ontario has four cities where French-language films are played occasionally. Manitoba has one and there are about eight in the Maritimes, mainly in New Brunswick. A few Ontario parish halls and one Alberta theatre play 16mm films in French. Some film societies rent French films.

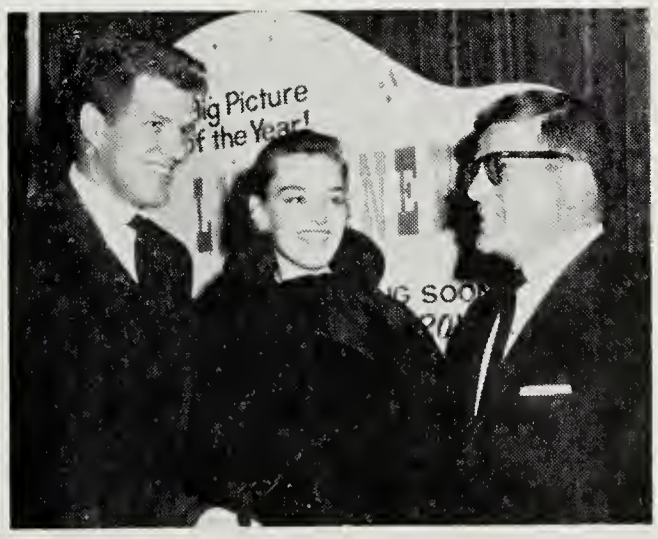
Two pictures have already passed in the new category—Restricted Adult—set up by the Saskatchewan Board of Censors. The classification, instituted by an Order-in-Council, bars attendance by anyone under 18 years of age unaccompanied by a parent or an official guardian. Such movies will not be shown at drive-ins, nor on Friday and Saturday in any location where there is a single theatre. Films in this category may not be booked from and including Good Friday to the second Monday following Easter and from and including Dec. 24 to Jan. 2. The weekend ban results in children being allowed into theatres during the time best suited to them. Family entertainment is preferable. Saskatchewan, the only province beside Ontario to have a restricted category, requires films to be advertised in three classifications. These are General (suitable for all age groups), Adult (unsuitable or of no interest to children), and Restricted Adult.

The subject came under discussion at the annual meeting of the Saskatchewan Motion Pictures Exhibitors Association which elected Reg Plumb, president. Plumb is manager, Capitol, Saskatoon, and succeeds F. J. Lundholm, Swift Current. William Johnston, Yorkson, who is with Rothstein Theatres, was elected vice-president, and Jack Heaps, manager, Met, Regina, is again secretary. Plumb and Heaps are with Famous Players. Speaker at the meeting was Charles S. Chaplin, general manager for Canada, United Artists.

Dayton Variety Elects

DAYTON, OHIO—Walter Beachler, president, United Fireworks Manufacturing Company, was reelected chief barker of the Dayton Variety Club for a fourth term.

Other officers are Harry Good, first assistant chief barker; William Keyes, second assistant chief barker; Roy Wells, property master; and Sylvan Fred, dough guy.



Peter Palmer, left, star, Paramount's "Li'l Abner," and Mrs. Palmer were recently greeted by Robert C. Rothafel, president-managing director, New York's Roxy, as they arrived for a gala preview of the film, which will be the Roxy's Christmas holiday attraction.

"Pillow Talk" Near U-I Record

NEW YORK—Universal-International announced last week that in its first 360 completed and current engagements, "Pillow Talk" is averaging almost 28 per cent better than the record-breadking "Imitation Of Life" released by the company earlier this year. This indicates that "Pillow Talk" can become the biggest grossing picture in the almost 50-year history of Universal, according to reports now being analyzed by the company's ales executives.

Javits Addresses Pioneers

NEW YORK—Sen. Jacob Javits (R., N.Y.) was to be the principal speaker at the 21st Annual Dinner of the Motion Picture Pioneers honoring Steve Broidy, president of Allied Artists Pictures Corp., held Monday (Nov. 23) at the Waldorf Astoria Hotel.

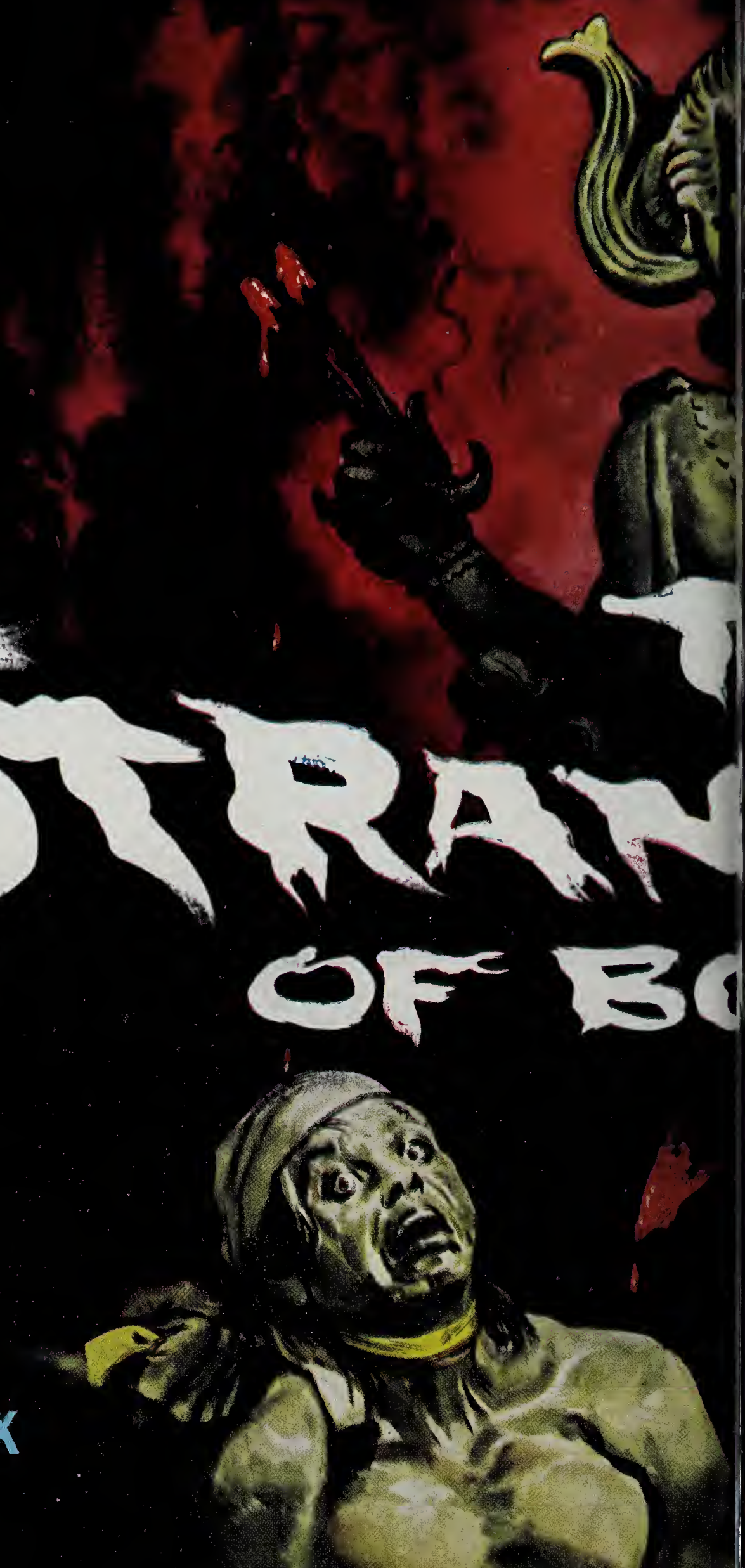
Invocation at the affair was to be delivered by Dr. Max Nussbaum, rabbi of the Temple Israel of Hollywood, and top entertainers donated their services to the affair.

Bader Resigns Atlantic Post

NEW YORK—David A. Bader, vice-president of Atlantic Television, has resigned from the corporation. Bader's new production and distribution plans will be announced within the next few weeks, following a trip to Toronto and Hollywood.

HAMMER'S GREA

Murder their religion



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OF BO

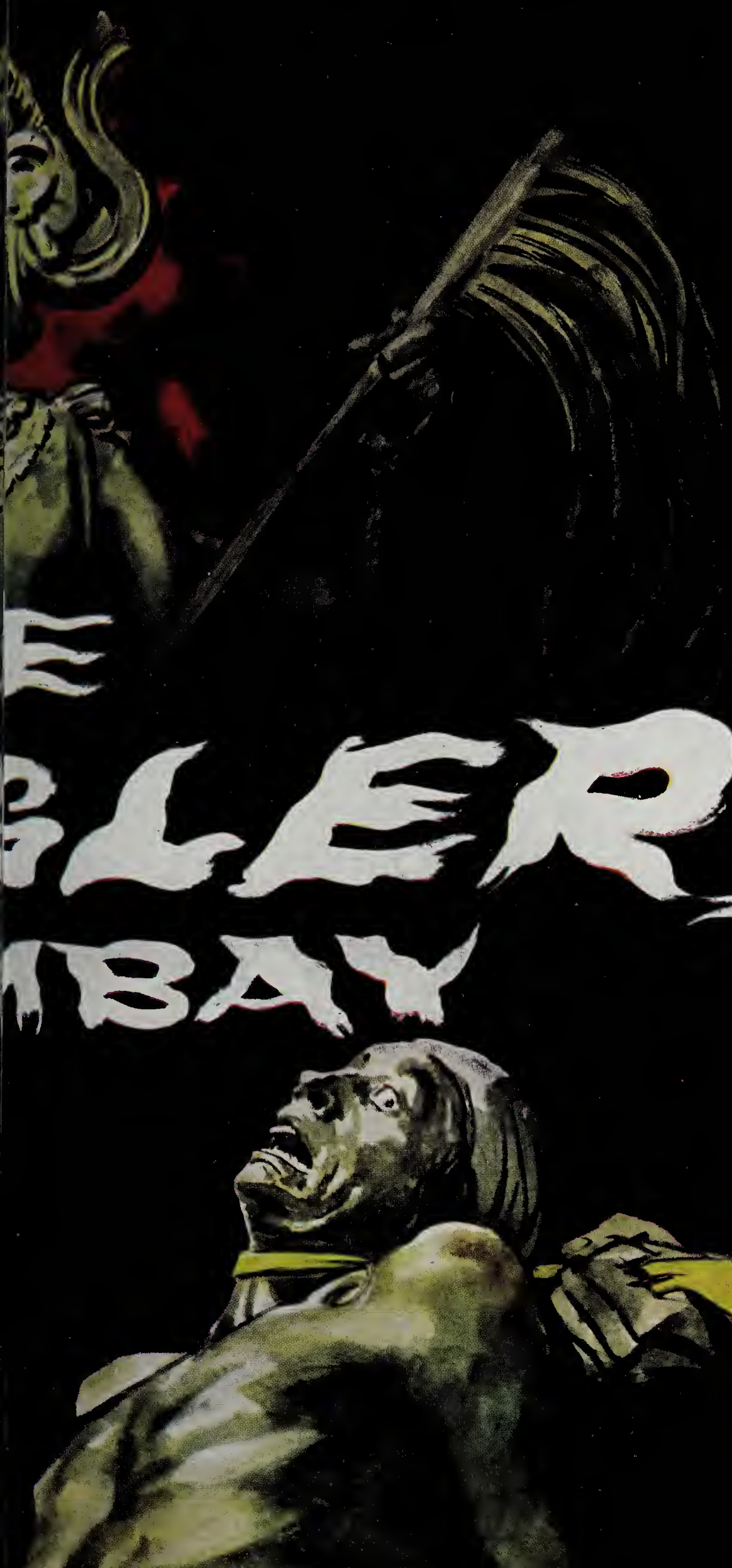
starring

GUY ROLFE

ALLAN CUTHBERTSON

ANDREW CRUICKSHANK

T FOR COLUMBIA!



E

GLERS

BAY

Produced by ANTHONY HINDS
Directed by TERENCE FISHER
Executive Producer MICHAEL CARRERAS
Screenplay by DAVID Z. GOODMAN
Associate Producer ANTHONY NELSON KEYS

The Shorts Parade

A Company By Company Look At

1960 SHORT SUBJECT PLANS

Although too long relegated to a filler classification on the program by most exhibitors, and hardly ever receiving their deserved advertising mention, the program rounder short subject has proven sturdy enough in an entertainment and artistic sense to more than hold its own.

While being pushed more and more into anonymity by thoughtless, unthinking exhibitors, particularly in double feature territories, the short subject has been quietly retaining its place in the sun in the Academy Award contests and the Film Festivals all over the world, and continuing to enhance motion picture programs wherever given their just place.

A survey indicates that despite being knocked around, the short subject remains an important addition to the feature releases of most of the major companies.

An Exclusive **SHORT SUBJECTS** *Analysis*

THE PICTURES are better—and longer. The public, disenchanted with the 10, 12, 14, 17, and 21 inch screen, is rediscovering the excitement of theatre entertainment. There is a return to viewing the future with optimism rather than alarm. Motion pictures are on the rise.

The public is a great deal more selective than it was, and nothing indicates this better than the growing importance of the short subject as part of the theatre program.

A show is more than several reels of film slapped together. It must be a thing of balanced, varied entertainment components for greatest impact. The short subjects available to exhibitors today comprise the best of yesterday and new entertainment concepts.

Here is a company by company look at the short subjects picture.

"New" Is Word For Para. Plans In Cartoon Field

Keenly aware of the increasingly important role of short subjects in solving the needs of theatre programming, Paramount Pictures is planning a long-range expansion of its activities in this field.

Paramount feels the potential market for short subjects is unlimited. Because of changing public tastes, more and more theatres are trying to present programs of balanced entertainment, in which short subjects play a very necessary part.

Paramount short subjects are being re-vitalized as a very important adjunct to the company's feature output, and will no longer be treated as the lone caboose.

It is Paramount's feeling that a general face-lifting is needed in the short subjects field. These improvements should extend not only to greater employment of new techniques in color, sound, and projection, but also to the introduction of new ideas and creative talent.

In the coming months and years, the word most commonly used in conjunction with Paramount short subjects will be "new."

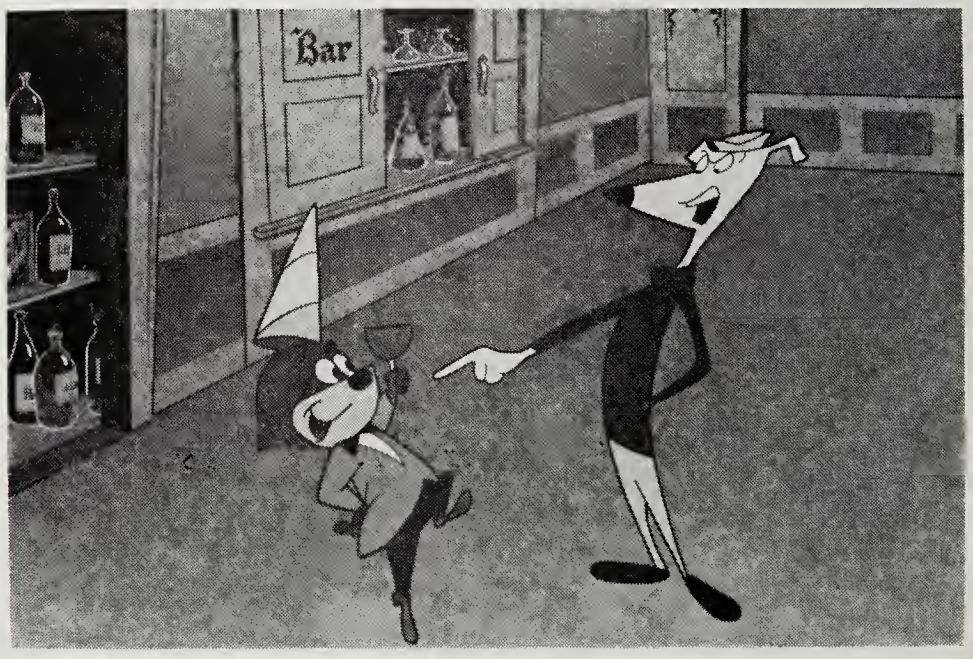
Exhibitors and audiences clamoring for "new faces" will find them in the new product coming out of Paramount Cartoon Studios. Soon to be introduced are such assorted characters as Sheriff Quiet Burp, who keeps law and order by snorting at badmen; Mike the Masquerader, a new whodunit hero; and Professor Schmaltz, teller of tall stories.

These and other new characters will bring Paramount cartoons "up to date," as far as subject matter is concerned. In general, they will spoof current trends in manners and culture. Television, for example, especially the westerns and mystery shows, takes a ribbing in a number of the up-coming new cartoons.

PARAMOUNT'S NEW "MIKE, THE MASQUERADER"



PARAMOUNT'S CREEPERS (LEFT) AND JEEPERS



DON'T GET CAUGHT "SHORT"!

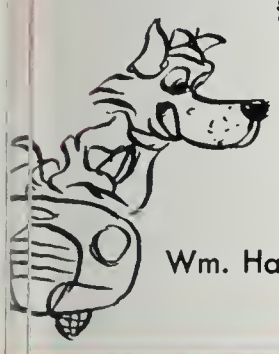
CALL THE MAN AT COLUMBIA!

He has those just-right shorts to add the dessert to your screen menu. These are times when patrons are shopping as never before for their theatre film fare. Consequently the distributor and exhibitor must provide the most satisfying and attractive entertainment possible. Columbia shorts have what it takes—twelve sparkling series! 88 gems in all!

10

LOOPY deLOOP

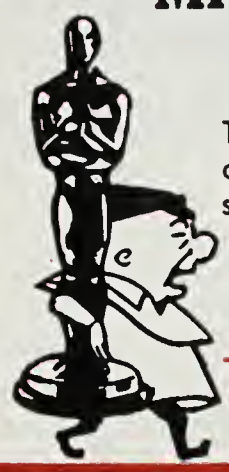
A gallant Gallic wolf, the hilarious hero of this riotous new series, is one of the freshest characters ever to reach the screen. A cinch to be the most talked about cartoon star of the year! Created by Academy Award winners Wm. Hanna & Joseph Barbera.



TECHNICOLOR®

8

MR. MAGOO



The sawed-off cartoon Oscar winner in a top-drawer selection of his very best! From UPA

TECHNICOLOR®

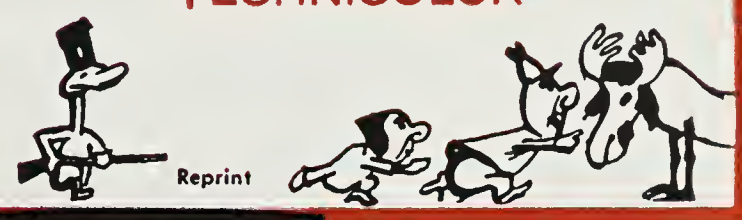
Reprint

15

COLOR FAVORITES

Aptly named cartoon cameos. Each one bubbling with happy charm—a miniature "special"!

TECHNICOLOR®



Reprint

3 TECHNICOLOR® TRAVEL FEATURETTES

WONDERFUL GIBRALTAR

Exotic, exciting moments on the world's most renowned rock! Breathless vistas and matchless beauty! A tremendous audience pleaser!

WONDERS OF ONTARIO

A Musical Travelark featuring Niagara Falls as it has never before been captured in sight, sound and song! . . . The Canadian National Exhibition . . . its midway thrills — its mid-century wonders! Songs by Bill Hayes!

ANOTHER TRAVELARK

tour of a fabulous faraway place! All the color and wonder camera-captured and tune-tinted.

20 BIG-TIME TWO REELERS!

8

THREE STOOGES

Bigger than ever since their full length feature! Now a sizzling selection af this red hot team's most upraariaus!

Reprint

6

ASSORTED FAVORITES

Tip-top happy-bone ticklers with the screen's comedy kings.

Reprint

6

COMEDY FAVORITES

Laugh smashes starring great names in clawning!

Reprint

32 FUN-FILLED ONE REELERS!

10

WORLD OF SPORTS

Thrills and Spills! Narrated by Bill Stern!

6

TOPNOTCHERS

A new beat in aff-beat reels!

6

CANDID MICROPHONE

Allan Funt's furiously funny films!

Reprint

6

FILM NOVELTIES

The fascinating "anything goes" series!

Reprint

4

THRILLS OF MUSIC

Far-aut rhythms by Les Elgart, Ray McKinley, Jerry Wald and Machito. All sock!

Reprint

3 SENSATION PACKED SERIALS!

PIRATES OF THE HIGH SEAS

Lusty, nerve-lashing adventure on the bounding main!

Reprint

KING OF THE CONGO

White hat thrills thundering from the Dark Cantinent!

Reprint

THE LOST PLANET

Out af tamarraw's headlines—and onto the screen!

Reprint



COLUMBIA'S NEW SERIES, "LOOPY DE LOOP"



MGM'S EVER-POPULAR "TOM AND JERRY"

During 1960, Paramount Cartoon Studios will produce 20 new cartoons—eight Novcltoons, eight Modern Madcaps, and four Jeepers and Creepers.

In addition, because of numerous requests on the part of exhibitors for "familiar faces," Paramount will re-release during 1960 20 of its best cartoon champions, featuring such "stars" as Popeye, Casper Ghost, and Herman and Katnip. All Paramount cartoons, new and reissued, will be in color.

Renaissance In Shorts; Fox Newsreel Business Up

By Alex Harrison
General Sales Manager, 20th Century-Fox

I cannot recall a time when I have been as enthusiastic about short subjects as I am now.

Insofar as 20th Century-Fox is concerned, I can report that such product in the past several months has effected a renaissance that augur continuing increase in their circulation. This renaissance has resulted from two significant developments:



HARRISON

(1) Our local autonomy policy, and

(2) Pursuance by our managers, salesmen, and bookers of a course that has convinced a vast number of theatre operators that there is a renewed public interest in short subjects.

The results achieved in our current Spyros P. Skouras Drive have been far above normal. Thesc have accrued because of closer cooperation between our field sales personnel and exhibitors.

For example: the number of theatres exhibiting our Movietone News today is 27 per cent greater than that for the period ended Aug. 29.

This gain in our newsreel's circulation, I have every reason to believe, will not only extend into 1960, but will increase.

We have received letters from many exhibitors, whose theatres had not shown a newsreel in two to five years, reporting an apparent revival of their audiences' interest in the newsreel. This reactivating of public interest in Movietone News has come about because in September we initiated a local-level campaign whereby the news contents of every issue of the newsreel were brought to the attention of the public either through lobby display or newspaper stories.

When an issue has pictured an event of special interest to an area, our field exploitation representatives, operating under the supervision of our branch managers, have exploited it with special newspaper stories and, in many instances, with various kinds of tieups.

For example: these local exploitation representatives are being turned loose next week in publicizing Mel Allen's Movietone News' own All-American Football team.

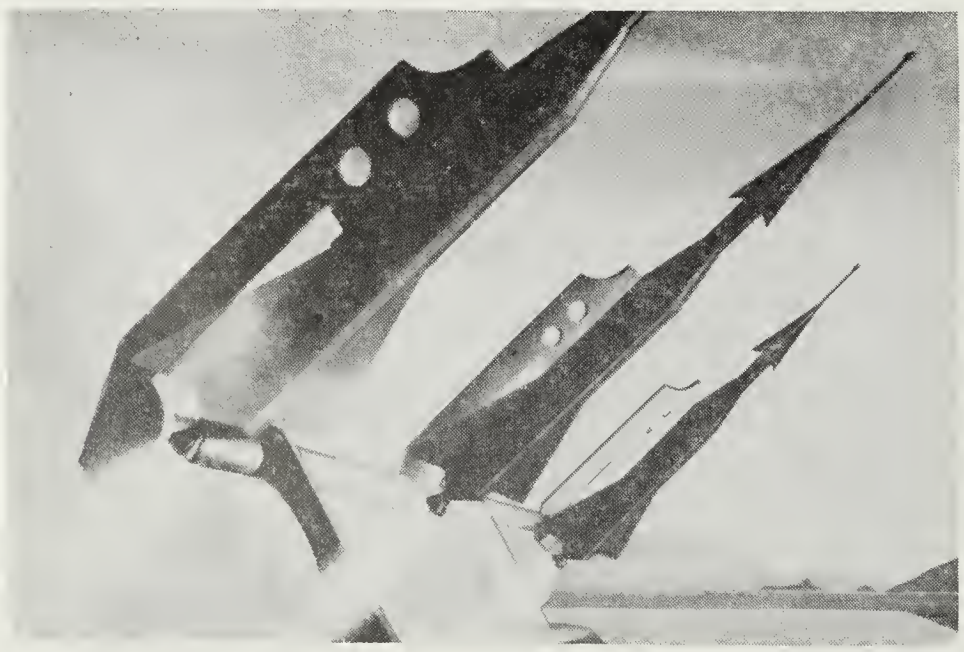
More than ever Movietone News has this year placed the accent on sectional news coverage. This policy has contributed no little to the renewed public interest in our newsreel.

This obviously effective policy of selling Movietone News to the public on the local level, I am confident, supports my feeling that in 1960 our newsreel should attain an all-time high circulation level.

The policy of working with our accounts on Movietone News also prevails in our merchandising of our CinemaScope short subjects and the Terrytoons.

A travel-minded public, for example, is intensely interested in travelogues. These short subjects, we find, are enjoying a consistently expanding market. That fact has become so pro-

BUENA-VISTA FEATURES SCIENCE-FACT



SCENE FROM DISNEY'S "NOAH" CARTOON



20th COMPLETES THE SHOW

MOVIETONE TIMELY TOPICS in CINEMASCOPE

CINEMASCOPE IMPRESSIONS OF MOSCOW

ROMANCE OF AMERICAN SHIPPING

MOVIETONE ADVENTURES in CINEMASCOPE

THE SECRET OF SAO PAULO

ASSIGNMENT ARGENTINA

RECONDO with 101st AIRBORNE

MOVIETONE NEWS

spotlights world events where they happen...as they happen...timely twice a week!

full entertainment coverage from MOVIETONE NEWS and MOVIETONE SUBJECTS produced by EDMUND REEK





FRIGID THRILLS IN WB'S "SNOW CARNIVAL"



SHOOTING RAPIDS IN WB'S "JUNGLE TERROR"

nounced that 20th Century-Fox has acquired the distribution rights to two two-reel James A. Fitzpatrick short subjects, "Assignment: South Pacific" and "Assignment: New Zealand." Both have been put in immediate release in the domestic market.

By William M. Weiss
Vice-President and General Manager, Terrytoons

Our 1959 release schedule speaks for itself. We have the greatest diversification we have had since we have been in business.

Outstanding results with new characters such as Silly Sidney, John Doormat, Hector Heathcote, Hashimoto, and Foofle have been backed by similar success with our regulars, Mighty Mouse and Heckle and Jeckle.

In producing a film today we make the maximum use of every element—story, music, and voices. Most of the talent comes from top Broadway shows and TV in order to give the subjects important quality. Particular attention is paid to the developments of characters, the use of color, and the design of the background, with outstanding artists and writers planning each short as though it were a feature release.

Cartoons today must have adult appeal and we feel that the blend of satire and sophistication coupled with an appeal to children give them the widest possible range for attracting the mass audiences.

The Public Wants Shorts; Let's Give Them What They Want

By Charles A. Baily
Warner's Short Subjects Sales Manager

My first thought when asked to write an article on the short subject story was to really put together a great sales message extolling every real and true value of the very exciting, entertaining, and important shorts we have available for this portion of the motion picture entertainment bill-of-fare. Subjects which bring facts rather than fiction, and laffs galore to the screens of America, and have a definite and important place in the pattern of good program planning! However, the more I thought about it, the more I realized that everything I would be saying has been said before—not once, but many, many times—and during the last few years has apparently fallen upon deaf ears!



BAILY

It seemed futile to extol the following benefits, which could be attained by the presentation of completely diversified programs—the increased revenue to be secured from pleasing all segments of one's audience; the great future audience to be captured now by the showing of outstanding cartoons; how the promoting of the small-fry audience now will be insuring the adult-audience of the future; how the wooing of many thousand sport fans could be accomplished if they knew that a good, fast, and exciting sports subject such as SNOW CARNIVAL, DAREDEVILS ON WHEELS, or HUNTING THE FOX was part of the program; how the tremendous number of adventure-loving people, which comprise a large portion of our population, would fill many empty seats if they knew that a thrilling adventure reel such as JUNGLE TERROR or DANGER IS MY BUSINESS was part of the show. How the millions of other people, who are already dreaming of traveling to far-away places, would help swell the ranks of movie-goers with such great travel shorts as BLUE DANUBE and ALPINE GLORY!

But, all the great shorts and cartoons cannot attain the increase in the boxoffice revenue which they are capable of doing if they are sluffed off with the well-known stock phrase *"also selected shorts"!* I ask, how many tickets this ambiguous statement will sell? What segment of the public is attracted by the phrase *"also selected shorts"?* It sells practically nothing and no one! Every foot of film that is worthy to appear on the screen has ticket-selling value and should be publicized. If the mention of a sports reel will attract a certain group, a travel film another group, and so forth, then this is the building of attendance by constructive means.

We will again, for the coming season, offer to the public, 20 of the greatest Merrie Melodies and Looney Tunes cartoons, and 16 Blue Ribbon cartoons, comprising the all-time great cartoons of the past. Everyone will enjoy laffs galore as they watch the finest group of cartoons we have ever realized, with the greatest array of cartoon characters on the market. They really read like the Who's Who in the cartoon field, led by BUGS BUNNY, TWEETY, DAFFY DUCK, PEPE' LE PEW, SYLVESTER, YOSEMITE SAM, SPEEDY GONZALES, PORKY PIG, FOGHORN LEGHORN, THE ROAD RUNNER, SLOWPOKE RODRIGUEZ, and many others. If it's laffs they crave—they need look no further!

In addition to the above laff riots, we are pleased to announce the release, during the 1959-60 season, of the great WARNER WORLDWIDE ADVENTURE SPECIALS, in gorgeous color (three two-reelers and six one-reelers)—sensational shorts from the past with a marvelous future. There are over 140,000,000 Americans who are continually seeking adventure and dreaming of visiting far-away places; so, what better medium is there to satisfy their adventurous longings than the film screens of America?

It is my firm belief that short subjects can be the source of extra revenue to each and every exhibitor, and he can add many new patrons if he will not only buy and book, but *ADVERTISE* his short program and afford his patrons complete diversification! As I have said before, short subjects

ENTERTAINING SHORT SUBJECTS ARE A UNIVERSAL ASSET!

SPECIAL FEATURETTE!

The Boy who owned a Melephant

Featuring the incomparable **TALLULAH BANKHEAD** as narrator

GOLD LEAF MEDAL AWARD WINNER
Venice International Children's Film Festival

Universal International

COLOR by Movielab

Clip this coupon for long term gains!

UNIVERSAL-INTERNATIONAL'S SHORT SUBJECTS RELEASES 1959-60

Release Number 4001 **THE BOY WHO OWNED A MELEPHANT** in COLOR

2 U-I TWO REEL SPECIALS in COLOR

Release Number	Release Date	
4002	11-1-59	MAJESTIC ISLAND in CinemaScope
4003	3-1-60	PACIFIC PARADISE

8 U-I COLOR PARADES
(1 Reel—9 Minutes Each)

4071	11-3-59	THE IRISH IN ME
4072	12-15-59	HONORABLE MYRTLE
4073	1-26-60	FRAGRANT HARBOR
4074	3-9-60	HI COLORADO in CinemaScope
4075	4-20-60	LET'S TALK TURKEY
4076	6-1-60	GOLDEN PENINSULA
4077	7-13-60	TAHITI NUI
4078	8-24-60	ALASKAN ADVENTURE

6 Walter Lantz WOODY WOODPECKER
Re-issue
COLOR CARTUNES

4031	11-10-59	SOCCO IN MOROCCO
4032	12-29-59	ALLEY TO BALI
4033	1-26-60	UNDER THE COUNTERSPY
4034	2-23-60	HOT ROD HUCKSTER
4035	3-23-60	REAL GONE WOODY
4036	4-27-60	CONVICT CONCERTO

13 NEW Walter Lantz COLOR CARTUNES

Release Number	Release Date	
4011	11-3-59	KIDDIE LEAGUE (Woody Woodpecker)
4012	12-8-59	MOUSE TRAPPED
4013	1-5-60	BILLION-DOLLAR BONER (Woody Woodpecker)
4014	2-2-60	WITTY KITTY
4015	3-2-60	PISTOL PACKIN' WOODPECKER (Woody Woodpecker)
4016	3-30-60	HEAP BIG HEPCAT (Woody Woodpecker)
4017	4-20-60	BALLYHOOEY (Woody Woodpecker)
4018	5-18-60	HOW TO STUFF A WOODPECKER (Woody Woodpecker)
4019	6-15-60	BATS IN THE BELFRY (Woody Woodpecker)
4020	7-13-60	WOODY'S OZARK LARK (Woody Woodpecker)
4021	8-10-60	FISHED HOOKED
4022	9-7-60	FREELOADING FELINE
4023	10-5-60	HUNGER STRIFE

...and TWICE-WEEKLY issues of UNIVERSAL-INTERNATIONAL NEWSREEL



SO WHAT'S A MELEPHANT?

Universal provides the answer in as charming a short subject as has come to the screen in many a moon. Seen here is Tallulah Bankhead, a legend in her own lifetime, and Brockman Seawell, who portrays the title role in U-I's "Special" subject, "The Boy Who Owned A Melephant." The film has received considerable acclaim and has already been presented at the San Francisco Film Festival.

Festivals such as our own west coast affair have long recognized the cinematic importance and artistic achievement to be found in the better examples of the short subject. Through these pages can be seen other examples of major company shorts available to the world's theatres to add balance and variety to film programs.

Many of theatregoers' brightest screen moments have come from these oft-neglected single, double, and triple reel entertainments. Exhibitors would do well to consider their possibilities when booking their shows.

most assuredly are wanted by the public, and the big question is . . . . . ARE YOU USING YOUR SCREEN TO GIVE THEM WHAT THEY WANT?

"Cream of Crop" Sets Tone of MGM Schedule

By Arthur Lacks

"The Cream of the Crop" might be a phrase to best describe the schedule of MGM's Junior Features releases.

All have been carefully selected from the library of junior features with proven appeal to audiences of all ages. Many of the releases have been Academy Award winners.

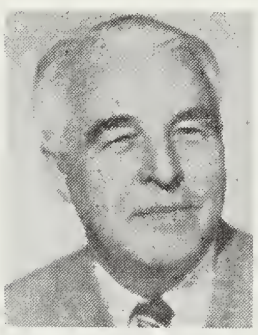
Characters like Tom and Jerry have "star value" which can be a definite asset to exhibitors in developing a showman's program. Their appeal is not limited to any one year or any one playing date. They are like good friends, welcomed at any time by the ticket-buying public.

Another valuable addition to any show is News of the Day, released at the rate of two issues per week.

We welcome the opportunity to give exhibitors the best from MGM throughout the year.

Planned Distribution, Color Highlight U-I Shorts Program

All color and planned distribution are the emphasis in Universal-International's 1959-1960 program of short subjects, according to F. J. A. McCarthy, Universal Pictures Company assistant general sales manager who supervises the distribution of the Company's shorts.



McCARTHY

Universal will release 30 one and two-reel color shorts during 1959-1960, one more than its 1958-1959 program, highlighted by the release of a two-reel special, "The Boy Who Owned A Melephant," which has already been widely-acclaimed and has been entered in the San Francisco Film Festival. This important film is being sold as a "Special" and will be in addition to the two other two-reelers in color which Universal has made available in the past.

As for the "planned distribution," McCarthy pointed out that shorts will be available for booking as soon as they reach the Universal exchanges rather than being available on specific release dates. This provides exhibitors with a large reservoir of subjects from which to choose. McCarthy noted that more than 50 per cent of the program is already available for booking as the season starts.

Besides "The Boy Who Owned A Melephant," Universal will again offer two two-reel specials in Color.

One of these, "Majestic Island" in CinemaScope, deals with Taiwan (Formosa) which has been in the headlines almost constantly as a target of the threatened invasion by Red China. The other subject, "Pacific Paradise," deals with Hawaii, the new 50th State and also of great current interest.

Universal will again offer eight "Color Parades," one-reeler dealing with a variety of places and subjects. A few weeks ago, tied in the Colorado's Centennial Celebration, Universal opened "Hi! Colorado," one of these Color and CinemaScope featurettes throughout the State of Colorado. It was also shown to President and Mrs. Eisenhower in the White House by Centennial officials who inspired its production. "Honorable Myrtle" with Tokyo as a background, will bring back the famous "Brooklyn" series but this time in Color and with Arnold Stang, the well-known television comic, as the narrator; "Fragrant Harbor," another subject in this series, deals with Hong Kong; "Let's Talk Turkey" with Turkey; "Golden Peninsula" with Burma; "Tahiti Nui" with Tahiti; and "Alaskan Adventure" with Alaska. The popularity of this series has continued over the years and Carl Dudley's organization has supplemented Universal's own production to provide the subjects in this new series.

Universal will release 13 new Walter Lantz Color Cartunes, eight of them being new Woody Woodpecker, which enjoy unusual appeal among patrons of all ages. The other five will be special cartoon subjects of timely interest. There will also be six additional Walter Lantz Color Cartunes featuring Woody Woodpecker—reissues, to help fill the great demand of theatre audiences for these subjects.

While the entire Universal short subjects program is heralded as being in color, starting early in December the company will again make available its "Football Highlights" one-reeler in black and white and dealing with the highlights of the great gridiron classics of the current 1959 season. Also in black and white will be the 104 issues of Universal-International Newsreel, issued twice weekly.

McCarthy points out that exhibitors are finding that color short subjects are a valuable adjunct to their theatre programs since the one thing that television cannot provide generally is entertainment in "glorious color." Exhibitors who stress this important addition to their programs are finding an expanding market of patrons and the additional selling job done more than rewards him for his efforts. Of course, there is always the popular Saturday morning "Kiddie Show" made up of all cartoons.

Loopy de Loop Stars In Columbia Shorts Lineup

A program of 29 new short subjects, highlighted by the exciting new Loopy de Loop series by Hanna and Barbera Productions, will be released by Columbia Pictures during the 1959-60 season, it has been announced by Maurice Grad, Columbia's short subjects sales manager.

Heading the list of new one-reelers are the 10 color shorts

6 MINUTES OF YOUR SCREEN TIME ARE PRECIOUS!



BOOK THE BEST SHORTS!

M-G-M's GOLD MEDAL TECHNICOLOR CARTOONS

Release Number	TITLE	Run. Time (Minutes)	Release Number	TITLE	Run. Time (Minutes)
W-161	Just Ducky (TJ)	7	W-169	Three Little Pups (TA)	7
W-162	Two Little Indians (TJ)	7	W-170	Drag-Along Droopy (TA)	8
W-163	Life with Tom (TJ)	8	W-171	Billy Boy (TA)	6
W-164	Puppy Tale (TJ)	7	W-172	Homesteader Droopy (TA)	8
W-165	Posse Cat (TJ)	7	W-173	Half Pint Palomino (BB)	7
W-166	Hic-Cup Pup (TJ)	6	W-174	Impossible Possum (BB)	7
W-167	Little School Mouse (TJ)	7	W-175	Sleepy Time Squirrel (BB)	7
W-168	Baby Butch (TJ)	8	W-176	Bird-Brain Bird Dog (BB)	7

ANY SIZE SCREEN UP TO 1.75-to-1 RATIO

TJ-TOM and JERRY; TA-TEX AVERY; BB-BARNEY-BEAR

And The Best Newsreel

M-G-M's NEWS OF THE DAY

Twice weekly—104 issues



Gary Cooper, star, "They Came To Cordura," recently visited the Columbia exchange in Philadelphia, where he is seen with, left to right, Lester Wurtele, Philadelphia sales manager; Dave Milgram, owner, Fox, Philadelphia, where the film played first-run; Harry Weiner, eastern Pennsylvania and southern New Jersey division manager; and Milt Young, Columbia exploiteer.



A. Schneider, right, Columbia Pictures president, and Rube Jackter, left, Columbia vice-president and general sales manager, recently met Luther Adler, in "The Last Angry Man."

starring Loopy de Loop, created by the Academy Award-winning team of William Hanna and Joseph Barbera. The first two in the series, "Wolf Hounded" and "Little Bo Bopped," are already in release.

On the two-reel list of new subjects are three Technicolor featurettes. The first, "Wonderful Gibralter," is ready for dating. The second is a Musical Travelark, entitled "Wonders of Ontario," with another Technicolor featurette to follow.

The live-action single reels will include ten World of Sports entries, featuring Bill Stern as commentator. Rounding out the schedule of new one-reelers will be a series known as Topnotchers, six subjects with a variety of formats and casts.

To supplement the schedule of new subjects, 59 outstanding shorts from previous seasons will be re-released, as will three 15-episode serials. These include eight one-reel Technicolor cartoons starring two-time Academy Award-winning Mr. Magoo and 15 Color Favorites.

Two-reel comedies loom large in the re-releasing plans for the coming season, topped by eight Three Stooge comedies, currently at the peak of their new popularity. Twelve two-reelers will be issued under the Assorted Favorites and Comedy Favorites banners.

Single reelers will include four Thrills of Music. Also on the program are six of the currently very popular Candid Microphones with Allen Funt and six Film Novelties.

Three of Columbia's all-time serial boxoffice champions will be re-issued during the '59-'60 season. They are "Pirates of the High Seas," starring Buster Crabbe; "The Lost Planet," an out-of-this-world thriller of particularly topical significance in today's market; and the jungle spectacular, "King of the Congo."

Expanded Release Program Features Buena Vista In '60

by Mike Poller
Buena Vista
Short Subject Sales Manager

During the year 1960, Buena Vista will release an expanded program of 27 Walt Disney short subjects, all of which are in Technicolor. Representing an increase of seven over the corresponding period this past year, the line-up comprises 13 one-reel cartoons, five two-reel shorts, and nine three-reel subjects. Included in this year's program are attractions in the highly popular "People and Places," "Science Factual," and "True-Life Adventure" series.



POLLER

This expanded Walt Disney-Buena Vista short subject production-distribution program is directly in line with our continuing policy to provide the exhibitor with high quality short subjects to accompany feature films. We believe that a good short or featurette adds immeasurably to a theatre program and provides a solid inducement to active ticket buying.

This belief has proven to be an indisputable fact. A prominent case in point is our featurette, "Eyes in Outer Space," the dramatic story of weather control. In many situations across the country, this film was pre-sold to the public through exhibitor showmanship generally reserved for major feature attractions. This local activity was built on a solid foundation laid by national exploitation which exposed the picture to governmental agencies and state officials directly concerned with the subject matter of the film. "Eyes in Outer Space"

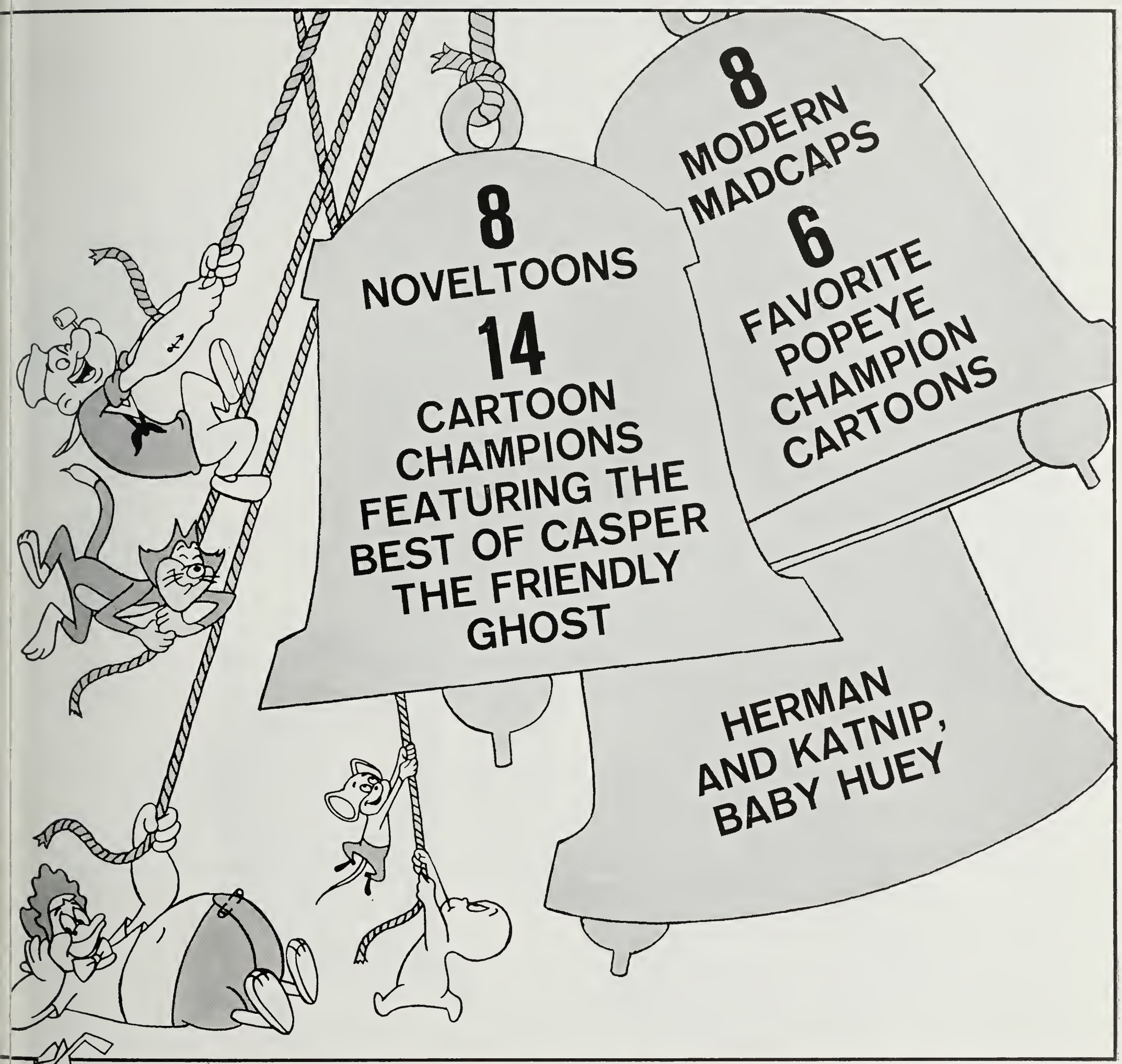


American International Pictures Export Corporation's general manager William G. Reich and publicity manager Ruth Pologe recently met with three AIP franchise holders to discuss forthcoming promotion plans. Seen, left to right, are Reich; Robert Perkins, managing director, International Films, Ltd., South and East Africa; Pologe; Eugenio Camacho, Jr., Trans-Continental Films of Puerto Rico and Dominican Republic; and Antonio Castell, general manager, Atlas Films, Cuba.



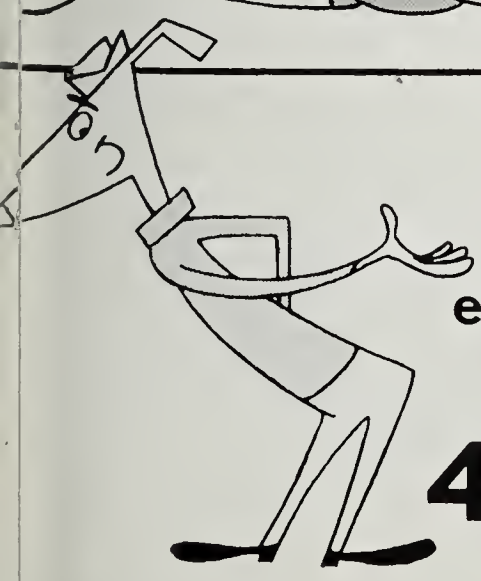
Mrs. Fanny Brodowski, Brooklyn, N. Y., recently bought the first pair of tickets for MGM's "Ben-Hur" as the advance box-office sale opened at Loew's State, New York City. Charlton Heston was on hand to make the sale as treasurer Charles Thomas looked on.

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Paramount answers the demand for new faces even in the cartoon field . . . introducing two comedy characters in a new series . . .





4 JEEPERS AND CREEPERS

proved a tremendous boxoffice attraction for both the local exhibitor and Buena Vista, and also proved that a short subject is a major part of a theatre's entertainment program everywhere.

The Disney short subject roster for 1960 is an impressive one. Highlighting the single reel shorts will be "How to Have an Accident at Work," a humorous Donald Duck adventure relating the mishaps befalling careless factory employees.

The two-reel group lists "The Cruise of the Eagle," life aboard a U.S. Coast Guard training ship; "Nature's Strangest Creatures," wildlife in Australia; "Noah's Ark," a cartoon re-telling of Noah's immortal adventure; "Goliath 11," the cartoon saga of the smallest elephant in the world; "A Gala Day at Disneyland," a visit to the entertainment wonder of the age.

The three-reel group features "Eyes in Outer Space," the dramatic story of weather control; "Grand Canyon," a portrait of one of nature's wonders set to the music of Ferde Grofe's Grand Canyon Suite; "Ama Girls," the maidens of Japan's fishing fleets; "Donald in Mathmagic Land," a romp with Donald Duck in the land of mathematics; "The Seven Cities of Antarctica," a scientific mission to the South Pole; "Mysteries of the Deep," a visit to the underseas kingdom; "Islands of the Sea," unusual places dotting the world's oceans; "Japan," a cinematic excursion to the island nation; and "The Danube," a portrait of a wondrous river.

In addition to the 27 shorts listed above, Buena Vista will re-release "The Legend of Sleepy Hollow," a three-reeler combining the talents of Walt Disney and Bing Crosby to relate the tale of the headless horseman, and popular reissues of regular cartoons starring Disney immortals—Mickey Mouse, Donald Duck, Goofy, Pluto, and Chip 'n Dale.

NT Case Legal Fee Approved By Court

WILMINGTON, DEL.—The Delaware Supreme Court upheld a fee of $100,000, which Vice Chancellor William Marvel in May, 1959, had awarded to Milton Paulson, New York attorney, who with Irving Morris of Wilmington appeared as counsel for Sara H. Helfand in her suit as a stockholder on behalf of National Theatres, Inc., and its wholly-owned subsidiary, Fox Midwest Theatres, Inc., against A. S. Gambee and others.

A settlement was made which, according to the court, was worth about $500,000.

From the Vice Chancellor's order, Berdye Krinsky, a stockholder of National who appeared at the May 7, 1959 hearing in opposition to the settlement, took the appeal to the State Supreme Court, represented by Russell J. Willard of the Wilmington law firm of Hastings, Taylor and Willard.

James M. Tunnell Jr., of the Wilmington law firm of Morris, Nichols, Arsht and Tunnell, and Joseph J. Kelly, Jr., Kansas City, attorney, appeared for defendant E. C. Rhoden, former National Theatres president, and William S. Potter, of the Wilmington law firm of Berl, Potter and Anderson, appeared for National Theatres, Inc., and Fox Midwest Theatres, Inc.

At the May 7 hearing before Vice Chancellor Marvel, Potter stated that National's board of directors had approved the $100,000 fee.

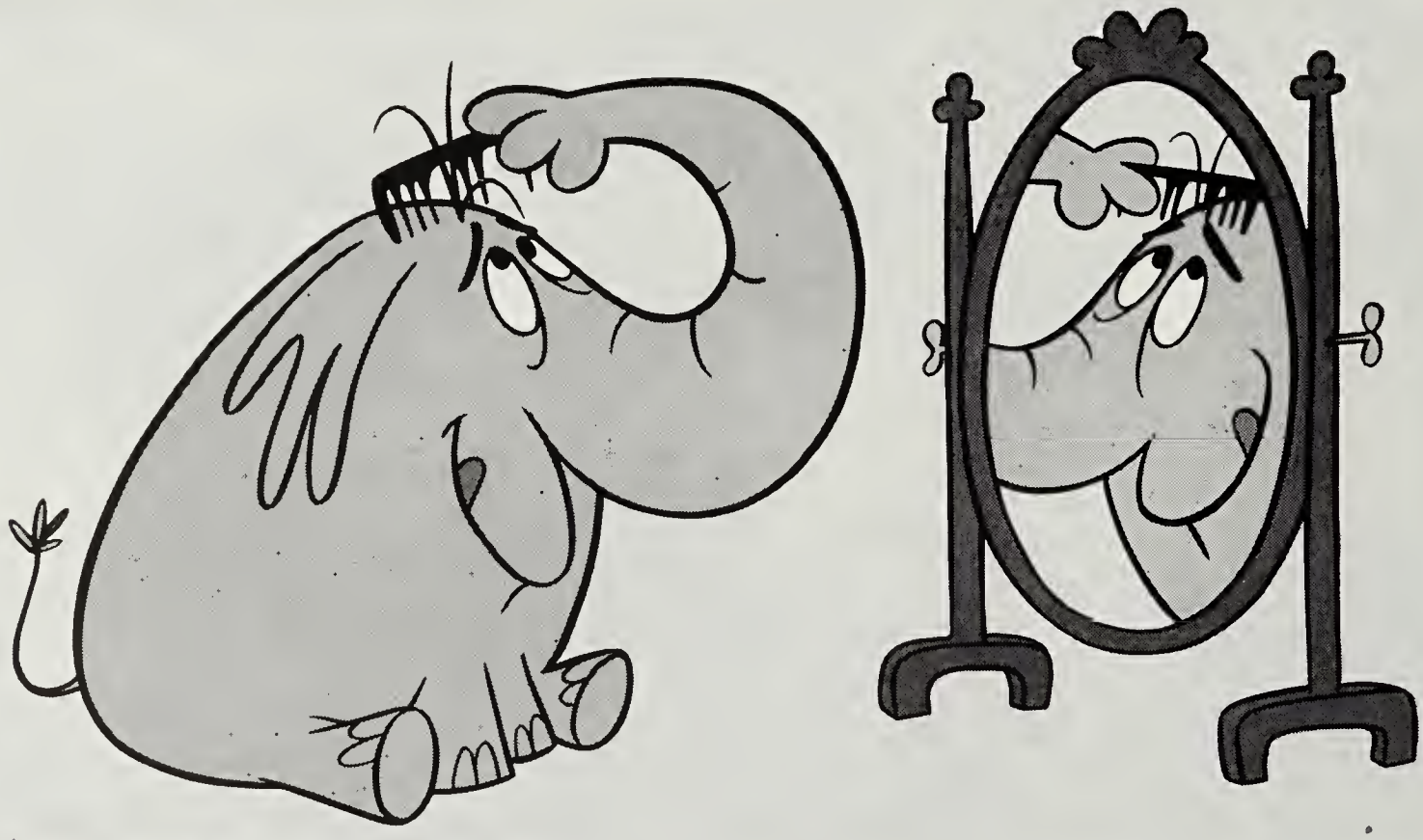
The opinion by Associate Supreme Court Justice Daniel F. Wolcott, who heard the appeal with Chief Justice Clarence A. Southerland and Justice Howard W. Bramhall, pointed out that the Vice-Chancellor found the settlement to be reasonable and, accordingly, approved it. "We are of the opinion that there is sufficient evidence to support his finding which should therefore be affirmed."

N.C. Theatres Map Self-Censorship Plan

WINSTON-SALEM, N.C. — Theatre owners and managers here have reached an agreement with the local Parents League to set up a censorship plan of their own which may head off a proposed censorship board under consideration by the city's Board of Aldermen.

Mrs. Kenneth Steadman, president of the League, which was one of the instigators of the move before the Board of Aldermen, said the agreement was reached Nov. 5 and that she saw no need for the proposed city censorship board if the agreement is followed.

The Board of Aldermen had deferred action on the censorship plan until a public hearing is held. Under the proposal.

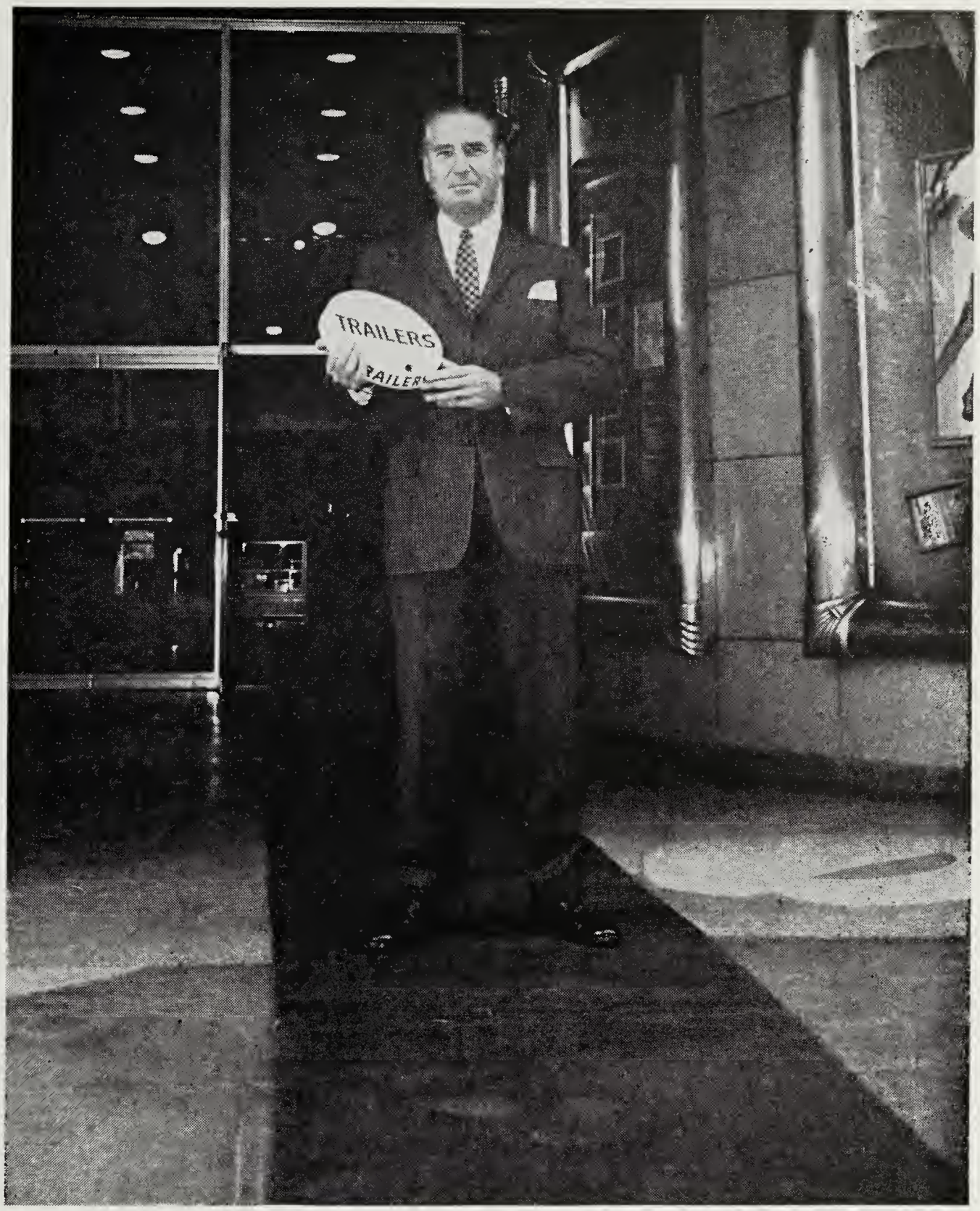


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Robert W. Selig, President
Fox Inter-Mountain Theatres



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Fortieth Anniversary Celebration
Once-In-A-Lifetime Tribute to Trailers

ALBANY

A promotion, the climax of which is timed for the Yuletide, is to be conducted at the 30-store Westgate Shopping Center in a tieup with 20th-Fox and Fabian's Palace to herald "Story on Page One." Grand prize is an all-expense trip for two via American Airlines for a week in Hollywood, a tour of the 20th-Fox studios, with reports to The Times Union on picture making, and a stay at the Schine-owned Ambassador Hotel. . . . Columbia manager Herbert Schwartz notified accounts that as part of the company's "Salute To The President" drive, he will stage a "Salute To Exhibitors" from Nov. 25 through Dec. 28. The exhibitor playing the largest number of Columbia pictures, proportionate to its playing time, to receive a $75 U. S. Savings Bond. . . . Alan Iselin's Auto Vision, Super 50, and Turnpike Drive-Ins have cut admission to 50 cents from 5.30 p.m. to 6.30 p.m. to introduce their "Early Bird Show" Sunday policy.

ATLANTA

Elva Spangenberg, cashier, Rhodes, manager L. E. Underwood, and usher Charlie Pelot foiled a holdup and succeeded in bringing about the arrest of the culprit. . . . W. W. Fincher, Jr., has cut to part time operation his Skyway Drive-In, Oxford, Ala. . . . Marie Otting, the youngster the local WOMPI is giving training at the Davison School of Speech Correction, was honor guest at a meeting at the local Variety Club. . . . WOMPI's Hilda Knight, Ellen Hutchinson, and Mildred Ball baked cakes for the old folks at Battle Haven, where a Bingo party is held each month. . . . The WOMPI's are giving a Thanksgiving shower for Adelaide Gallenger, former 20th-Fox employee, who has been ill a long time. . . . The Variety Club Women's Committee sponsored a benefit card party and country bazaar at the club-room to aid the cerebral palsy school. . . . Nan Griffin closed her Dixie, Wrens, Ga.

Film Exchange and Dealer Listing for the MINNEAPOLIS FILM TERRITORY

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• *Film Distributors*

ALLIED ARTISTS, 1113 Currie Ave.—FEderal 6-8337
Br. Mgr.: Irving Marks. Sls. Mgr.: Martin Braverman Sales: Joe Hawk. Cashier: Irene Williams. Emerg. Phone: Braverman, LIberty 5-2367.

AMERICAN-INT'L., 74 Glenwood Ave.—FEderal 5-0649
Dist. Mgr.: Bernard McCarthy. Office Mgr.: Kathleen Beckmann. Emerg. Phone: Beckmann, TAylor 5-B04B.

BUENA VISTA (Disney), 72 Glenwood Ave.—FEderal 6-8607
Br. Mgr.: Avron Rosen. Booker: John Mac Pherson. Emerg. Phone: Rosen, GR 4-58BB.

COLUMBIA, 1100 Currie Ave.—FEderal 3-6227
Br. Mgr.: Byron Shapiro. Office Mgr.: Jack Hollischer. Sales: Bill Wood, Sid Lax, Irving Bravermann, Roger Dietz. Bookers: Robert Branton, Fred Finnegan, Marvin Maetzold. Cashier: Genevieve Donovan. Emerg. Phone: Hollischer, JAckson 1-0959.

INDEPENDENT-REALART-LIPPERT (Don Swartz), 1011 Currie Ave.—FEderal 8-7013
Mgr.: Abbott Swartz. Booker and Cashier: Jeannette Nelson. Emerg. Phone: Swartz, JAckson 1-2246.

METRO-GOLDWYN-MAYER, 1104 Currie Ave.—FEderal 2-2553
Br. Mgr.: Sidney Eckman. Asst. Br. Mgr.: Eph Rosen. Office Mgr.: J. Howell Owens Sales: Charles R Stoflet, LeRoy H. Smith. Bookers: William Burke, Don Dalrymple, Tom Lutz. Cashier: Donna Larsen. Emerg. Phone: Owens, WAlnut 2-1454.

PARAMOUNT, 1104 Currie Ave.—FEderal 3-0537
Br. Mgr.: Jesse McBride. Sls. Mgr.: Forrest Myers. Sales: Ernest Lund, Joe Rosen, Birger Ronning. Booking Mgr.: Bonnie Lynch. Bookers: Leslie Bird, Ann Wilder, Edward Sylvester. Cashier and Office Mgr.: Harold Schneider. Emerg. Phone: Lynch, KEllogg 7-3164.

20TH CENTURY-FOX, 1015 Currie Ave.—FEderal 3-2201
Br. Mgr.: M. A. Levy. Sales: Dean Lutz, Don Halloran, Robert Levy, Harold Lundquist. Bookers: Ben Lander, Morrison Buell, Gertrude Weber. Cashier: Josephine M. Menke: Emerg. Phone: Lander, TAylor 4-4446.

UNITED ARTISTS, 1101 Currie Ave.—FEderal 3-7276
Br. Mgr.: Carl Olson. Office Mgr.: John O'Rourke. Sales: Eddie Stoller, Russ McCarthy, Bill Donald. Bookers: John O'Rourke, Joe Behan. Cashier: Emmy Lundquist. Emerg. Phone: Olson, LIberty 5-1595.

UNIVERSAL-INTERNATIONAL, 1113 Currie Ave.—FEderal 3-5334
Br. Mgr.: LeRoy Miller. Sls. Mgr.: Kenneth Adams. Office Mgr.: Al Stern. Sales: Chuck Bliss, Chet LeVoir. Bookers: Glenn Wood, Kenneth Bergman, Lee Campbell. Cashier: Florence Harris. Emerg. Phone: Wood, FRanklin 4-212B.

WARNER BROS., 1000 Currie Ave.—FEderal 3-3281
Br. Mgr.: Art Anderson, Asst. Br. Mgr.: Mike Adcock. Office Mgr.: Bob Branton. Sales: Ernie Hill, Bill Westerman, Perry Smoot. Bookers: Gertrude Guimont, Maxine Murphy. Cashier: Alice Kuhlman. Emerg. Phone: Adcock, GReenwood 7-2812.

• *Supply Dealers*

AVED THEATRE SERVICE, Lumber Exch., 5th & Hennepin—FEderal 6-2122 Emerg.: TAylor 3-6617
FROSCH THEATRE SUPPLY, 51 Glenwood Ave.—FEderal 5-1166 Emerg. JUniper 8-7BB9
MINNEAPOLIS THEATRE SUPPLY, 75 Glenwood Ave.—FEderal 5-3306 Emerg. Phone: SUnset 4-7575
NATIONAL THEATRE SUPPLY, 56 Glenwood Ave.—FEderal 2-8273 Emerg. Phone: WAlnut 2-4127

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1105 Currie Ave.—FEderal 3-5571
Br. Mgr.: J. W. MacFarland, Office Mgr.: Irene Frazer. Sales: Jack Greenberg. Bookers: Alice Keneeley, Diane McMillan. Emerg. Phone: MacFarland, WAlnut 6-6135.

• *Signs, Advertising and Printing*

AD ART ADVERTISING, 121 N. 7th St.—FEderal 8-5681
NATIONAL SCREEN SERVICE, 1105 Currie Ave.—FEderal 3-5571
SILK SCREEN STUDIOS, 712 Ontario Ave., W.—FEderal 6-3103

• *Film Delivery Services*

FILM TRANSFER CO., 78 Glenwood Ave.—FEderal 6-3505 Emerg. Phone: GReenwood 4-8649
MIX TRANSFER CO., 72 Glenwood Ave.—FEderal 5-2203 Emerg. Phone: KEllogg 7-7361.

• *Service Companies*

ALTEC SERVICE CO., 15 E. 38th St.—TAylor 4-7418 (24 hours)
NORTHWEST SOUND SERVICE, INC., 73 Glenwood Ave.—FEderal 5-0194

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BOSTON

Affiliated Theatres Corp. is now handling the buying and booking for the Community Theatres, Inc., Hartford, comprising five theatres in the city—the Colonial, Central, Lenox, Lyric, and Art. Paul McBeath is the general manager. . . . Jack Schmitzer, former traveling auditor for RKO, is the new booker for Hal Roach Distributing Corp., working with manager Al Herman and office manager Martha Kenney. . . . Warner Brothers has announced the appointment of Charles Varnado as sales manager in Boston, replacing Edward Segal who resigned. Varnado is transferring from the New Orleans office of Warner Brothers. . . . Glenn Norris, assistant general sales manager at 20th-Fox, and Clarence Hill, in charge of branch operations, spent two days at the exchange on company business. . . . George Roberts, treasurer of Rifkin Theatres, was recently installed president of Temple Emanuel Brotherhood of Newton by Rabbi Dr. Albert Gordon. . . . Joe Gins, former Universal district manager, has joined Lopert Films as the New England representative with headquarters at United Artists. He is replacing Abe Weiner, who resigned. . . . Two theatres which have been closed for a year have reopened for weekends only, both in Maine. Mrs. George Neagle has relighted the Met, Lisbon Falls, and Philip Wiseman is reopening the Priscilla, Lewiston.

BUFFALO

The old Ridge theatre, Lackawanna, is being considered by the town's Recreation Commission as possible site for a center for indoor activities. . . . The Rochester Zoning Board of Appeal has one more problem to consider than it thinks it has. Although it has on its docket an application for a variance so that the Lake may be converted into a 42-unit apartment house, the situation has changed. The theatre building has been sold by the Schine Theatres Circuit to Anthony Agostinelli for $35,000. Agostinelli, who operates the Charlotte Appliance Company, will move his appliance store to the theatre building. In addition to the theatre, the building includes two stores and a second floor ballroom. The sale was accomplished within a few days after a local contractor made application with the Zoning Board of Appeals for a variance. He had a purchase offer for the building. It was not accepted by the Schine Theatres, however, and they subsequently sold the property to Agostinelli. . . . Hugh Owen, vice-president, Paramount, and Ed DeBerry, former manager, Buffalo Paramount branch, and now assistant to Owen, were in for conferences with Michael A. Jusko, branch manager, and members of his sales staff. . . . Old Man Weather spoiled the elaborate plans set up for the personal appearance of Jack Webb,

Watch for them!

NEXT!
Cleveland Territory
Issue of December 2
Detroit Territory
Issue of December 9

Save Them!

scheduled to visit Buffalo and appear in person on the stage of the Paramount, where his newest filmplay, "-30-", was opening. Webb, on his way into fog bound Buffalo from Detroit on a plane which was held by low visibility over the Buffalo airport for half an hour, was unable to land, and the plane was ordered to proceed to Syracuse.

CHARLOTTE

The Midway Drive-In, Winston-Salem, N. C., closed to make way for construction of a North-South Expressway which will be built through the center of the property. The city has appointed an appraiser to put a valuation on the property, which it will acquire. . . . Standard Amusement Company of Greensboro, N. C., in Guilford County Superior Court at Greensboro was awarded a judgment of $7,221.42 in its suit against Mr. and Mrs. R. O. Tarkington of Edgecombe County, N.C., for rental of theaters. The jury awarded the entire sum sought by the plaintiffs. . . . A meeting of the Crew of Variety Club of Charlotte elected the following for 1960: Chief Barker, Ray Ervin; first assistant Chief Barker, C. P. Freeman, Jr.; second assistant Chief Barker, Russ McElwee; Property Master, L. R. Gilland, Jr.; and Dough Guy, John Vickers, Sr.

CHICAGO

James Cannon took over the Elwood, Elwood, Ind., and gave it a complete renovation. . . . The Censor Board withdrew its objections to Continental's "The Eighth Day Of The Week". . . . Master in Chancery Mayer Goldberg turned down bids for the Tower on the grounds that they were too low. The sale has been postponed to a later date. . . . The Herman H. Gordon Memorial Foundation of La Rabida Sanitarium, Variety Club's main charity, held a homecoming program and benefit at the Edgewater Beach Hotel. . . . Harry Walders, who had been associated with Lopert Films, has retired. . . . Arch Trebow, B and K purchasing director, recovered well from surgery. . . . Elimination of the board which examines candidates for projectionist jobs will be urged. Alderman Hoellen declares the board is a "sham and a fraud" as proved in a recent expose. . . . Roger Sher took over the La Porte, La Porte, Ind.

CINCINNATI

More than a hundred guests were present at the testimonial dinner at the Variety Club honoring Jack Needham, of the Needham Booking Agency, Columbus, O., on his 80th birthday. Peter F. Rosian of Cleveland was master of ceremonies and presented Needham with a portable TV as a memento of the occasion. Robert McNabb, formerly 20th-Fox branch manager here, and now in like capacity in Detroit, was among the out-of-town guests. . . . The downtown Albee, in cooperation with the Palace and the Grand houses, was host to a thousand members of the Golden Age Movie Club. . . . George R. Jones, manager, DaBel, Dayton, O., has been appointed house manager of the downtown Capitol, succeeding Don Wirtz, recently promoted to general manager. . . . Fannie Voss, 70, dean of local film inspectors, resigned recently after 43 years as head inspectress at Paramount. Mrs. Voss was the guest of honor at a dinner given by the Paramount staff at the Variety Club and was presented with a



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affection by Donald Hicks, branch manager. During her years on Film Row, Mrs. Voss has met nearly all the motion picture personalities who have visited here. She said, as nearly as she could remember, that her first inspection of a silent movie starred Mary Pickford, and her first talkie was a Paramount oldie called "Warming Up." Also, when she started, there were 18 inspectors who viewed 85 films a day, and now, only five or six are needed to process several hundred daily.

CLEVELAND

For the third successive year, all branches of the industry will join in a motion picture Christmas party to which everyone affiliated with the industry is eligible to attend. The date has been fixed as Monday, Dec. 21, by the committee headed by Bob Blitz, Warners salesman, and Martin Grassgreen, Columbia salesman. The affair will start at 6 p.m. in the Variety club rooms of the Tudor Arms Hotel with a buffet dinner to be followed by dancing and entertainment. Tickets have been scaled at $7.50 for executives and exhibitors; $5.00 for salesmen, bookers, office managers; and $2.50 for front and back office personnel. The all-inclusive industry Christmas party was devised three years ago to take the place of individual exchange parties and also to give industry members an opportunity to get better acquainted. The first one was so successful that the policy has been adopted as an annual event. . . . The Variety Club is holding a Thanksgiving Day party. The star of the affair will not be the turkey but the 1960 Corvair for which a drawing will be held. . . . Bob Summers, divisional sales manager for Warners records, has set up headquarters in the local Warners exchange. Summers' territory includes Cincinnati, Cleveland, Detroit, Pittsburgh, Buffalo, Syracuse, and Albany. . . . Paul Lazarus, Columbia vice-president, met with leading exhibitors and members of the press at a luncheon in the Statler-Hilton Hotel, arranged by local Columbia branch manager Jules Livingston.

DALLAS

Sidney Cooper, New York, southern division manager, and W. C. Hames, Atlanta, southern district manager, joined R. L. Brentlinger, Dallas branch manager, in conferences with Harold Novy, Trans-Texas president, and Norman Levinson, general manager. With the Melba engagement dated for Dec. 25, Novy said the Melba would close down a week or 10 days earlier for installation of the 70mm projection equipment. Dallas will be one of 30 cities which will open the picture during the Christmas season. . . . Louis Hinton has been named manager, Texas. He succeeds Spencer Sanders, who has retired from Rowley Oak Cliff Theatres after 30 years of service with the circuit. . . . John Callahan, city manager, Rowley United Theatres, is negotiating with a local radio station for three special pre-Christmas shows to be sponsored by the merchants of Oak Cliffs. . . . Funeral services were held here for the mother of Bill and Theo Routt, members of the staff of the Universal exchange. . . . Paul Short, Clark Gilbert, Russ Baker, and Milt Lindner, of National Screen Service, attended the 40th anniversary sales meeting of NSS held in Chicago. . . . Andy Sullivan has been named new publicity director for Metro-Goldwyn-Mayer film exchange here, succeeding Norm Levinson, who has taken over new duties with Trans-Texas Theatre Circuit.



JACKSONVILLE

Betty Healey, United Artists, is the new recording secretary for WOMPI, replacing Mary Newport, also of United Artists, who resigned. . . . Ann Dillon, Florida State Theatres, resigned her post as the WOMPI service chairman, and Phil Eckert, Columbia, was appointed in her place. . . . Mary Hart, WOMPI president, became a young grandmother when her daughter Marilyn became the mother of a daughter, Debra Lynn. The child's father, Navy Lt. Thomas Burke, was aboard the aircraft carrier Saratoga in the harbor of Istanbul, Turkey, when the news reached him. . . . The newspaper advertising layouts of Florida State Theatres have recently contained news of the free nursery at the Florida for the information of new residents of the city. Located on the second mezzanine floor, the nursery has a nurse in attendance who cares for as many as 40 or 50 infants and small children in an evening at no expense to the parents. . . . Bill Carroll, manager, Astor, Orlando, has taken over the booking duties for the B. S. Maas Theatres from veteran booker Harold Popel. . . . Maurice Hensler, owner, Auburn and the Dale Drive-In, both in Auburndale, has completed the remodeling of the Dale's concession stand with new equipment purchased from the Roy Smith Co., local theatre suppliers.

NEW ORLEANS

Carl Cudia, formerly assistant to Asa Booksh, manager, RKO Orpheum, returned after an absence of more than a year during which he was engaged in salesmanship outside of the industry. . . . Shuttering recently were the Gulf, Pensacola, Fla.; the Ga-Ana, Georgiana, Ala.; and the Friscoe, Friscoe City Ala. . . . The Peacock, now in the process of extensive remodeling and refurbishing, which will open as an art theatre, will not be ready until around Christmas Day. . . . J. Roger Lamantia, manager, Exhibitors' Cooperative Service, is still having his right hand treated. He was hit by a Public Service Bus. . . . G. Y. Harrell, Manley southeastern field representative, who suffered a stroke a month ago, is still confined to Baptist Hospital. . . . Stanley Dutkin resigned as Columbia salesman and left for the west coast. He has been succeeded at Columbia by Alton Dureau, former salesman for Masterpiece. . . . Billy Briant, 20th-Fox branch manager, attended the world premiere of "Hound Dog Man" at the Paramount, Monroe, La. . . . Gulf States Theatres closed the Twin Drive-In, Alexandria, La., for the season. . . . James Cash is new city manager of Gulf States Theatres in Monroe, La., succeeding James Lowery, resigned. . . . Abe Berenson, president, Allied Theatre Owners of Gulf States, and Gretna, La., exhibitor, returned from a three-week stay in National Institute of Health, Bethesda, Md., for treatments of a prolonged neuro-muscular ailment. . . . T. E. Willis has been named city manager of Joy N. Houck's Patio and Aerreon neighborhood theatres. He is presently in Shreveport, La., where his daughter is ill in a hospital. . . . WOMPI's are busily engaged in dressing dolls to be presented to little girls at the club's annual Christmas party. Lee Nickolaus, Howco, has charge of the dolls and will welcome help from industryites.

PHILADELPHIA

Nate Milgram, Milgram Booking Service, was hospitalized in Einstein Medical Center, Northern Division. . . . The entire Buena Vista sales force is going out to the Disney convention in California on Dec. 7. . . . Charles Amsterdam is reported recovering from an operation in Temple Hospital. . . . An appeal was filed in the U. S. Court of Appeals from the U.S. District Court ruling in the Merton Shapiro et al vs Paramount Film Distributing Corp., et al, case. . . . Paramount has turned its film distribution over to Clark Film; and is reporting closing its screening room after the first of the year. . . . Paramount salesman Harry Dressler was in Jefferson Hospital for observation. . . . Nat Abelove is now connected with Time Sales Finance Corporation, 1306 Arch Street. . . . Frank Henry, Trenton, N. J., exhibitor, was reported hospitalized. . . . Most local industryites attended either the Sunday or Monday previews of "Ben-Hur" at the SW Boyd.

PITTSBURGH

Charles Funk, formerly assistant to Penn manager Fred Kunkel, and new manager of United Artists' Century, Buffalo, was in on vacation. . . . Harris Circuit exec John McGreevey's son, Ensign Tom McGreevey, has been transferred from Jacksonville to the naval base at Miramar, Cal. . . . Pittsburgh movie critics have been invited by United Artists to visit John Wayne in Huntsville, Tex., where he is on location for "The Alamo." Only acceptance in to date is from Leonard Mendlowitz, Sun-Tele. . . . Jack Webb canceled his scheduled visit to town on behalf of his new Warners release "-30-", due it was said, to unexpected filming committments in California. . . . Samuel Goldwyn's "Porgy and Bess" is dated for Christmas Day at Gabe Rubin's Nixon for a limited road-show engagement. . . . Also in the road-show department, Buena Vista's "The Big Fisherman" exits at the Warner on Nov. 25. . . . Variety Club ladies' auxiliary held a cocktail party for new members in the clubrooms. Mrs. Catherine Trainor is president. The auxiliary pledged a new building—an arts and crafts center—for Variety's Camp O'Connell.

ST. LOUIS

Frisina Amusement Company, Springfield, Ill., has again taken over the Roxy, Shelbyville, and the Kay Drive-In, near Springfield, which for about three years had been operated by Charley Beninati, Carlyle, Ill. . . . The Grafton, Grafton, Ill., has been taken over by Ed Nellesen. . . . The Times, Memphis, Mo., dark for the summer, has been reopened by R. L. Davis. . . . The Gaiety, Virden, Ill., was reopened by William Swift. . . . Tom Gates reopened the Ace, Pleasant Hill, Ill. . . . Frisina Amusement Company, Springfield, Ill., is holding a 13-week opportunity drive for managers which will run through Jan. 30, 1960. . . . Hillis Berry, head shipping clerk, U-I, is recovering at home from his recent heart disturbance. . . . Mrs. Blanche Howard, 53, wife of Allied Artists salesman Joe Howard, died after a lengthy illness. . . . Officers and directors of Missouri-Illinois Theatre Owners met at Warners exchange to perfect details of their annual meeting to be held at the Chase Hotel on Nov. 30. . . . Eugene Tacke has leased the Vita, Warrenton, Mo. . . . The Kentucky, Marion, Ky., has closed indefinitely. . . . Other closings were the Kay, Karnak, Ill., and the Ohio, Cave-in-Rock, Ill. . . . Bill Benner, who managed the Plaza Drive-In, St. Charles, Mo., checked into the Missouri Baptist Hospital to undergo another operation. He has

ANATOMY OF A MURDER (COL.)
87 wks—10ths—125%

ASK ANY GIRL (MGM)
24 wks—8ths—82%

BEAT GENERATION (MGM)
6 wks—6ths—99%

BEST OF EVERYTHING (20th FOX)

Ambassador, St. Louis (No Ave.)	3 wks	Ave.	$8,400
Fox, San Francisco (**$12,230)	2	"	99%
Fifth Avenue, Seattle (**$7,480)	2	"	84%
Normandie, New York (**$7,340)	5	"	102%
Rialto, Louisville (**$9,220)	1	"	90%
Paramount, New York (**$29,850)	5	"	97%
Fox, Detroit (**$14,380)	3	"	108%
State Lake, Chicago (**$25,800)	2	"	101%

BIG CIRCUS
23 wks—10ths—109%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	14	"	115%
Midtown, Philadelphia (**$9,000)	6	"	115%
Brown, Louisville (**$4,950)	4	"	162%
Gary, Boston (**$11,100)	5	"	87%
Pageant, St. Louis (**$4,850)	4	"	148%
Blue Mouse, Seattle (**$5,040)	1	"	160%
United Artists, Detroit (**$8,810)	3	"	139%

BLUE ANGEL (20th-FOX)
24 wks—10ths—91%

BLUE DENIM (20th FOX)
30 wks—9ths—105%

BUT NOT FOR ME (PAR.)

Madison, Detroit (**$19,920)	3	"	70%
Metropolitan, Boston (**$15,120)	3	"	105%
Capitol, New York (**$24,950)	3	"	116%
Esquire, Chicago (**$12,300)	5	"	97%
Omaha, Omaha (**$5,450)	1	"	111%
Paramount, San Francisco (**$10,400)	2	"	100%
Randolph, Philadelphia (**$13,730)	4	"	98%
Fox, St. Louis (**$13,400)	2	"	112%
Paramount, Seattle (**$8,040)	3	"	70%
Kentucky, Louisville (**$5,850)	1	"	104%

CAREER (WB)

Saxon, Boston (**$10,270)	5	"	126%
Loew's State, New York (**$43,175)	5	"	71%
Michigan, Detroit (**$21,120)	1	"	74%
Chicago, Chicago (**$22,480)	1	"	134%
Arcadia, Philadelphia (**$10,030)	3	"	133%
Ambassador, St. Louis (No. Ave.)	1 wk		$12,000 Ave.

CRIMSON KIMONO (COL.)

Pilgrim, Boston (**$8,610)	1	"	105%
Paramount, San Franc. (**$10,410)	1	"	119%
Palms, Detroit (**$19,850)	1	"	74%
Loop, Chicago (**$15,140)	2	"	50%
Coliseum, Seattle (**$7,555)	1	"	94%

CRY TOUGH (UA)
10 wks—6ths—70%

DARBY O'GILL AND THE LITTLE PEOPLE (BV)
29 wks—9ths—89%

DEVIL'S DISCIPLE (UA)
30 wks—9ths—105%

DIARY OF ANNE FRANK (20th FOX)
72 wks—10ths—95%

DON'T GIVE UP THE SHIP (PAR.)
24 wks—9ths—101%

FBI STORY (WB)

Radio City, New York (**$142,810)	4	"	103%
Orpheum, Omaha (**$6,590)	2	"	100%
Mary Anderson, Louisville (**$4,880)	4	"	136%
Blue Mouse, Seattle (**$5,040)	4	"	106%
Stanton, Philadelphia (**$12,270)	5	"	120%
Memorial, Boston (**$9,600)	5	"	95%
Palms, Detroit (**$19,850)	2	"	95%
St. Louis, St. Louis (**$12,850)	3	"	135%
Chicago, Chicago (**$22,480)	4	"	123%
Paramount, San Francisco (**$10,410)	2	"	189%

FIVE GATES TO HELL (20th FOX)

Broadway-Capitol, Detroit (**$10,120)	1	"	170%
Fox, San Francisco (**$12,230)	1	"	84%
Coliseum, Seattle (**$7,555)	1	"	107%
Rialto, Louisville (**$9,220)	1	"	68%
Omaha, Omaha (**$5,450)	1	"	96%

FIVE PENNIES (PAR.)
34 wks—9ths—113%

FOR THE FIRST TIME (MGM)

Roxy, New York (**$52,620)	4	"	118%
Arcadia, Philadelphia (**$10,030)	5	"	100%
Memorial, Boston (**$17,080)	2	"	80%
Loop, Chicago (**$15,140)	4	"	61%
Orpheum, Seattle (**$5,660)	1	"	72%
Loew's, St. Louis (**$11,600)	1	"	73%
United Artists, Louisville (**$7,690)	1	"	68%
Warfield, San Francisco (**$10,110)	2	"	100%

4-D MAN (UI)

Orpheum, Seattle (**$5,660)	1	"	90%

HERCULES (WB)
14 wks—6ths—224%

HOLE IN THE HEAD (UA)
72 wks—10ths—124%

HOLIDAY FOR LOVERS (20th FOX)
15 wks—10ths—83%

HORSE SOLDIERS (UA)
34 wks—8ths—108%

HOUND DOG MAN (20th FOX)

St. Louis, St. Louis (**$12,850)	1	"	99%
Coliseum, Seattle (**$7,555)	1	"	94%
Fox, San Francisco (**$12,230)	1	"	82%
Pilgrim, Boston (**$8,610)	1	"	105%
Rialto, Louisville (**$9,220)	2	"	70%

IT STARTED WITH A KISS (MGM)

Capitol, New York (**$24,950)	4	"	112%
Stanton, Philadelphia (**$12,270)	5	"	77%
Loews, St. Louis (**$11,600)	4	"	108%
Chicago, Chicago (**$22,480)	5	"	130%
United Artists, Louisville (**$7,690)	2	"	168%
Blue Mouse, Seattle (**$5,040)	3	"	118%
Warfield, San Franc. (**$10,110)	3	"	119%
Orpheum, Boston (**$19,580)	4	"	85%
Adams, Detroit (**$8,650)	4	"	118%

JOHN PAUL JONES (WB)
19 wks—9ths—66%

LAST ANGRY MAN (COL.)

Kenmore, Boston (**$9,600)	2	"	148%
Forum, New York (**$13,920)	3	"	179%
Trans-Lux, Philadelphia (**$4,450)	1	"	270%

LAST TRAIN FROM GUN HILL (PAR.)
19 wks—9ths—111%

LIBEL (MGM)

Oriental, Chicago (**$24,550)	2	"	50%
Orpheum, St. Louis (**$6,730)	1	"	60%
Roxy, New York (**$52,620)	2	"	60%
United Artists, Louisville (**$7,690)	1	"	61%

LOOK BACK IN ANGER (WB)

Pageant, St. Louis (**$4,850)	3	"	59%
Beacon Hill, Boston (**$9,650)	3	"	83%
Mary Anderson, Louisville (**$4,880)	1	"	78%
Forum, New York (**$13,920)	3	"	79%
Madison, Detroit (**$19,920)	1	"	53%
Trans-Lux, Philadelphia (**$4,450)	4	"	135%

MAN WHO UNDERSTOOD WOMEN (20TH FOX)

Paramount, Boston (**$11,920)	1	"	71%
Oriental, Chicago (**$24,550)	2	"	75%
Roxy, New York (**$52,620)	3	"	83%
Fox, Philadelphia (**$14,580)	1	"	124%
Fox, St. Louis (**$13,400)	1	"	115%
Fifth Avenue, Seattle (**$7,480)	1	"	82%
Fox, Detroit (**$14,380)	1	"	86%
Rialto, Louisville (**$9,220)	1	"	70%

MIDDLE OF THE NIGHT (COL.)
44 wks—9ths—112%

NORTH BY NORTHWEST (MGM)
73 wks—10ths—139%

NUN'S STORY (WB)
46 wks—10ths—134%

ODDS AGAINST TOMORROW (UA)

Woods, Chicago (**$19,400)	4	"	100%
Victoria, New York (**$20,150)	4	"	64%
Loew's, St. Louis (**11,600)	1	"	71%
Viking, Philadelphia (**$8,330)	1	"	145%
Fifth Avenue, Seattle (**$7,480)	1	"	71%
Palms, Detroit (**$19,850)	1	"	79%
United Artists, San Franc. (**$16,230)	2	"	61%

PILLOW TALK (U-I)

Michigan, Detroit (**$21,120)	4	"	108%
Music Hall, Seattle (**$6,700)	4	"	120%
United Artists, Chicago (**$17,800)	4	"	187%
Palace, New York (**$16,770)	5	"	200%
Golden Gate, San Franc. (**$15,150)	3	"	126%
Kentucky, Louisville (**$5,850)	2	"	164%
Metropolitan, Boston (**$15,120)	3	"	190%
Fox, St. Louis (**$13,400)	3	"	134%

PORGY AND BESS (COL)

Warner, New York ($23,250)	19	"	136%
McVickers, Chicago (**$13,050)	16	"	174%
Astor, Boston (**$8,370)	14	"	179%
Coronet, San Francisco (No Record)	16	"	Ave. $16,850
Goldman, Philadelphia (**$10,750)	5	"	156%

PRIVATE'S AFFAIR (20th-FOX)
15 wks—10ths—81%

RETURN OF THE FLY (20th FOX)
6 wks—5ths—99%

ROOM AT THE TOP (CONT.)
54 wks—5ths—136%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	5	"	71%
Capri, Boston (**$6,380)	2	"	137%
Todd Cinestage, Chicago (**$16,600)	3	"	71%
Sutton, New York (**$19,150)	1	"	99%

SAY ONE FOR ME (20th FOX)
33 wks—10ths—115%

SCAPEGOAT (MGM)
21 wks—5ths—121%

SIGN OF THE GLADIATOR (AIP)

Michigan, Detroit (**$21,120)	1	"	77%
Paramount, Boston (**$11,920)	1	"	134%
United Artists, Chicago (**$17,800)	2	"	89%
Kentucky, Louisville (**$5,850)	2	"	121%
Fifth Avenue, Seattle (**$7,480)	1	"	108%

SLEEPING BEAUTY (BV)
88 wks—13ths—112%

SUMMER PLACE (WB)

Radio City, New York (**$142,810)	3	"	92%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.*

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.*

TAMANGO (ROACH)

Fox, Detroit (**$14,380)	3	"	156%
Fox, Philadelphia (**$14,580)	2	"	131%
Capitol, New York (**$24,950)	2	"	116%
Brown, Louisville (**$4,950)	2	"	84%
Roosevelt, Chicago (**$21,230)	2	"	100%
Paramount, Seattle (**$8,040)	2	"	71%
Paramount, Boston (**$11,920)	1	"	118%
Orpheum, St. Louis (**$6,730)	1	"	105%
Fox, San Francisco (**$12,230)	1	"	123%

TARZAN'S GREATEST ADVENTURE (PAR.)
3 wks—3ths—93%

TEN SECONDS TO HELL (UA)
9 wks—7ths—74%

THAT KIND OF WOMAN (PAR.)
17 wks—10ths—92%

THEY CAME TO CORDURA (COL.)

State-Lake, Chicago (**$25,800)	4	"	75%
St. Francis, San Franc. (**$10,550)	4	"	105%
Loew's, St. Louis (**$11,600)	1	"	89%
Criterion, New York (**$20,380)	3	"	160%
United Artists, Louisville (**$7,690)	1	"	133%
Orpheum, Boston (**$19,580)	2	"	83%
Madison, Detroit (**$19,920)	3	"	79%
Fox, Philadelphia (**$14,580)	3	"	114%

—30— (WB)

Palms, Detroit (**$19,850)	1	"	90%
Paramount, San Franc (**$10,410)	1	"	106%
Roosevelt, Chicago (**$21,230)	2	"	71%
Randolph, Philadelphia (**$13,730)	1	"	61%

TIMBUKTU (UA)
2 wks—2ths—61%

THIS EARTH IS MINE (U-I)
28 wks—10ths—106%

TINGLER (COL.)
9 wks—4ths—152%

WOMAN LIKE SATAN (LOPERT)

Paramount, Seattle (**8,040)	1	"	64%
United Artists, San Franc. (**$16,230)	1	"	50%

WONDERFUL COUNTRY (UA)

Palms, Detroit (**$19,850)	2	"	84%
Loew's, St. Louis (**$11,600)	1	"	81%
Coliseum, Seattle (**$7,555)	1	"	107%
United Artists, San Franc. (**$16,230)	2	"	74%
Roosevelt, Chicago (**$21,230)	2	"	67%
Viking, Philadelphia (**$8,330)	2	"	98%
United Artists, Louisville (**$7,690)	1	"	68%

YELLOWSTONE KELLY (WB)
14 wks—8ths—106%

WRECK OF THE MARY DEARE (MGM)

Roxy, New York (**$52,620)	1	"	91%

YESTERDAY'S ENEMY (COL.)

Broadway-Capitol, Detroit (**$10,120)	1	"	119%
St. Francis, San Francisco (**$10,550)	1	"	115%
Garrick, Chicago (**$14,300)	3	"	68%
Pilgrim, Boston (**$8,610)	1	"	105%

NOTE: Current features, now playing in First-Runs, show specific theatres and cities with itemized returns. Older features, now in the Subsequent-Runs, are listed for the record, but show a re-cap or grand total of the (a) Number of Weeks, (b) Number of Theatres, and (c) Combined General Average Business, as published in earlier issues of "THE TIP-OFF on Business."

had five in the last three years. . . . Bix Cox, manager, Loew's Orpheum, is recovering from an operation at Jewish Hospital. . . . Three members of the Warners exchange staff were hospitalized, Wallie Cleason, salesman; Charles Scheufler, office manager; and Charles Calif, of the office staff.

SAN ANTONIO

Special rates have been given to students of high schools and colleges at any of the five theatres in Denton, Tex. Each one must have a special student activity card. . . . Gene Fowler, manager, Edna, Edna, Tex., has been named general chairman of the Jackson County United Fund organization. . . . LaPriete Linda, film star, has been booked into several theatres in central and south Texas. . . . United Church Women of Jacksonville, Tex., have set plans for several activities in the coming year to improve the type of movies shown there. The group's board has named Mrs. Moore Decker, Mrs. Robert Matheny, and Mrs. Jim McKeown to ask management of the local theatres to seek improvement of the type of movies being shown there. Mrs. Matheny and Mrs. McKeown are the wives of local ministers. . . . The Venus, Victoria, Tex., has been reopened during the cotton season as it caters largely to the Latin American trade in this south Texas city. . . . The State, Austin, Tex., is planning to install Todd-AO film equipment this fall, making possible local engagements of pictures previously available to Texans only in San Antonio, Dallas, and Houston. Probably the first feature to be shown here in the process will be Sam Goldwyn's "Porgy and Bess.". . . Ramon Lence is the new owner of the Arapaho Drive-In and the Ritz, Richardson, Tex. The Ritz has been closed for remodeling. . . . Mr. and Mrs. Jim Williams have purchased the Pix, Centerville, Tex., and will operate it in conjunction with their operations in Teague and Buffalo, Tex. . . . Burglars entered the refreshment stand through a rear window at the Trial Drive-In and took food, candy, and cigarettes valued at $50. . . . Ed F. Brady, theatre executive from San Benito, Tex., was in town to participate in the golf tournament at the Oak Hills Country Club. . . . A group of 50 of the town's doctors, chosen at random from the telephone directory, were in receipt of invitations to the guests of the Josephine at a sneak preview for Paul Muni's latest film, "The Last Angry Man.". . . Employees of all downtown stores were guests at a special showing of "Pillow Talk" at the Majestic which kick-offed the announcement of Downtown Fall Festival Week.

WASHINGTON

Willow Lawn theatre and LaVogue Shoppe, Willow Lawn Shopping Center, Richmond, Va., kicked off a special fashion show at the premiere of 20th-Fox's "Best Of Everything." Prizes of feminine apparel were made. Publicist Hannah Henn handled the tiein. . . . The Sunset Drive-In, Richmond, was taken over by W. P. Oliver. . . . The Hurlock, Hurlock, Md., and the 300 Drive-In, Waldorf, Md., closed. . . . A split in the operation of Baltimore, Md., theatres has been reported between Izzy Rappaport and Jack Fruchtman. Rappaport opened new offices at 111 North Charles Street. . . . The Variety Club of Washington, Tent 11, elected a new slate of officers for 1960. George Nathan is chief barker; Edward D. Talbert, Sr., first assistant; Felix Grant, second assistant; Ross S. Wheeler, property master; and Sam Galanty, dough guy. J. E. Fontaine was named honorary life board member.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference Index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual Index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



NOVEMBER 25, 1959 SECTION TWO VOL. 63 NO. 2

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	SS—SuperScope	VV—VistaVision
DC—DeLuxe Color	NA—Naturama	TC—Technicolor	WC—WarnerColor
EC—Eastman Color	RE—Reissue	TE—Technirama	C—Other color
	RS—Regalscope	TR—Trucolor	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 **ACCURSED, THE**—MD-78m.—Donald Wolfit, Jane Griffiths—4533 (11-26-58)—Okay programmer
5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U.S.A.—D-96m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
5901 **HOUSE ON HAUNTED HILL**—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
HOUSE OF INTRIGUE, THE—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4653 (11-18-59)—Counter espionage meller has Jurgens name
5839 **JOHNNY ROCCO**—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 **JOY RIDE**—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5831 **LEGION OF THE DOOMED**—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5822 **UNWED MOTHER**—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Dec. **PURPLE GANG, THE**—Barry Sullivan, Elaine Edwards

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
HYPNOTIC EYE, THE—(Hypnovision)—Jacques Bergerac, Allison Hayes
I PASSED FOR WHITE—Sonya Wilde, James Franciscus
RAYMIE AND THE BARRICUDA—David Ladd, Julie Adams

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
HOW TO MAKE A MONSTER—MD-75m.—(Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The	A2	AA
•Adventures of Huckleberry Finn		MGM
Affairs of Julie, The		For.
Al Capone	A3	AA
•Alamo		UA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
•All The Fine Young Cannibals		MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
Anna Lucasta	A3	UA
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine		AA
Attack of the Jungle Women		Misc.
Auntie Mame	A3	WB

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Babette Goes To War		Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
•Because They're Young		Col.
•Bells Are Ringing		MGM
•Beloved Infidel		Fox
•Ben Hur		MGM
Best of Everything, The	A3	Fox
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
•Big Night, The		Par.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
•Blonde in 402, The		UA
•Blood and Steel	A1	Fox
Blood of Bataan		For.
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE.		WB
Brain Eaters, The	A2	A-I
•Bramble Bush, The		WB
•Breath of Scandal, A		Par.
Bridges at Toko-Ri, The—RE		Par.
Buccaneer, The	A1	Par.
•Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain Buffalo		WB
Career	A3	Par.
•Cash McCall		WB
Cast a Long Shadow	A1	UA
Cat, The		For.
•Chance Meeting		Par.
•Cinderfella		Par.
Circle, The		For.
City After Midnight	A2	Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE		Par.
•Crack In the Mirror		Fox
Crawling Eye, The	A2	For.
•Crescendo—The Story of Franz Liszt		Col.
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up the Ship	A3	Par.
Dreaming Lips		For.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

TO BE REVIEWED

BUCKET OF BLOOD—Barboura Morris, Dick Miller
GOLIATH AND THE BARBARIANS—(Scope; C)—Steve Reeves
JAILBREAKERS, THE—Robert Hutton, Mary Castle
GIANT LEECHES, THE—Ken Clark, Yvette Vickers

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
323 **GOOD DAY FOR HANGING**—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
325 **LAST BLITZKRIEG, THE**—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
322 **MURDER BY CONTRACT**—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
324 **SENIOR PROM**—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320 **SEVENTH VOYAGE OF SINBAD, THE**—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
329 **TWO-HEADED SPY, THE**—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Dec. **FLYING FONTAINES, THE**—(C)—Michael Callan, Evy Norlund
Dec. **THOUSAND AND ONE ARABIAN NIGHTS**—(TC)—UPA Cartoon feature

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
BABETTE GOES TO WAR—(CS; C)—Brigitte Bardot
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weid
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
CRESCENDO—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
909 **DOCTOR'S DILEMMA, THE**—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations

908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
907 **TOM THUMB**—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially to youngsters
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Dec. **NEVER SO FEW**—(CS; MC)—Frank Sinatra, Gina Lollobrigida

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holiday, Dean Martin
BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GAZEBO, THE—Glenn Ford, Debbie Reynolds
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
KEY WITNESS—Jeff Hunter, Pat Crowley
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
PLEASE DON'T EAT THE DAISIES—(CS; C)—Doris Day, David Niven
SUBTERREANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5808 **GEISHA BOY, THE**—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5807 **HOT ANGEL, THE**—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R 5816—**STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 **TEMPEST**—MC-125m.—(TE; TC)—Silvana Magnano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
R5909 **ULYSSES**—MD-104m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-49)—Filmization of epic work has angles for all spots—Filmed in Italy
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BIG NIGHT, THE—Randy Sparks, Dick Foran
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CHANCE MEETING—Harry Kruger, Micheline Presle
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JACK THE RIPPER—
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TOUCH OF LARCENY—James Mason, Vera Miles—England
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
901 **INN OF THE SIXTH HAPPINESS, THE**—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4535 (11-26-58)—Superior entertainment
907 **INTENT TO KILL**—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
839 **MARDI GRAS**—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

First Man Into Space	A2	MGM
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
Floods of Fear	A2	U-I
•Flying Fontaines, The		Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
Forbidden Frult	B	For.
400 Blows, The		For.
Four-D Man	A2	U-I
•Four Fast Guns		U-I
Four Skulls of Jonathan Drake, The	A3	UA
Frankenstein's Daughter	B	Misc.
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Geisha Boy, The	A2	Par.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		Misc.
•Giant Leeches		A-I
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl in the Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Misc.
•Goliath and the Barbarians		A-I
Good Day for Hanging	A1	Col.
•Gorgo		UA
Great Is My Country		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
Guitars of Love		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen from Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
Happy Anniversary		UA
Happy Is the Bride		For.
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
•Heller With a Gun		Par.
Hercules	A1	WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
High School Big Shot		Misc.
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
•Home from the Hill		MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hot Angel, The	A2	Par.
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House on Haunted Hill, The	A2	AA
How to Make a Monster	A2	AI
•Hypnotic Eye, The		AA

I

•I Aim At the Stars		Col.
I, Mobster	B	Fox
•I Passed for White		AA
I Was Monty's Double	A1	For.
•Ice Palace		WB
I'll Give My Life	A1	Misc.
Imitation of Life	A3	U-I
•Inherit the Wind		UA
Inn of the Sixth Happiness, The	A1	Fox
Inside the Mafia	B	UA
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM

J

•Jack the Ripper		Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Johnny Rocco	A1	AA
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
•Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Par.
Joy Ride	A2	AA
Juke Box Rhythm	A1	Col.

K

•Key Witness		MGM
•Killers of Kilimanjaro		Col.
Killer Shrews, The		Misc.
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
Last Angry Man, The	A1	Col.
Last Blitzkrieg	A2	Col.
Last Mile, The	B	UA
Last Train from Gun Hill	A2	Par.
•Last Voyage, The		MGM
Law and Disorder		For.
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
Legion of the Doomed	A2	AA
Libel	A1	MGM
Light Touch, The	A1	U-I
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lone Texan	A2	Fox
Lonely Hearts	A3	UA
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
Lost, Lonely and Vicious		Misc.
Lost Missile, The	A1	UA
Love Is My Profession	C	For.
Love Story, A		For.
Lovers, The	C	For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.

M

Machete	A3	UA
Mad Little Island		For.
Magician, The	A3	For.
Man in the Net	A2	UA
Man In the Saddle—RE	A2	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The		Misc.
Man Without a Star—RE	B	U-I
Mardi Gras	A2	Fox
Mating Game, The	A3	MGM
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Missile to the Moon	B	Misc.
Mistress, The	A3	For.
•Moment of Danger		WB
Monptl		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Murder by Contract	A3	Col.
Mustang	A1	UA
•My Dog, Buddy		Col.
My Uncle	A1	For.
My Name Is Toxie		For.
My World Dies Screaming		Misc.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
•Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night of the Blood Beast	B	AI
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
No Place to Land		Misc.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
•On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
Once More with Feeling		Col.

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909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining, impudent comedy

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry

912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer

918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest

902 **SHERIFF WITH THE FRACTURED JAW**—C-103m.—(CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England

903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia

SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program

910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment

922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit

906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western

917 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment

914 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appea for women

COMING FEATURES IN ORDER OF RELEASE

Nov. **JOURNEY TO THE CENTER OF THE EARTH, A**—(CS; DC)—Pat Boone, Arlene Dahl
Dec. **BELOVED INFIDEL**(—CS; DC)—Gregory Peck, Deborah Kerr
Dec. **DOG OF FLANDERS, A**—(CS; C)—David Ladd, Donald Crisp

COMING

BLOOD AND STEEL—Brett Halsey, Ziva Rodann
CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLane, Maurice Chevalier
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
QUESTION OF MORALITY, A—(CS)—Rita Hayworth, Anthony Francoisa
ROOKIE, THE—(CS)—Tommy Noonan, Pete Marshall, Julie Newmar
SEVEN THIEVES—(CS;)—Edward G. Robinson, May Britt
SINK THE BISMARCK—Kenneth More, Dana Wynter—England
VOICE, THE—(CS)—Edmond O'Brien, Julie London
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stgae play needs special attention—Longridge

CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch

COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery melier for dualiers—Odell

CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon

DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security

DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster

ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac

FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program

GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch

GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates

HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields

HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap

HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch

HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer

INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium

INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction

LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky

LONELY HEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary

LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke

MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell

MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar

MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell

NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus

ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel

PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium

PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville

RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster

RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue

SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster

SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker

SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch

SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers

TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial

TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Jan. **DOG'S BEST FRIEND, A**—Bill Williams, Marcia Henderson—Premium
Jan. **SOLOMON AND SHEBA**—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FUGITIVE KIND, THE—Marlon Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GORGO—Bill Travers, William Sylvester—King
GUNFIGHTERS OF ABILENE—Buster Crabbe, Judith Ames—Vogue
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
PUSHER, THE—Kathy Carlyle, Felice Orlandi
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west In program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
5918 **IMITATION OF LIFE**—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
5903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior Import
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-110m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING

FOUR FAST GUNS—James Craig, Martha Vickers
HELL BENT FOR LEATHER—(CS; C)—Audie Murphy, Felicia Farr
LEECH, THE—Coleen Gray, Grant Williams
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
SNOW QUEEN, THE—Animated feature—Based on Hans Christian Andersen Fairy Tale—Russian Made
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 **AUNTIE MAME**—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
BOY AND THE LAUGHING DOG, THE—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING

BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush
CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers
CASH McCALL—TC—James Garner, Natalie Wood
CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MOMENT OF DANGER—Trevor Howard, Dorothy Dandridge
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
RISE AND FALL OF LEGS DIAMOND, THE—Ray Danton, Karen Steele
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
TALL STORY—Anthony Perkins, Jane Fonda, Ray Walston
THIS REBEL BREED—Rita Moreno, Mark Damon

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Rank
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Rank
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental
UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant

•One-Eyed Jacks		Par.
Operations Dames	A3	A-I
•Operation Murder		UA
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	AI
Paris Hotel		For.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Place in the Sun, A—RE	A2	Par.
•Platinum High School		MGM
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Purple Gang, The		AA
•Pusher, The		UA

Q

Question of Adultery	C	For.
•Question of Morality, A		Fox

R

Rabbit Trap, The	A2	UA
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
Rape of Malaya		For.
•Rat Race, The		Par.
•Raymie and the Barricuda		AA
Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Return of the Fly, The	A2	Fox
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
•Rise and Fall of Legs Diamond, The		WB
Road Racers	B	A-I
•Rookie, The		Fox
Roof, The		For.
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senechal, The Magnificent	A3	For.
Senior Prom	A2	Col.
Separate Tables	A3	UA
•Seven Thieves		Fox
Seventh Voyage of Sinbad, The	A1	Col.
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
She Gods of Shark Reef	A3	AI
Sheriff of Fractured Jaw	A2	Fox
Sign of the Gladiator	B	AI
•Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Sleeping Beauty	A1	Misc.
Smiley Gets a Gun	A1	Fox
•Snow Queen, The		U-I
•Solomon and Sheba	B	UA
Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA

Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
Stranger in My Arms, A	A2	UI
•Strangers When We Meet		Col.
Subway in the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
•Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Cavemen	A2	AI
Teenagers from Outer Space	A2	WB
Tempest	A1	Par.
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed		WB
•Thousand and One Arabian Nights	A1	Col.
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Tokyo after Dark	A2	Par.
Tom Thumb	A1	MGM
Tonka	A1	Misc.
Too Many Crooks		For.
Tosca		For.
•Touch of Larceny		Par.
Trap, The	A2	Par.
Truth about Women, The		For.
Two-Headed Spy	A2	Col.

U

Ulysses—RE		Par.
Uncle Tom's Cabin—RE		Misc.
•Unforgiven, The		UA
Unwed Mother	A3	AA
Up Periscope	A1	WB
Up the Creek		For.

V

Verboten	A2	Col.
Virtuous Bigamist, The		For.
•Visit to a Small Planet, A		Par.
•Voice, The		Fox

W

•Wake Me When It's Over		Fox
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
What Price Murder	B	For.
Westbound	A1	WB
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
•Wild River		Fox
Wild Strawberries	A3	For.
Witches of Salem	A3	For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod-Int.

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis
CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis
FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World
400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.
GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental
GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner
GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO
HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus
HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler
HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon
LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.
LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental
LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.
LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.
MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis
MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental
MY UNCLE—C-110m.—(EC)—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audience—English dubbed or titles—Continental
PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World
POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert
PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO
SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis
SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus
SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO
TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach
TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus
YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO
VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.
WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongoet—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.
WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros-Int.
CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President
DREAMING LIPS—D-86m.—Marla Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
GUITARS OF LOVE—MU-90m.—(EC)—Vico Torrani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates
JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President
LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles)Casino
MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.
MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize
SINS OF ROSE BERND, THE—D-85m.—(C)—Marla Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President
THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahlke—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler
DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach
MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis
ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—Trans-Lux
TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux
TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm
GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

SWEDISH

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astorf
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller—McLendon
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHHNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers—McLandon
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5839	Johnny Rocco	Dec.
5901	House on Haunted Hill	Jan.
5902	The Cosmic Man	Jan.
5903	The Giant Behemoth	Feb.
5904	Arson for Hire	Feb.
5905	Al Capone	Mar.
5907	Battle Flame	April
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5912	The House of Intrigue	Nov.
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
5917	The Bat	Aug.
	Crime and Punishment, U. S. A.	Nov.
	Atomic Submarine	Dec.
	The Purple Gang	Dec.

Columbia

319	Bell, Book and Candle	Jan.
320	The Seventh Voyage of Sinbad	Dec.
321	The Man Inside	Dec.
322	Murder by Contract	Dec.
323	Good Day for a Hanging	Jan.
324	Senior Prom	Jan.
325	Last Blitzkrieg	Jan.
326	Ride Lonesome	Feb.
327	Gideon of Scotland Yard	Feb.
328	City of Fear	Feb.
329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman from Laredo	Mar.
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On the Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face of a Fugitive	May
339	Hey Boy, Hey Girl!	May
	Gilda—RE	May
340	Man in the Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.

MGM

825	Gigi	Dec.
907	Tom Thumb	Dec.
908	Some Came Running	Jan.
909	The Doctor's Dilemma	Jan.
910	The Journey	Feb.
911	Night of the Quarter Moon	Feb.
912	The Mating Game	Mar.
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watsiu	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	Jan.
10	The Gazabo	Jan.

Paramount

5807	The Hot Angel	Dec.
5808	The Geisha Boy	Dec.
5809	The Buccaneer	Jan.
5810	Tokyo after Dark	Jan.
5811	The Trap	Feb.
5812	Young Captives	Feb.
5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place in the Sun—RE	Feb.
R5816	Stalag 17—RE	Feb.
5817	Thunder in the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Givo Up the Ship	July
5821	Last Train from Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
R5824	Loving You—RE	July
R5825	King Creole—RE	July
5901	That Kind of Woman	Sept.
R5902	Samson and Delilah—RE	Sept.
5903	But Not for Me	Oct.
5904	The Jayhawkers	Oct.
R5905	The Country Girl—RE	Nov.
R5906	The Bridges at Toko-Ri—RE	Nov.
5907	Career	Nov.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.

20th-Fox

841	A Nice Little Bank That Should Be Robbed	Dec.
842	Roots of Heaven	Dec.
843	Frontier Gun	Dec.
864	The Mark of Zorro (Reissue)	Nov.
901	The Inn of the Sixth Happiness	Dec.
902	The Sheriff of Fractured Jaw	Jan.
903	Smiley Gets a Gun	Jan.
904	Rally Round the Flag Boys	Jan.
905	I, Mobster	Feb.
906	These Thousand Hills	Feb.
907	Intent to Kill	Feb.
908	Alaska Passage	Feb.
909	The Remarkable Mr. Pennypacker	Feb.
910	The Sound and the Fury	Mar.
911	Lone Texan	Mar.
912	The Sad Horse	May
913	Little Savage	May
914	Warlock	April
915	Compulsion	April
916	The Diary of Anne Frank	July
917	Woman Obsessed	May
918	Say One for Me	June
919	The Man Who Understood Women	Sept.
920	Here Come the Jets	June
921	The Son of Robin Hood	July
922	South Pacific	July
923	Holiday for Lovers	July
924	The Miracle of the Hills	July
925	Blue Denim	Aug.
926	A Private's Affair	Aug.
927	Alligator People	Aug.
928	The Return of the Fly	Sept.
929	The Blue Angel	Oct.
930	The Oregon Trail	Sept.
931	The Best of Everything	Oct.
923	Five Gates to Hell	Oct.
933	Hound Dog Man	Nov.
934	Journey to the Center of the Earth	Nov.
935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
957	Blood and Steel	Dec.

United Artists

	Lost Missile	Dec.
	Machete	Dec.
	Horse's Mouth	Jan.
	I Want to Live	Jan.
	Guns, Girls and Gangsters	Jan.
	Escort West	Jan.
	The Last Mile	Jan.
	Separate Tables	Feb.
	Anna Lucasta	Feb.
	The Great St. Louis Bank Robbery	Feb.
	Lonely Hearts	Mar.
	Mustang	Mar.
	Naked Maja	April
	Some Like It Hot	April
	Alias Jesse James	April
	Riot in Juvenile Prison	April
	Ten Seconds to Hell	April
	The Man in the Net	May
	Gunfight at Dodge City	May
	Pork Chop Hill	May
	Pier 5, Havana	June
	The Invisible Invaders	June
	Four Skulls of Jonathan Drake	June
	Hound of the Baskervilles	June
	Shake Hands with the Devil	June
	The Horse Soldiers	July
	Day of the Outlaw	July
	The Devil's Disciple	July
	A Hole in the Head	July
	The Wonderful Country	Aug.
	Cry Tough	Aug.
	The Rabbit Trap	Aug.
	Ten Seconds to Hell	Sept.
	Cast a Long Shadow	Sept.
	Inside the Mafia	Sept.
	Take a Giant Step	Oct.
	Counter Plot	Oct.
	Timbuktu	Oct.
	The Wonderful Country	Oct.
	Odds Against Tomorrow	Nov.
	Subway in the Sky	Nov.
	Gunfighters of Abilene	Nov.
	The Pusher	Dec.
	Happy Apniversary	Dec.

Universal

5906	The Restless Years	Dec.
5907	Appointment with a Shadow	Dec.
5908	The Mark of the Hawk	Dec.
5909	Mississippi Gambler (Reissue)	Dec.
5910	Up Front (Reissue)	Dec.
5911	The Perfect Furlough	Jan.
5912	The Silent Enemy	Jan.
5913	Money, Women and Guns	Jan.
5914	A Stranger in My Arms	Feb.
5915	No Name on the Bullet	Feb.
5916	Never Steal Anything Small	April
5917	Step Down to Terror	Mar.
5918	Imitation of Life	Mar.
5919	The Wild and the Innocent	May
5920	Floods of Fear	May
5921	Johnny Dark—RE	May
5922	Man Without a Star—RE	May
5923	The Mummy	June
5924	Curse of the Undead	June
5925	This Earth Is Mine	July
5926	Born to Be Loved	Aug.
5927	Pillow Talk	Oct.
6001	4-D Man	Nov.
6002	Sapphire	Nov.
6003	Operation Petticoat	Dec.
	Othello	Jan.

Warners

808	Auntie Mame	Dec.
809	Up Periscope	Jan.
810	The Hanging Tree	Feb.
811	Helen of Troy—RE	Mar.
812	Land of the Pharaohs—RE	Mar.
813	Rio Bravo	April
814	A Star Is Born—RE	April
815	Westbound	April
816	Born Reckless	May
817	Island of Lost Women	May
818	The Young Philadelphians	June
819	Gigantis, the Fire Monster	June
820	Teenagers from Outer Space	June
821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept.
902	Look Back in Anger	Sept.
903	The FBI Story	Oct.
904	—30	Nov.
905	A Summer Place	Nov.
	The Cranes Are Flying	Nov.
	The Miracle	Dec.

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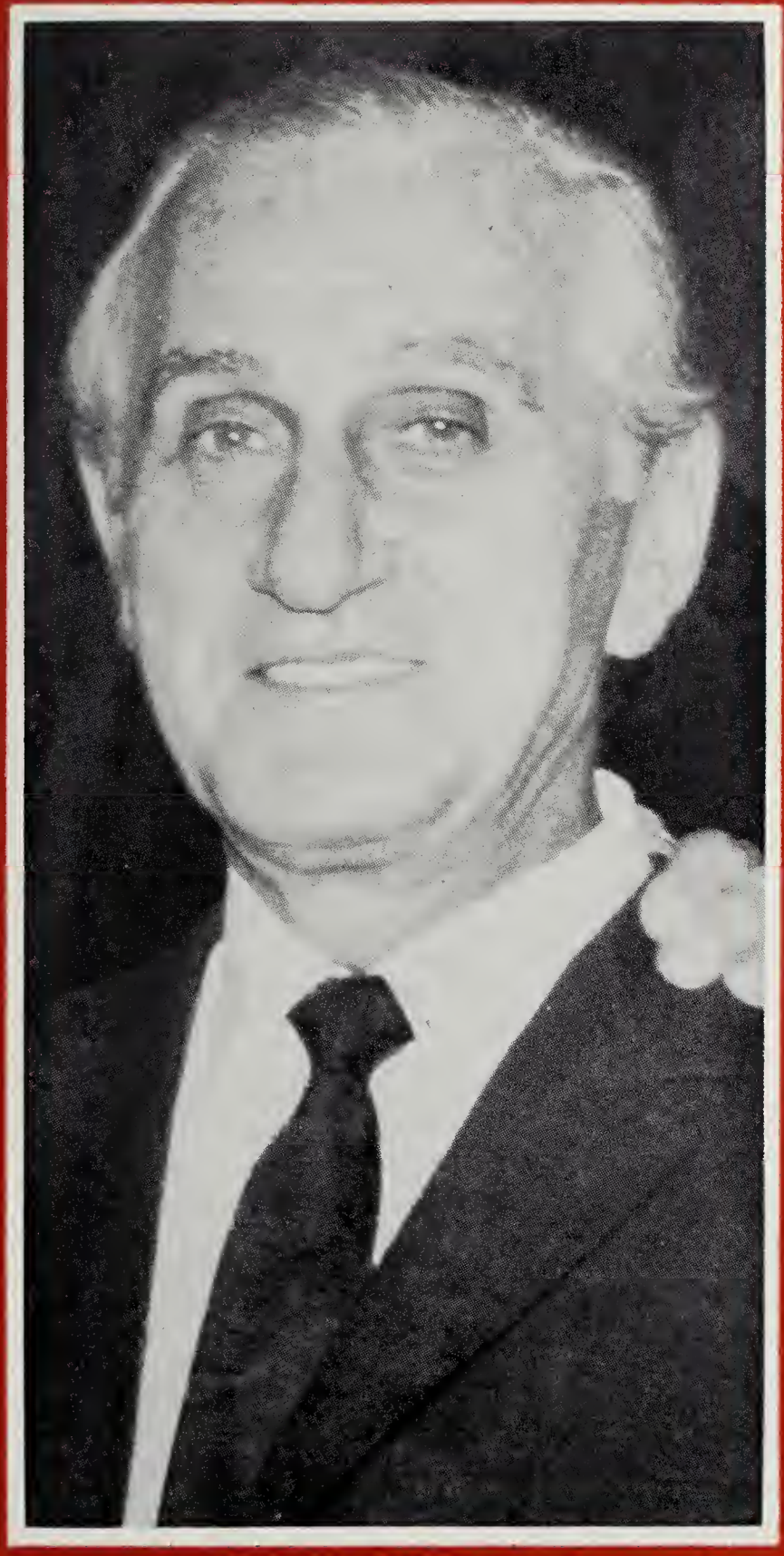
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DECEMBER 2, 1959 | Volume 63 | Number 3

IN THREE SECTIONS • THIS IS SECTION ONE



MGM Accomplishes Fiscal Turnabout

(See Page 6)

20th-Fox Battles Penna. Censorship

(See Page 8)

Max A. Cohen, president, Cinema Circuit, New York, and board chairman, Independent Theatre Owners Association, will be honored at an ITOA luncheon Dec. 10 marking his 50th anniversary in show business.

featuring: Review of MGM's Epic Drama, "BEN-HUR"

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VOLUME 63 • NO. 3

DECEMBER 2, 1959



A LESSON IN GOOD TASTE

REFERRING to our editorial "COMMENTS ON A CHANGING WORLD" (issue of Nov. 18), which ended with the hope that "taste, rather than prudery, will rule our filmed tongue," a subscriber draws our attention to the 20th-Fox picture, "BELOVED INFIDEL," and to the advertising and publicity campaign that launched it. It is his contention that many strong themes can be told in modern motion pictures, and many forceful ads can be written about such strong themes, *IF* a generous degree of good taste and a respect for public sensibilities are observed.

This 20th-Fox picture is the frank and intimate story of an illicit romance between famous writer F. Scott Fitzgerald and Hollywood columnist Sheila Graham. Handled clumsily, or shooting for sensationalism, it is the kind of theme that could cause no end of headaches. But as produced and directed it has earned some very pleasant and acceptable reviews. It is also interesting to note that the reviewers themselves were conscious of the inherent hazards and actually applauded the "taste" that was exhibited.

In the New York dailies, for example, Wanda Hale (Daily News) and Paul Beckley (Herald Tribune) actually referred to and used the word "taste" in their praiseful comments. Other critics such as Justin Gilbert (Mirror), Irene Thirer (Post), and Alton Cook (World Telegram) referred to "taste" without actual use of the word itself.

All of this is reflected in turn in the 20th-Fox ads. The same outfit that handled the even more sensational "BLUE DENIM" theme with such dignity and restraint has very cleverly suggested the illicit love affair without recourse to the sex overtones for shock copy. A review ad carried in the New York newspapers last week actually spotlighted the two "taste" references mentioned above, as an assurance to the public at large.

As we go to press, the success or failure of "BELOVED INFIDEL" will depend on the holiday weekend. But, whether it does business or not, it will not reflect discredit on itself, or on the industry. "Taste" in production, and "taste" in merchandising, stamp it as a legitimate piece of entertainment deserving the interest of the public, rather than a hit-and-run carnival sideshow aimed at the "fast buck."

We needn't be prudes. And we needn't be sex-sationalists. Integrity and "good taste" should be our guiding lights.

BLUSHES!

TO THE BEST of our knowledge, and from the printed record, ROCK HUDSON and DORIS DAY were first given national recognition as "boxoffice champs," "stars of the year," or "names that mean most at theatres" in their respective classifications, as far back as August, 1957, in the Annual Laurel Awards issue of MOTION PICTURE EXHIBITOR.

At that time, their choice was not a capricious "grab bag," but resulted from a carefully tabulated national poll of theatre executive opinion. So we are happy to note that numerous later polls, conducted by theatre owner groups and by other trade papers, continue to confirm this M.P.E. "*first*". Most recent were the selections of ROCK HUDSON and DORIS DAY as the "Stars of the Year" by the Allied States Association of M. P. Exhibitors, after "a secret poll taken among its members." Ben Marcus, general convention chairman of Allied's coming Miami Beach convention, will present them with awards.

So, once again, the honest and industry-wise leadership of M.P.E. has been proven by subsequent events. We are pleased!

A STUDY IN HYPOCRISY

COINCIDING AS IT DID with the T.O.A. Convention in Chicago's Hotel Sherman, the speech of Mayor Daley before the annual dinner meeting of the Chicago Better Business Bureau, could be reason to make one quietly ill.

Here was the titular head of the second largest city in the U.S.A. Here was the "boss" politically and economically of the police department and of all law enforcement agencies. And this was a time when Jack Mabley of the Chicago Daily News and William J. Gleeson of the New World (Catholic weekly) were publishing a continuing series of articles charging organized vice, hoodlumism, indecent shows, prostitution, and a host of other evils in his fair city. A federal grand jury conducted by a special assistant to the U.S. Attorney General was busily engaged in probing such matters. And Virgil W. Peterson, former FBI man and operating director of the Chicago Crime Commission, had thrown the dare in the public press that: "*Rampant vice cannot take place in a district without the police knowing about it.*"

This was the condition, and this was the climate, into which the mayor elocuted: "*On our newsstands and in many of our stores we see the most suggestive and obscene types of magazines and paperback books. We see motion pictures inviting our children to see the 'screen's first blood bath in color.' And nearly every prime hour of television time features a crime production . . . But the problem belongs to every businessman, to our spiritual leaders, and to each and every citizen . . . We must give our utmost attention . . . to making sure the outlook of our youth stems from a strong and healthy civic attitude and moral responsibility.*"

Quick to lay "the problem" on the door step of anyone except the mayor himself and his police, his speech is somehow reminiscent of Charlie Chaplin's great imitation of Hitler's passionate harangues. It probably sounded good—but what did he say?

But, once again, "*the movies*" and not "*the butler*" did it! And "Hizonor" chooses to forget the "strippers" and joints.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEW YORK, N.Y.

To say I was extremely pleased to find I had been honored by "making" the front cover of MOTION PICTURE EXHIBITOR is putting it mildly. I felt flattered and proud of the very fine tribute paid me.

C. J. LATTA, Managing Director
Associated British Cinemas, Ltd.

EDITOR'S NOTE: We know that the tribute was a well-deserved one.

From STAUNTON, VA.

I have just finished the first week of a two week run on Universal's "PILLOW TALK" and I would like to report that it is nothing short of a smash hit. If Hollywood could just give us more of this type of entertainment, I don't think that any theatre large or small would need to worry about grosses.

Keep up the good work in MOTION PICTURE EXHIBITOR, also.

PAUL KERSHNER, JR., Resident Manager
Visulite and Staunton D-I Theatres

EDITOR'S NOTE: M. P. E. feels a certain amount of proprietorship in that success. Our Annual Laurel Awards poll of theatremen opinion was the first to team Doris Day and Rock Hudson as boxoffice champs. They have certainly lived up to our billing.

From NEW YORK, N.Y.

Upon reflection, "BEN HUR" gives one a lot to think about. It is a magnificent picture, overlong, but spectacular beyond description. As a motion picture I think it will be a sensation. There is no question about it. But I think an Academy Award should be given to Joe Vogel, with the one word inscription "COURAGE."

HOWARD G. MINSKY

EDITOR'S NOTE: We agree! And we second the motion on that Joe Vogel award.

From NESQUEHONING, PA.

As the New Year of 1960 rolls around, I only wish that the major film companies would make a resolution to start delivering magnetic sound prints on their CinemaScope product. Fox and MGM do. But what about the others?

EUGENE DE SANTIS, Projectionist
Classic Theatre

EDITOR'S NOTE: Magnetic sound and stereophonic high fidelity sound are two of many important advantages that the moving picture industry enjoys over its arch-rival. Failure to provide such prints would seem to be false economy.

From EASTON, MD.

I think MOTION PICTURE EXHIBITOR, its editor, and its staff are all pretty wonderful. All theatre managers need you.

PHYLLIS YEATMAN, Manager
Avalon Theatre

EDITOR'S NOTE: Thanks Phyllis! We think you are pretty wonderful, too!

From NEW YORK, N.Y.

This is one for the books. During my 40 years in this business we have found many things in our theatres that were left there by our patrons. But last Monday night, Nov. 8, our porter found a pair of crutches. And here it is Friday the 13th, with no claimant.

M. J. WALLACK, Proprietor
St. Marks Theatre

EDITOR'S NOTEs Sort of "the miracle at St. Marks."

the ONE Trade Paper that is frankly content to be DIFFERENT



THIS . . . if he is a theatre executive . . . your best friend WILL tell you!

From SHERMAN OAKS, CAL.

I have bought film out of the branch office in Philadelphia, New York, Albany, New Haven, Washington (D.C.), and Los Angeles, and I have found Philadelphia to be the toughest. The others were all very reasonable. Here, we have no trouble with any companies.

SAM STIEFEL
Sherman Theatre

EDITOR'S NOTE: "Steve" Stiefel is one of the real "old timers," born and raised in the industry. His views on relative "toughness" might be checked against the number of lawsuits.

From CHICAGO, ILL.

I would like to compliment MOTION PICTURE EXHIBITOR on its new service "THE TIP-OFF on Business." I think it is very well done and serves a very good purpose. It gives much more information than any other trade publication does.

If it were possible, I would like to suggest one improvement. In addition to listing the total weeks run, and the percent average for the total of all weeks, if would be helpful if either the first week or the first two weeks were also given. In this way all pictures could be compared on the basis of their first week, or first two weeks. Under your present system, the longer a picture runs at a particular theatre the lower its average will be because of the fourth, fifth, sixth, etc. weeks' grosses. For example "IT STARTED WITH A KISS" hit 150 per cent in the one week in San Francisco, while its four week run in New York averaged only 112 per cent.

Once again, let me repeat that the form, even as is, is extremely helpful.

RAYMOND J. MARKS, President
M & R Amusement Companies

EDITOR'S NOTE: Sorry, but this would require nearly double the space. But it is for this same reason that we list both the total number of theatres and total number of weeks in each picture's final standing. "Legs" is of great importance in any judgment of grossing possibilities.

From DALLAS, TEX.

I wish to thank MOTION PICTURE EXHIBITOR for the Achievement Citation awarded to me for my "A WOMAN LIKE SATAN" campaign published in the Nov. 4 issue.

Enclosed find the weekly News Letter of the Trans-Texas Circuit, directed to all managers under date of Nov. 13. I know you will be as pleased with this reference as I was.

ED LINDER
Melba Theatre

EDITOR'S NOTE: The News Letter, signed by Norm Levinson, congratulated Ed Linder "for being a citation winner" and ended "Who's next for Trans-Texas?" Well, who is?

From LONG ISLAND CITY, N.Y.

Please send four additional calendars for the year 1960.

M. J. BARANCO, Zone Manager
Skouras Theatres Corporation

From BALTIMORE, MD.

Thank you for the 1960 BOOKING CALENDAR. It would be very much appreciated if you could let us have three more for others in our offices.

HELEN WILENSKY, Office Manager
Schwaber Theatres

From BROOKLYN, N.Y.

Thank you for your courtesy in sending a 1960 BOOKING CALENDAR. Can we have three more.

J. R. SPRINGER
Springer Theatres

From BINGHAMTON, N.Y.

I find your BOOKING CALENDAR of inestimable value. I would appreciate your sending two more.

ROBERT E. SUNNESS
Sunness Theatres

From MILWAUKEE, WISC.

We would appreciate it very much if you would supply us with two additional BOOKING CALENDARS.

JOE STROTHER, Buyer
Marcus Theatres Management Company

EDITOR'S NOTE: We are still working ourselves out from under a flood of requests.

NEWS CAPSULES

BROADWAY GROSSES

Thanks To Thanksgiving

NEW YORK—Thanks to the Thanksgiving holiday, business was better in the first-run Broadway spots last week-end.

"THE BELOVED INFIDEL" (20th-Fox). Paramount ($39,435)*—The second session was expected to reach $40,000.

"THE MIRACLE" (WB). Radio City Music Hall ($147,610)-Thursday through Sunday accounted for $110,000, with the third and last week anticipated at $135,000. Stage show.

"THE WRECK OF THE MARY DEARE" (MGM). Roxy ($55,404). Friday to Sunday reported at $29,000, with the fourth week claimed at 39,000. Stage show.

"BEN HUR" (MGM). Loew's State on reserved seat policy reported $53,000, capacity with extra performances.

"HAPPY ANNIVERSARY" (UA). Victoria ($22,900)—The third week was $16,000.

"THEY CAME TO CORDURA" (Col.). Criterion claimed the sixth week at $27,000.

"THE LAST ANGRY MAN" (Col.). Forum announced the sixth week would hit $22,000.

"PILLOW TALK" (U-I). RKO Palace anticipated the eighth week at $28,500.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported the 17th week would be $13,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 30

S.C. Sunday Laws Studied By Court

SPARTANBURG, S.C.—Circuit Court Judge T. B. Greneker, Greenville, was asked by attorneys representing motion picture interests for a declaratory judgment that Section 64-1 of the South Carolina Code which deals with amusements and activities on Sunday is not applicable to the operation of motion picture houses or drive-in theatres, and that if the section is applicable, then it is unconstitutional according to the State and National constitutions.

At the end of the three-hour hearing, Judge Greneker announced he would give his decision on the question "as soon as possible." Regardless of which way he rules, Judge Greneker's decision is expected to be appealed to the South Carolina Supreme Court.

Allied Honors Mirisch

MILWAUKEE—National Allied announced that Harold J. Mirisch, of the Mirisch Company, had been named as "independent producer of the year" for his outstanding contribution as an independent producer who provided a new source of product.

N.Y. Services For O'Donnell

NEW YORK—Special memorial services for R. J. "Bob" O'Donnell, who died in Dallas on Nov. 10, will be held in New York at the Lambs' Club, 128 W. 44th st., on Monday, Dec. 7, at 3 p.m. Eric Johnston will deliver the eulogy. Industryites are invited to attend.

FILM FAMILY ALBUM

Obituaries

Ray Busler, owner, United Theatre Supply, Tampa, Fla., lost his life in the crash of his private plane.

Mrs. Emma Cohen, 70, mother of **Milton E. Cohen,** United Artists eastern and Canadian division manager, died in New York City. She was the first woman theatre manager in the U.S., operating Universal's first-run Casino in Chicago from 1916 to 1921.

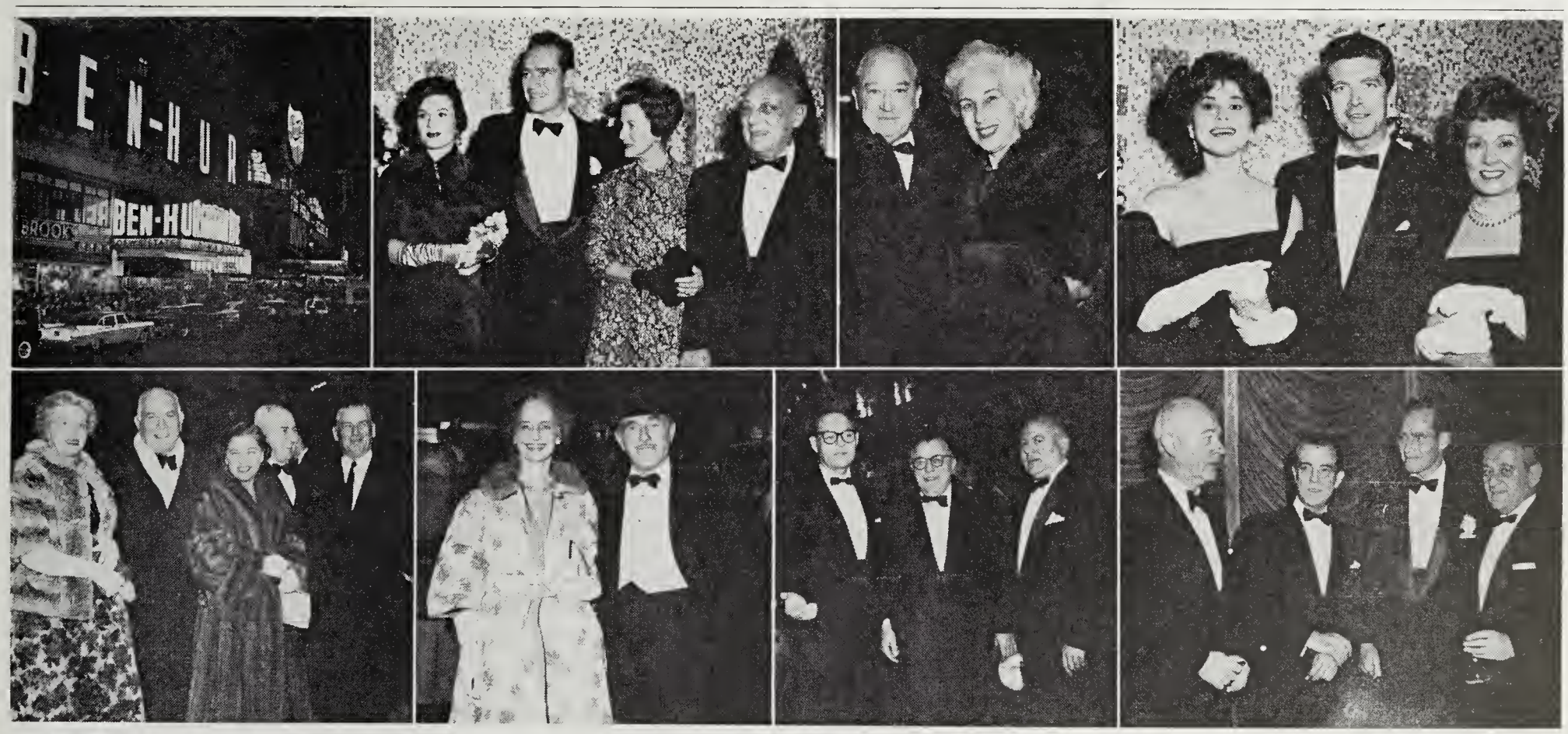
Mrs. Abram Dwore, 77, who had been associated with her son, **Sidney,** in Schenectady, N.Y., theatre operations, died after a brief illness in Jewish Home for the Aged, Troy, N.Y.

Mrs. Myron Gross, 51, former vice-president, Women's League, Tent Seven, Variety Club of Buffalo, and wife of **Myron Gross,** director of the club and branch manager, Co-Operative Theatres, died in Millard Fillmore Hospital.

Charles Kosco, 20th Century-Fox branch manager in Buffalo, dropped dead in a Philadelphia hotel last week. He was visiting his brother, who is an Admiral. Another brother operates the Brockway, Brockway, Pa.

Ray Tubman, 64, Famous Players' Ottawa, Canada, supervisor and manager of the Capitol, died last fortnight. He is said to have been responsible for bringing recognition to the whole motion picture industry because of his governmental connections.

Mrs. Clarence Wallen, mother of **Paul Wallen,** lessee of Leland, Albany, N.Y., and wife of **Clarence Wallen,** for years an associate of the late **F. F. Proctor** in a circuit of vaudeville-film houses, died recently in Mt Vernon.



MGM's "Ben-Hur" had its gala world premiere at Loew's State, New York City, last fortnight. Seen, top row, left to right, are the Broadway crowds jamming the sidewalks outside the theatre; Charlton Heston, who portrays "Ben-Hur," and his wife; Mrs. Vogel; and Joseph R. Vogel, president, Loew's Inc.; Jack Byrne, vice-president and general sales manager, Loew's, Inc., and his wife; Haya Hararett, Stephen Boyd, and Martha Scott, three of the stars of the film; and bottom row, left to right, Spyros P. Skouras, president, 20th-Fox, with his wife; Judge and Mrs. Thomas Pappas of Boston; and Rick Ricketson, president, National Theatres, Los Angeles; Mrs. Samuel Goldwyn and Jack L. Warner, president, Warner Brothers; Eugene Picker, president, Loew's Theatres; Harry Kalmine, Stanley Warner Theatres, Charles Kurtzman, home office executive of Loew's Theatres; Sol C. Siegel, MGM studio head; Ramon Novarro, the first screen "Ben-Hur"; Heston; and director William Wyler.

Loew's Accomplishes Fiscal Turnabout

Net Profit Well Over $7 Million, With Credit To Production Surge, As All Operations Increase

NEW YORK—Joseph R. Vogel, president, Loew's Inc., announced last fortnight that the company's net profit in the fiscal year ended Aug. 31 was $7,698,951, equal to $2.91 per share, compared to a net loss of $1,195,862, or 45 cents per share in fiscal 1958.

He said a key factor in the major turnabout was a pre-tax profit of $6,407,000 on world-wide film production, distribution, and overseas exhibition, where a loss of $7,345,000 had been experienced in 1958.

Loew's president said income gains had been made from television records and music; but "most important and most gratifying, an upsurge was achieved in the production of films for theatre exhibition."

Gross income last year was $130,970,376, compared with $112,320,958 in 1958. Earnings before U.S. and foreign income taxes were $17,304,343, against $213,806.

These figures pertain only to Loew's, Inc., as it is now constituted. Results of Loew's Theatres, separated from Loew's, Inc., on March 12, have been excluded for both years.

"The uptrend is continuing strongly in the current fiscal year," Vogel asserted, "and Loew's stockholders may look to the future with confidence.

"Outstanding in our projections, of course, is the potential of 'Ben-Hur' and other MGM features ready for release during the current year.

"Our program for licensing pre-1949 films to television is not expected to pass its revenue peak until 1961. Approximately $21,218,000 remains to be earned on this program over the years ahead under contracts outstanding as of Aug. 31, 1959. A major plan has been initiated to expand our production of original TV entertainment. Our recording and music publishing enterprises show continued strength and growth."

Discovery of a promising new oil field on MGM's studio property in Culver City with a well that tested at a daily rate of 720 barrels of oil through a restricted beam was confirmed jointly by Olin Lane, vice-president, Continental Oil Company's western region, and Vogel.

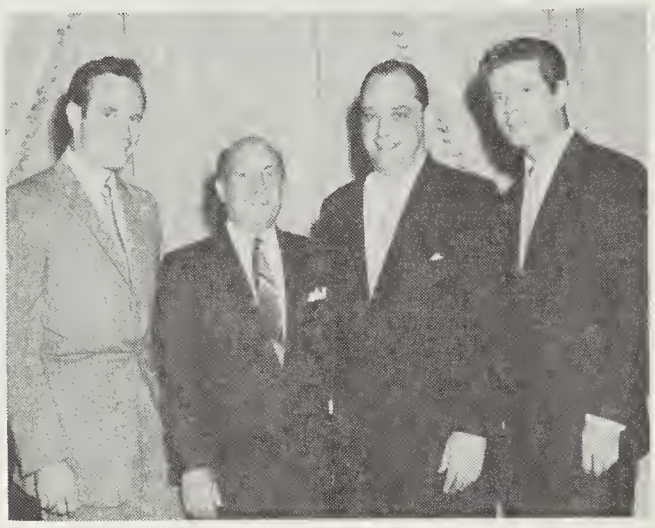
Other wells will be drilled, it was indicated.

ITOA To Honor Cohen

NEW YORK—Harry Brandt, president, Independent Theatre Owners Association, announced last fortnight that Max A. Cohen's 50th anniversary in show business will be marked at a special luncheon of the group on Dec. 10 at the Astor Hotel.

Cohen is president of Cinema Circuit and chairman of the board of ITOA. He has been first vice-president of ITOA since 1944 and is the association's representative on COMPO and ACE and chairman of the ITOA labor and film committees. He is also a former chief barker of the Variety Club of New York.

Officers of ITOA were reelected, and, in addition to Brandt and Cohen, are William Memenson, Julius Sanders, Norman Leff, vice-presidents; Leon Rosenblatt, treasurer; Edith Bolte Marshall, secretary; and John C. Bolte, Jr., sergeant-at-arms.



Seen at the recent Variety Club of New York City luncheon installation of new officers at the Hotel Astor were, left to right, Charlton Heston, star, MGM's "Ben-Hur"; new chief barker Harry Brandt; outgoing chief barker Ira Meinhardt; and Stephen Boyd, another "Ben-Hur" star.

Exhibs Protest Rate Boost

COLUMBUS, O.—Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, is urging Ohio theatre operators in the 22-county area served by the Columbus and Southern Ohio Electric Co. to fight the proposed rate increase of the company. Hearing on the proposed rate boost will be held later by the Public Utilities Commission of Ohio. Prickett said the proposed rate is "confiscatory."

Competition On Rise For Recreation Dollar

WILMINGTON, DEL.—Motion picture theatres face a wide variety of competition for the consumer's entertainment dollar, according to a booklet, "The Story of Competition in the American Market," which has just been published by the Du Pont Company as part of its "This Is Du Pont" series.

One of the many illustrations in the booklet brings together 13 advertisements for weekend entertainment possibilities in one locale.

Included are a carnival sponsored by a nearby volunteer fire company, three amusement parks, two racetracks, two legit theatres, a circus, a restaurant, a Sunday afternoon polo match, a night club, and a drive-in theatre.

The caption beneath the illustration reads: "More spending equals more competition in market. Discretionary spending, rising steadily except during Depression and World War II, has produced strenuous competition for same share of consumer's dollar. For example, more than 30 industries bid for the money Americans set aside for recreation. Newspaper advertisements above list weekend entertainment possibilities in one locale. In addition, manufacturers of sporting goods, book publishers, art supply houses, resort owners and travel agents are appealing for attention to their products or services."

COMPO Launches Grass Roots Plan To Block Minimum Wage Extension

NEW YORK—A nationwide campaign is being undertaken by COMPO against a proposed extension of the Federal minimum wage law to include employees of theatres, it was announced last week by Charles E. McCarthy, COMPO's executive secretary.

The extension is recommended in a report made to the Senate Labor and Welfare Committee by a subcommittee which held hearings last spring on revision of the Wage-Hour Act.

Amendments proposed by the subcommittee would establish a minimum wage of $1 an hour for all employees of retail establishments, including theatres. Theatres are not now included in the Federal wage-hour act. The minimum rate would go into effect 18 months after the effective date of the proposed amendments.

No overtime pay would be provided, according to the proposed amendments, for employees in enterprises with less than $750,000 annual gross sales, but employees in concerns grossing more than $750,000 annually would be entitled to a schedule of mounting increases in hourly wage and coincidental decreases in their hours of straight employment.

This schedule, McCarthy pointed out, would be as follows: First year, $1 an hour minimum wage for a maximum of 46 straight time hours; second year, $1.10 for a maximum of 44 hours; third year, $1.20 for a maximum of 42 hours; and fourth year, $1.25 for a maximum of 40 hours straight employment time.

McCarthy declared that, according to the best available information, there are 31 states which have no minimum wage laws applying to theatre employees. Of these the following 23 states have no effective minimum wage law:

Delaware, Michigan, West Virginia, Oklahoma, Mississippi, Texas, Florida, Tennessee, Kansas, Alabama, Illinois, Maryland, South Carolina, Missouri, Nebraska, Indiana, Virginia, Georgia, Louisiana, Montana, Iowa, Arkansas, and South Dakota.

Eight states that have no amusement order under existing law include New Jersey, Colorado, Pennsylvania, Arizona, Ohio, Utah, North Dakota, and District of Columbia.

Of the 18 states that have minimum wage laws affecting theatres, nearly all have numerous exemptions. In six of these states the law applies only to women and minors. These are California, Minnesota, Oregon, Wisconsin Washington, and Kentucky. In these six states lower minimum rates are provided for minors or in small towns. In Nevada the law applies to female employees only.

In the 11 states in which the state minimum wage laws apply to "all workers," all except Idaho and Massachusetts exempt students or have a lower minimum for ushers and candy girls. North Carolina has a 75 cents-an-hour minimum, but exempts ushers candy girls, cashiers, and doormen.

With the exemptions as noted, the $1-an-hour rate prevails in Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Con-

(*Continued on page 17*)

"Rhapsody Of Steel" In Gala Pitt Premiere

PITTSBURGH—Announced as the first world premiere for a short subject will be the Dec. 4 bow of "Rhapsody of Steel" at the Stanley, Pittsburgh. The 23-minute animated featurette produced by U.S. Steel will be welcomed with all the fanfare accorded a top full-length feature.

The Pittsburgh Symphony Orchestra will be in the Stanley pit for the occasion, under the baton of Dimitri Tiomkin. The famed composer has arranged a special overture based on the score of "Rhapsody in Steel," which he composed. The subject was scored by the Pittsburgh Symphony, also under Tiomkin's direction.

Out front will be a number of celebrities, including a group of Hollywood stars. Klieg lights, red carpet, radio microphones, and television cameras will grace the event.

Eyvind Earle, famed for his work on Walt Disney's "Sleeping Beauty," was art director of the film, produced by John Sutherland. Gary Merrill was commentator. Merrill was recently seen in Pittsburgh with his wife, Bette Davis, in "The World of Carl Sandburg" at Carnegie Music Hall.

The film traces the history of steel from the time primitive man discovered meteoric iron until the man-fashioned metal is returned to outer space in the form of a space-rocket.

"Rhapsody in Steel" will be made available for showing to theatres throughout the world.

To prepare for the premiere, the Stanley will be closed for the matinee on Dec. 4. A mezzanine cocktail party for 800 invited guests will precede the showing of the film. Later the guests will attend a gala dinner-dance at the new Pittsburgh Hilton Hotel, coincidently opening the same day.

NT Shifts Managers

LOS ANGELES—Two veteran theatre managers have been assigned to Fox West Coast Theatres' booking department, it was announced by William H. Thedford, Pacific Coast division manager of National Theatres Amusement Co.

Frank Ramsey, manager, Culver, Culver City, and Bob Simonton, Pacific Ocean Park, become bookers in a realignment of duties. William McIntire shifts to manager, Culver, as does Edward Crystal, as assistant manager, both from the recently closed Uptown.

One Theatre Loan From SBA

WASHINGTON—Only one Small Business Administration loan for a motion picture enterprise was issued during October. This was to Moyer Theatres, Portland, Ore., for a direct loan of $41,000.

Varied Allied Agenda Set For Miami As Successor To Adams May Be Named

No Residual Payments To Guilds On TV Sales

HOLLYWOOD — Charles S. Boren, AMPP vice-president, notified all guilds and unions last fortnight that major producers will not contract with any of them for residual payments on post-1948 pictures released to free or pay television.

He issued this statement at the breakdown of the AMPP negotiations with the Writers Guild of America, West.

Industry Leaders Honor Pioneer Broidy

NEW YORK—Leaders of the film industry turned out en masse last fortnight to do honor to Steve Broidy, president, Allied Artists, who was saluted as the "Motion Picture Pioneer Of The Year" at the annual Motion Picture Pioneers dinner.

The Broidy tribute marked him as the 16th Pioneer to be thus honored. Ned D. Depinet, Pioneers president, presented a sterling silver tureen to Broidy as a tribute marking the occasion.

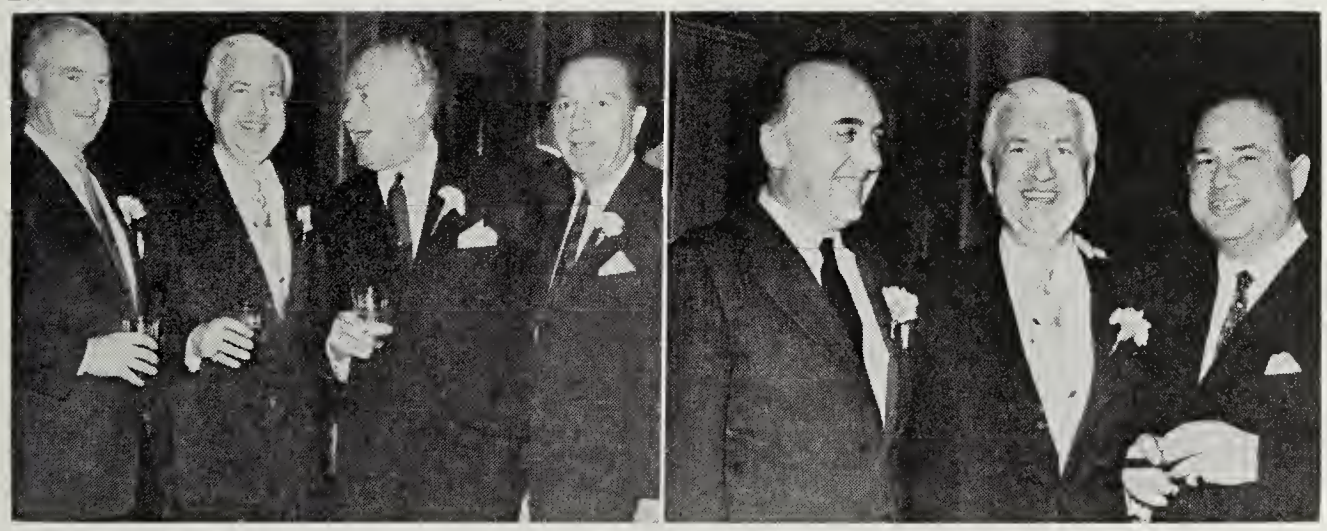
More than 400 members of the film and allied industries attended the 21st anniversary dinner of the Pioneers at the Waldorf-Astoria. Following the welcome by Depinet and the invocation by Dr. Max Nussbaum, rabbi of the Temple Israel in Hollywood, Judge Ferdinand Pecora officiated at the induction of 80 new Pioneers, a record number of inductees for the organization.

A "Farewell Pioneers" salute then honored the memory of the 29 members who passed away during the year.

Morey R. Goldstein, chairman of the dinner and toastmaster, introduced Senator Jacob Javits, principal speaker for the evening, who spoke on the motion picture industry's position in the world of entertainment, and pointed out that the film industry is a major part of the technological advance in our times.

The inscription on the Grecian styled tureen presented to Broidy read "In appreciation and recognition of your stalwart leadership and examples of industry faith and courage . . . your demonstrated humanitarianism."

(Continued on page 18)



Steve Broidy, president, Allied Artists, was named "Motion Picture Pioneer Of The Year" at the recent 21st anniversary dinner of the Motion Picture Pioneers at the Waldorf-Astoria, New York City. Seen, left to right, are Norton V. Ritchey, Broidy, Sam Dembow, Jr., Morey R. Goldstein, Arthur Krim, Broidy and Robert Benjamin

WASHINGTON—Allied States Association of Motion Picture Exhibitors last week announced that its Miami Beach, Fla., board meeting on Dec. 5-6 would be concerned with conciliation and other ACE projects; trade practices; post 1948 pictures and toll-TV; the Kennedy Wages and Hours bill; and censorship.

Recognizing that Horace Adams for reasons of health is anxious to be relieved of his responsibilties as president at the earliest possible time, the West Virginia unit has given advance notice of a motion to amend the by-laws so as to constitute this not only the regular autumn meeting but also the annual meeting for 1960. If the motion is adopted, elections for the forthcoming year will be held at the Miami Beach meeting. In the ordinary course the annual meeting would take place in January.

With Allied members discussing the picture shortage and high film rentals with film executives invariably encountering arguments based upon the exorbitant demands of stars and other creative talent, a proposal for the creation of an industry organization to be called Motion Picture Talent of America, to compete with existing agencies in an effort to ease the grip which the latter have on the studios, will be considered.

Rock Hudson, Doris Day Named Allied's Top Stars

MILWAUKEE—Allied States Association of Motion Picture Exhibitors last fortnight named Rock Hudson "Star of the Year."

This is the first time in its 30 year history that the Allied theatre men have made such an award, which was based on a secret poll taken among its members.

Ben Marcus, general convention chairman of Allied, made the announcement stating that Hudson was selected for his "outstanding acting contribution and excellent entertainment performances" in 1959 in U-I's "This Earth Is Mine" and "Pillow Talk."

Hudson will be presented with the award at the banquet climaxing the Associations convention at the Eden Roc Hotel, Miami Beach, Fla., on Dec. 9.

Actress Doris Day was named "Top Female Star Of The Year" for her performance in "Pillow Talk."

Paramount Net Declines

NEW YORK—The net income in the first nine months of 1959 of Paramount Pictures was estimated last fortnight at $6,609,000 or $3.88 per share. This represents $3,644,000 from operations and $2,965,000 special income, principally profit on disposal of investments.

This compares with a reported total net income of $14,469,000, or $8.04 per share the year before, representing $3,807,000 from operations and special income of $10,662,000, including income from the company's disposal of its film library.

In the third 1959 quarter, Paramount estimated net income of $1,349,000, or 79 cents per share, including $1,151,000 from operations and $198,000 special income. This compares with the same period of last year of $4,197-000 net income including $1,242,000 from operations and $2,955,000 in special income.

A quarterly dividend of 50 cents per common share payable Dec. 21 to holders of record Dec. 4 was voted by the company's directors.

Fox Suit Against Penna. Agencies Seeks To Block Censorship Action

HARRISBURG—The 20th Century-Fox Film Corporation has filed suit here against three state agencies, seeking to block expenditure of any funds pertaining to the recently reestablished Motion Picture Control Act.

The suit was filed against State Superintendent of Public Instruction Charles H. Boehm, State Auditor General Charles C. Smith, and State Treasurer Robert F. Kent, and claims that the officials are not authorized to act under the statute because the law is unconstitutional.

It was the second suit within a month to be filed in Dauphin County Court against the State and the Act of Sept. 17, 1959, which established the State Board of Motion Picture Control.

A suit is pending on the constitutionality of the act. It was filed here earlier this month by William Goldman Theatres, Inc., and the Pennsylvania Association of Amusement Enterprises.

The 20th Century-Fox suit asks that the controlling and fiscal officers be restrained from expending any funds from the State Treasury pursuant to the appropriations made by the Act, and that the Motion Picture Control Board be restrained from taking any proceedings under the act.

Two Philadelphia attorneys, Arlin M. Adams and William A. Schnader, filed the litigation for 20th Century-Fox.

The petition contends that the Act "without notice in its title makes an appropriation of $75,000 or as much thereof as may be necessary" to the Department of Public Instruction for enforcement.

"Unless restrained," the complaint charges. Boehm "will issue" and Smith and Kent "will approve requisition for expenses incurred in the enforcement of the Act to the irreparable loss, damage and injury of the plaintiff and other taxpayers."

It claims the Act is unconstitutional on the ground it is "an unwarranted interference with freedom of speech and with the free communication of thoughts, opinions and ideas . . . "

The complaint also points out that the Act "undertakes to subject distribution and exhibition of motion pictures to the censors' conclusion as to what films are 'obscene' or 'unsuitable for children' or what films 'incite to crime.' "

Krim Plans Tahiti Hotel

LOS ANGELES—As the earth's population expands, and the world contracts, money made in the movies in Detroit is being invested in Papeete, Tahiti.

Mac Krim, of the exhibition family of Detroit, who moved to the west coast to become a realtor, is now part of a group which proposes, beginning Dec. 1, to construct a million and a half dollar luxury hotel in the south seas overlooking blue lagoons.

Probably the root of the project is the fact that an 11,000 foot airstrip is nearing completion, on which will land DC-8 jets which bring Los Angeles and Papeete only seven hours and 40 minutes apart. (It takes that long on a windless day to sail to Los Angeles from Catalina.)

It is believed that while business will be sought nationally, there will be a concentration at first on the Hollywood movie colony.

Legion Cites "Ben-Hur" As Top Family Fare

NEW YORK—The National Legion of Decency announced that it has placed the MGM film, "Ben-Hur," in its "A-1" classification (Morally Unobjectionable for General Patronage with the following recommendation: "As wholesome entertainment on an unusually high level of achievement, this film is recommended to the patronage of the entire family."

Fox Schedules Nine For Start This Year

NEW YORK—20th Century-Fox will place nine major screenplays before the cameras between now and the end of the year. This extensive production schedule has all shooting in CinemaScope, seven of which will be in color.

These include "The Story of Ruth," the $5,000,000 spectacle starring Israeli newcomer Elana Eden, Stephen Boyd, Peggy Wood, Viveca Lindfors, and Ziva Rodann, produced by Samuel G. Engel and directed by Henry Koster.

Jerry Wald's "Let's Make Love," starring Marilyn Monroe, with special guest stars Frank Sinatra and Fred Astaire, directed by George Cukor.

"From The Terrace," based on John O'Hara's current best-seller, starring Paul Newman, Joanne Woodward and Myrna Loy, directed and produced by Mark Robson on location in New York.

"Sons And Lovers," from D. H. Lawrence's classic, starring Joan Collins, Wendy Hiller, and Heather Sears, produced by Jerry Wald and directed by Jack Cardiff.

"Daddy-O," with Bing Crosby, Carol Lynley, Fabian, Barry Coe, and Barrie Chase, produced by Charles Brackett and directed by Blake Edwards.

Walter Wanger's "The Dud Avocado," based on Elaine Dundy's noted novel, directed by Philip Dunne.

Jerry Wald's "The Hellraisers," directed by Don Siegel.

"Requiem For A Nun," based on William Faulkner's celebrated book, produced by Richard Zanuck.

Also on the schedule is the sensational true-life expose, "Murder, Inc.," produced by Burt Balaban and Larry Joachim from the book by Burton Turkus and Sid Feder, to be shot on location in New York.

Selznick Unit Reactivated

NEW YORK—Selznick Releasing Organization is to be reactivated, it was announced last fortnight, with the reissue of "Duel In The Sun" the first picture for distribution.

Ben Siegel, sales head of SRO at the time it was discontinued several years ago, will again head the organization, which will announce new New York headquarters shortly.

David O. Selznick, commenting on the reactivation, stated that SRO had set a pattern of streamlined distribution that has since been followed by several major companies. He feels that operations can now be "streamlined still further."

Legion Report Shows Few Objectionable Pix

WASHINGTON—The annual report of the National Legion of Decency is a signal endorsement of the standards of decency maintained in films by the American motion picture industry, Ken Clark, vice-president of the Motion Picture Association of America, said last week.

The administration of the industry's system of self regulation of motion pictures and of advertising comes under the Motion Picture Association, whose president is Eric Johnston.

"The Legion of Decency finds that 85 per cent of Hollywood's films are morally unobjectionable for some age brackets of the American audience," Clark said. "Therefore, six out of seven Hollywood films fall in this category. The Legion did not condemn a single American film.

"The Legion's report demonstrates what we know from our own Production Code operation—that, contrary to occasional ill-informed charges, there certainly is no trend toward indecency in American films. The actual report of the National Legion of Decency speaks unmistakably on this point.

"It is also significant and noteworthy that the Legion finds that less than 15 per cent of Hollywood's motion pictures are, in fact, morally objectionable even in part for all. The year's increase in the category of partly objectionable films was less than one per cent, according to the report.

"This impressive record is above all else a tribute to the sense of public responsibility of Hollywood producers in making films for America and for millions of movie goers throughout the world."

Legion Official Hails Common Effort For Decency

WASHINGTON—Current trends in the motion picture field dictate a common religious effort for decency, a bishop spokesman for the Legion of Decency said last week.

Bishop James A. McNulty of Paterson, N.J., emphasized a common front in his report to the American Catholic hierarchy. He is chairman of the Episcopal Committee for Motion Pictures, Radio and Television, which supervises the work of the Legion.

The Legion official said his group welcomed recent Protestant criticism of sex and violence in motion pictures as a sign of reactivated interest in a common cause.

In his report, Bishop McNulty said that "cooperation of Catholics and non-Catholics in a common effort in the cause for decency and morality is dictated by certain elements which have arisen in the production, exhibition and advertising of entertainment films."

Students Honor Warner

LOS ANGELES—The University of Southern California announces that Jack L. Warner has been voted by college-level cinema students across the country this year's honorary member of Delta Kappa Alpha, national cinema fraternity which annually names one film industry leader in recognition of his significant and consistent achievements.

Warner, president of Warner Bros. Pictures, Inc., is the first studio head to receive the award. It will be presented on Jan. 10 at a banquet on the U.S.C. campus, sponsored by the fraternity's chapter, with Daniel Doody, president, as master of ceremonies.

Previous winners include the late Cecil B. DeMille, George Stevens, Jesse L. Lasky and George Cukor.

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7th week United Artists, Chicago.

6th week Lafayette, Buffalo; Fulton, Pittsburgh; Joy, New Orleans; Denver, Denver; Capitol, Richmond; Music Hall, Seattle; Ontario, Washington; Century, Baltimore; Egyptian, Los Angeles; Palace, Akron; Ohio, Youngstown.

5th week Palms, Phoenix; Riverview, Norfolk; Ohio, Canton; Towne, Milwaukee; Golden Gate, San Francisco; Shea's, Erie; Metropolitan, Boston; Spreckles, San Diego; Kentucky, Louisville; Des Moines, Des Moines; Uptown, Salt Lake City; Cambria, Johnstown.

4th week Five Points, Jacksonville; Roxy, Kansas City; Fox, St. Louis; Arcade, Springfield; Palace, Stamford; Worth, Ft. Worth; Earle, Allentown; Loew's, Dayton; Grand, Atlanta; Hippodrome, Cleveland; Albee, Providence; Malco, Memphis; State, Minneapolis; Paramount, St. Paul; Manor, Charlotte; Palace, Rochester; Broadway, Portland; Palace, Dallas; Majestic, Houston.

3rd week Orpheum, Omaha; Warner, Worcester; Southern, York; Keiths, Indianapolis; Senate, Harrisburg; Keiths and Twin Drive In, Cincinnati; Miami, Miracle and Carib, Miami; Paramount, New Haven; Tower, Sacramento; Roxie, Oakland; Stanley, Philadelphia; State, Newark; United Artists, San Jose; Poli, Hartford; Lucas, Savannah; Virginia, Champaign.

2nd week Downtown, Mobile; Don, Alexandria; Plaza, El Paso; Don, Shreveport; Keiths, Lowell; Capitol, Little Rock; Durfee, Fall River; Troy, Troy; State, New Bedford; Fox, Visalia; American, Roanoke; Comerford, Scranton; Paramount, Amarillo; Wichita, Wichita Falls; Strand, Albany; Hollywood, Eau Claire; Ohio, Lima; Madison, Mansfield; Michigan, Jackson and dozens more.

Laurels for Hollywood



Buddy Adler receives Top Producer award from Paul Manning, MOTION PICTURE EXHIBITOR west coast editor.



Rock Hudson and Doris Day get EXHIBITOR award as Number One Boxoffice Stars from Paul Manning.



Leonard Ackerman and John H. Burrows, producers, accept EXHIBITOR's Sleeper of the Year award for their film, "Al Capone."



Sammy Fain and Paul Francis Webster receive EXHIBITOR's Best Song award for their hit tunes, "A Very Precious Love" and "A Certain Smile."



James Wong Howe accepts EXHIBITOR Laurel Award for Best Color Cinematography of 1959. Howe directed photography in the adaption of Hemingway's short novel, "Old Man and The Sea."



Left to right: director Henry Hathaway, Joan Collins and (far right) Rod Steiger congratulate CinemaTographer Sam Leavitts on winning his Best Black and White Photography Laurel Award

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San Francisco Festival Comes Of Age

This year's colorful event fulfills the promise of 1957 and 1958 as quality films, excellent judging panel, and first top-flight U.S. feature, 20th-Fox's "Beloved Infidel," stir public excitement and critical acclaim.

By Mark Gibbons

ITALY'S "Il Generale della Rovere" was judged top entry in the recent third annual San Francisco International Film Festival. Starring Vittorio De Sica, Roberto Rossellini's film made a clean sweep of awards, Irving M. Levin, festival managing director, announced.

The resounding success of this year's festival is a pronounced tribute to its founder and managing director, Irving M. Levin. For this young showman, an exhibitor of stature in the North California territory for a decade, it was both an artistic and personal triumph. Levin trod a thorny path from those days in 1957 when he first launched the festival.



Top photo shows producer Jerry Wald telling audience that Irving Levin (left) has, in three years, brought the San Francisco Film Festival up to the stature of Cannes, Venice, Berlin and San Sebastian festivals. Bottom pix shows Edward Dmytryk and Madame Robert Luc, wife of the French consul general in San Francisco.

In 1957 Levin persuaded the city's art commission to "sponsor" the first annual affair, which means he wanted to give the fete an aura of artistic dignity and an official flagpole on which to hang the festival banner. He did not ask for nor receive any financial subsidy. He made available one of his neighborhood houses, the Metro, as the show window for the foreign entries.

Next came the chore of lining up quality foreign product. From early in the year Levin became virtually a commuter between America and the European nations in his effort to obtain entries. He also requested, but in vain, official sanction from the International Federation of Film Producers' Associations, but went ahead with his plans just the same.

When Levin sought out the major Hollywood studios in the expectancy of having at least one solid American film entered, he was given the cold shoulder. The best he could get in the way of a U.S. entry was Franchot Tone's independently produced "Uncle Vanya" which, incidentally, won a Golden Gate award for the best actress. To say the 1957 festival was a howling success would be a gross exaggeration, but the seeds had been sown.

In 1958, by a dint of wheedling, bullying and pressuring, and, aided by a few influential figures in the film industry, Levin won "sanction" of the IFFPA, although this amounted to little more than lip service as compared with the official recognition long since enjoyed by the annual competitions at Cannes, Venice, Berlin, and San Sebastian. In addition, on the basis of his bold start in 1957, Levin had earned the respect of the foreign movie makers who came up with some excellent entries. The 1958 festival established Levin as a capable, if not outstanding showman in the global movie scene. This year's festival cemented Levin's stature. And even as the glamor and excitement of the third International San Francisco Film Festival goes into the history books, Levin is blue printing the 1960 event.

Levin's greatest victory in his three-year struggle was obtaining a solid Hollywood entry, the Jerry Wald production of 20th-Fox's "Beloved Infidel." In addition, Levin attracted an excellent independent American entry, the controversial "Proper Times," a picture which was produced by the equally controversial young movie maker, Tom Loughlin.

Still another coup for Levin was his panel of judges which included the noted Hollywood director, Edward Dmytryk, the acidulous but well-known New Yorker magazine critic, John McCarten, and the established author-producer, Barnaby Conrad.

By a perversity of filmdom fate, two of the most outstanding pictures in the festival were screened at the Metro out of competition. They were Britain's hilarious "The Mouse That Roared" and Brazil's "Orfeu Negro."

This year's long list of short subjects comprised, in the opinion of many film-makers from all over the world, the finest ever displayed at any festival anywhere. Noteworthy were Sweden's "Jet," produced by the veteran Lauritz Falk, and Hollywood's "The Boy Who Owned A Melephant."



Top photo shows Jacy Campos (left) of the Brazilian ministry of foreign affairs, as he chats with Gregory Peck. Bottom photo shows festival director Irving Levin greeting Melaslov Ruzek, Czechoslovakian ambassador to the United States.



Photo shows Irving Levin and Nathan Golden, U.S. Department of Commerce's film division representative, with Japanese officials from left to right: Shinichi Shibusawa, ambassador to the U.N.; Golden; Levin; S. Doiguchi, exhibitor; and Takahiro Mizuta, director of Toho International, Inc., producers of "The Hidden Fortress."

It now appears as though the San Francisco Festival will reap a harvest of world attention, thanks to the capacity audiences which greeted the high quality entries, the participation by representatives of many nations, both diplomatic and cultural, and the breakthrough via top-flight U.S. participation.

The cry among many industry observers through the years has been for an American film festival to rival the best of other nations. The untiring efforts of those responsible for the Golden Gate event have elevated the San Francisco affair in three short years to a high position among the world's cinema salutes.

It is to be hoped that the growth of this affair is just beginning, and the momentum generated by its backers through some relatively lean times will carry the festival to even better days ahead.

One thing is for certain—the enthusiasm is there. With the world becoming smaller and nations ready to enjoy the best in culture from other parts of the globe, the festival's future seems secure. Twentieth-Fox was the first U.S. company to support the festival via a top-flight entry. Its example is certain to be followed with others.



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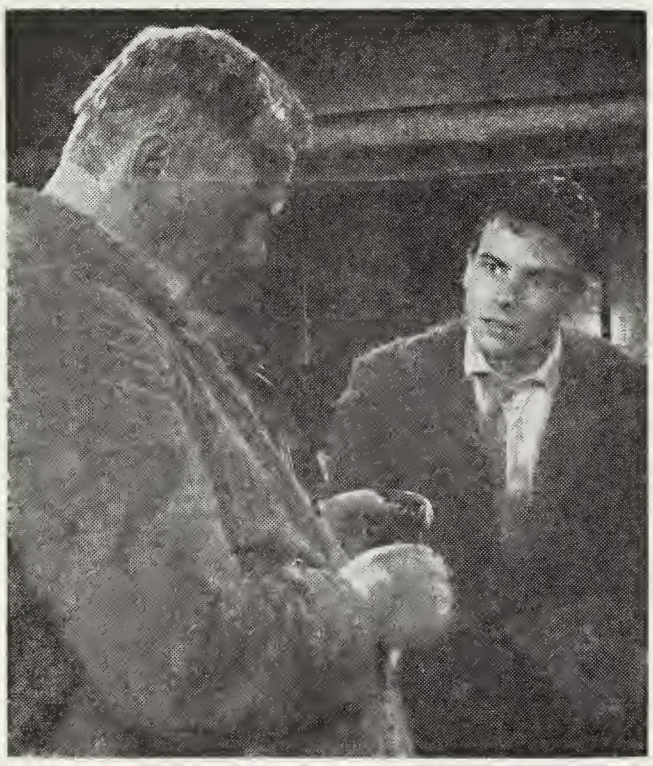
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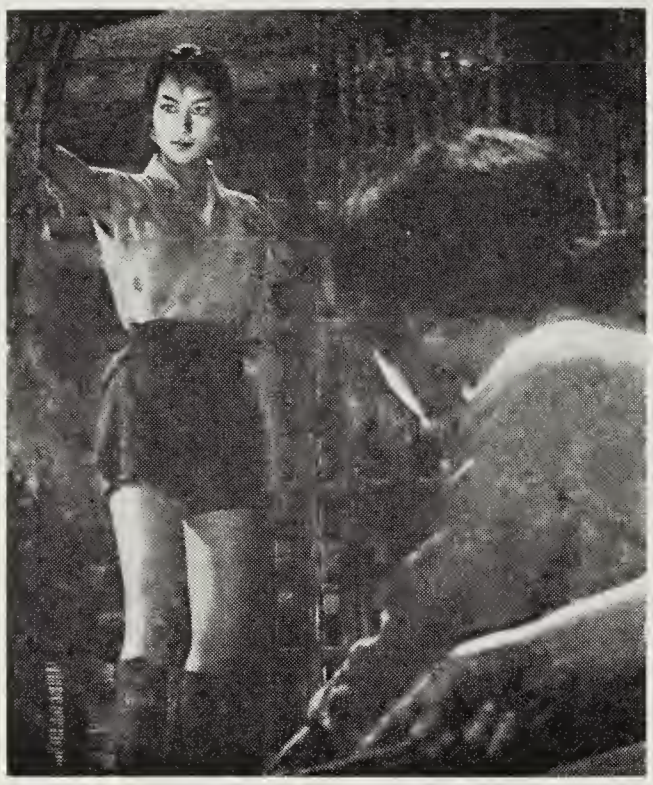
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Top Features From Many Nations Vie For Golden Gate Honors at Festival

Photo at left shows Sandra Milo and Vittorio De Sica in scene from Italy's winning festival entry, "Il Generale Della Rovere." Center left photo show Horst Buchholz (right) in Germany's "Tangled Web." Center photo shows Misa Uehara (left) in Japan's entry, "Hidden Fortress." Radauan Lukausky is shown in center right pix. The film is Czechoslovakia's "King of the Somava." Bottom left shows Robert Hossein and Odile Versois in France's "Nude in a White Car." Bottom right shows Yugoslavia's "Non-Scheduled Train," with Inge Ilin (left) and Milan Milosevic.











Pickus Names Pinanski To COMPO For TOA

NEW YORK—Reappointment of Samuel Pinanski of Boston as Theatre Owners of America's representative to COMPO was announced by Albert M. Pickus, new president of TOA.

Pinanski has for many years been a member of the governing triumverate of COMPO, along with Ben Marcus of Allied States Association, and Abe Montague, representing the MPAA.

Pinanski, a former president of TOA and regarded as one of the leaders and spokesmen of exhibition, is president of the American Theatres Corporation of Boston.

AB-PT Earnings Rise As TV, Theatres Aid

NEW YORK—A substantial increase in fourth quarter earnings for American Broadcasting-Paramount Theatres, Inc., was predicted by Leonard H. Goldenson, president of AB-PT, at a special stockholder meeting.

Goldenson made this prediction "especially in the light of advances by the ABC Division."

Stockholders voted approval of a restricted stock option plan for key executives and employees. The plan was approved by 94.2 percent of the shares voted.

Commenting that "the key to the ABC Television Network's success lies in the area of programming," Goldenson reported that the network has committed over $70 million to programming this year, and that "Gross time billings will have increased approximately 21 percent for 1959, which is the largest percentage increase of the three networks."

Turning to international television, Mr. Goldenson called this an "area of challenge and exploration. . . . We feel that this area holds great promise. International television should become a working reality in the next five or 10 years, possibly through the use of satellites as transmission agents."

Goldenson stated that ABC's five owned and operated television stations "have shown continued improvement. Their success is traceable, in large measure, to the improved network programs they carry and to their fine creative local programming."

Goldenson called theatres "the second largest source of AB-PT income," and said "the motion picture business is still very substantial despite the transitional forces in effect during the last decade. In 1958, $1.2 billion were spent on gross admissions. Average weekly audiences were approximately 40 million."

AB-PT theatre business for the first nine months of this year has been ahead of the same 1958 period, according to Goldenson, and, "based on our business to date in the current quarter, we anticipate that, overall, 1959 will be a better year for us as well as for the industry."

He also reported favorably on other subsidiary operations.

New Producing Team

NEW YORK—Fernando Lamas and A. W. Schwalberg, chairman of Citation Films, Inc., and formerly president of Paramount Film Distributing Company, have formed Bandera Productions, Inc.

Bandera Productions, Inc., will produce "Stiletto," with the screenplay by Harold Robbins, based on his forthcoming novel. Lamas will star and will also function as executive producer.



CANADIAN Highlights

By Harry Allen, Jr.

WHAT EFFECT has credit buying on theatre entertainment purchases? This question was argued at the annual meeting of the Maritime Motion Picture Exhibitors Association in Saint John, N.B. The 15th annual meeting decided that there was an adverse effect on ticket-buying. People budget each week to pay so much on their appliances, and have nothing left over for theatre tickets.

The meeting which returned A. J. Mason, veteran exhibition figure, to the office of president, also saw a showing of Paramount's "The Jayhawkers." Guest speaker at the closing cocktail party and dinner was Win Barron of Toronto, Paramount's Canadian public relations director. Re-elected with Mason were Helen M. Nesbitt, Edmunston, N.B., treasurer G. A. Walters, Charlottetown, PEI, secretary; F. Gordon Spencer, Saint John, vice-president for NB; and B. H. Yeo, vice-president for PEI. A. A. Fielding, Bridgewater, replaced Fred Gregor as vice-president for Nova Scotia. Also directors are F. C. Leavens, Saint John; Joseph Le Blanc, Shediac, NB; and James McDonough, Halifax, NS.

The annual meeting of the Quebec Allied Theatrical Industries returned Doris Robert, independent exhibitor from Granby, as president. He was returned along with the entire 1958-59 board at the annual convention in Montreal. William Lester is chairman of the executive, Leo Choquette vice-president, George Arnott treasurer and Paul Vermet executive secretary. The directors without specific area representation are William Elman, Arthur Bahen, George Destounis, B. C. Salamis, Len Jones, Dave Berzan and Jack Adelson.

REEL CLIPS: Toronto Variety Club, Tent 28, wired its congratulations to the London Tent on the occasion of the latter's 10th anniversary. An hororary member of both the London and Toronto tents is Prince Philip the Duke of Edinburgh. . . . J. J. Fitzgibbons, Jr., head of Theatre Confections Ltd. of Toronto, was one of the panel speakers at the Workshop Sessions on the opening day of the combined NAC-TOA convention at the Hotel Sherman in Chicago. . . . Additions to the Adult Entertainment list of the Ontario Censor Board include "Attack of the Giant Leeches," "The Bonnie Parker Story," "Bucket of Blood," "Career," "The Deep Blue Sea," "Eighteen and Anxious," "Louisiana Hussy," "Pillow Talk," "Rebel Set," "Tobacco Road" (reissue), "Web of Evidence," and "Woman Bait." Placed in the "Restricted" category were "The Best of Everything," "It Started With a Kiss" and "A Summer Place."

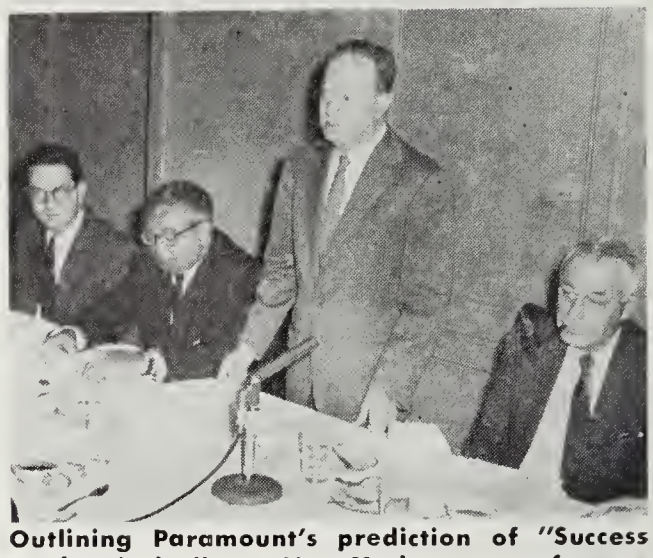


Ricketson Leads Fund Drive

LOS ANGELES—Frank H. Ricketson, Jr., Los Angeles and Denver business and civic leader and a former vice-preisdent of National Theatres, Inc., has accepted appointment as chairman of the United Funds Advisory Council of United Community Funds and Councils of America.

Goldenson Heads CP Board

MIAMI BEACH, FLA.—Leonard H. Goldenson of Mamaroneck, N.Y., president of American Broadcasting-Paramount Theatres, Inc., has been reelected chairman of the board of directors of United Cerebral Palsy Associations and vice-chairman of its research and educational foundation.



Outlining Paramount's prediction of "Success In The Sixties" at a New York press conference recently were, left to right, Martin Davis, national advertising-publicity-exploitation manager; Jerome Pickman, vice-president in charge of advertising-publicity and exploitation; George Weltner, vice-president in charge of world sales; and Russell Holman, eastern production head.

Film Exchange and Dealer Listing for the

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• *Film Distributors*

ALLIED ARTISTS, 507 Film Bldg., 2108 Payne Ave.—PRospect 1-2741
Br. Mgr.: Sam Schultz. Sales: Jay Schultz, Edward Cutler, Sol Gordon. Booker: Carl Scheuch. Cashier: Elaine Bernstein. Emerg. Phones: Schultz, EVergreen 1-00B5; Shipper, Joe Bernstein, MUlberry 1-BB95. *(President and Franchise Owner in residence: Nate Schultz)*

BUENA VISTA (Disney), 601 Film Bldg., 2108 Payne Ave.—SUperior 1-4313
Br. Mgr.: James Levitt. Bookers: Arthur Ehrlich, Nativa Roberts. Auditor: Sid Stevens. Emerg. Phones: Ehrlich, CEdar 1-5600, Roberts, ATlantic 1-56B0. *(Dist. Mgr. in residence: Ted Levy)*

COLUMBIA, 620 Film Bldg., 2108 Payne Ave.—CHerry 1-3S45
Br. Mgr.: Jules Livingston. Sales: Leonard Steffens, Martin Grassgreen. Bookers: William Gross, John Majdiak, Jr. Cashier: Grace Dolphin. Emerg. Phones: Steffens, ATlantic 1-9656; Gross, CLearwater 1-7117; Grassgreen, ERieview 1-2416; Shipper, George Sendry, MOntrose 2-1021.

IMPERIAL, 308 Film Bldg., 2108 Payne Ave.—MAin 1-9376
Br. Mgr.: Rudy Norton. Booker: Betty Bluffestone. Cashier: Peggy Steiner. Emerg. Phones: Ted Mash, Shipper, SHadyside 9-2490; Bluffestone, SKyline 2-1369.

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PARAMOUNT, 836 Keith Bldg., Euclid Ave. and E. 17th St.—PRospect 1-3914
Sales: Gordon Bugie. Emerg. Phones: Bugie, TRinity 1-75B4; Shipper, William Andrews, IVanhoe 1-2127.

SEAWAY, 220 Film Bldg., 2108 Payne Ave.—CHerry 1-7211
Owners: Jack Silverthorne, Arthur Goldsmith. Br. Mgr.: Arthur Goldsmith. Booker: Irvin Sears. Emerg. Phones: Sears, LAkewood 1-9442; States Film Service, PRospect 1-3723.

20TH CENTURY-FOX, 2219 Payne Ave.—TOwer 1-2257
Br. Mgr.: Raymond Schmertz. Office Mgr. and Booker: Frank Hunt. Sales: Sam Lichter, Robert C. Meyer. Booker: Joe Davidson, Harold Patton. Cashier: Fred Dzik. Field Exp.: E. C. Pearson. Emerg. Phones: Hunt, WOodbine 1-2B46; Davidson, FAirmount 1-8678; Shipper, John Gala, YEllowstone 2-2309.

UNITED ARTISTS, 400 Film Bldg., 2108 Payne Ave.—PRospect 1-2985
Br. Mgr.: David Rosenthal. Office Mgr. and Booker: Anthony Reinman. Sales: Aaron Wayne, Jerry Lipow. Bookre: Ronald Sparks. Cashier: Katherine Chorich. Field Exp.; John Maynier. Emerg. Phones: Reinman, TUxedo 4-6637; States Film Service, PRospect 1-3723.

UNIVERSAL-INTERNATIONAL, 420 Film Bldg., 2108 Payne Ave.—PRospect 1-0413
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WARNER BROS., 430 Film Bldg., 2108 Payne Ave.—TOwer 1-S920
Br. Mgr.: William Twig. Office Mgr.: Yaro Miller. Sales: Edgar Catlin, Robert Blitz. Bookers: Anthony Laurie, Joe Cosley. Cashier: Helen Wesner. Emerg Phone: Miller, REdwood 1-0576.

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CO-OPERATIVE THEATRES OF OHIO, 815 Film Bldg., 2108 Payne Ave.—CHerry 1-44S1-2-3
Pres.: Milton A. Mooney. Vice President: Blair Mooney. Bookers: Ruth Gardinier, Marcel Rudzinski, Norman Allin. Emerg. Phones: Blair Mooney, ERieview 1-0275; Gardinier, TRinity 1-6923; Rudzinski, EXpress 1-6473; Allin, ACademy 6-7821.

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NATIONAL THEATRE SUPPLY, 2128 Payne Ave.—PRospect 1-4613
Mgr.: M. H. Fritchle. Emerg. Phone: EDison 1-8593.

OHIO THEATRE SUPPLY, 210 Film Bldg., 2108 Payne Ave.—PRospect 1-654S
Owner & Mgr.: Arnold Weiss. Service Chief: Nick Lubich. Emerg. Phones: Weiss, YEllowstone 2-8460; Lubich, ENdicott 1-0577.

• *Screen Trailers*

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Br. Mgr.: Nat Barach. Office Mgr.: George Kendis. Sales: Justin Spiegle. Emerg. Phones: Kendis, CEdar 1-B342; Shipper, Jan Sherwin, KEnmore 1-6824.

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ARKAY SIGN & DISPLAY CO., 328 Film Bldg., 2108 Payne Ave.—SUperior 1-1727
GALLO DISPLAY CO., 1012 Sumner Ave.—TOwer 1-3440
ARTHUR F. LUTHI SIGN CO., 304 Superior Ave., N.W.—CHerry 1-3177
NATIONAL SCREEN SERVICE, 2336 Payne Ave., PRospect 1-8282

• *Film Delivery Services*

FILM TRANSIT CO., S36 Film Bldg., 2108 Payne Ave.—PRospect 1-7996
Pres.: P. L. Tanner. Asst. Mgr.: Arthur Marchand. Emerg. Phone: TUxedo 5-0635.

L. C. GROSS CO., 1830 E. 23rd St.—CHerry 1-1871
Pres. Louis Gross. Mgr.: Richard Gross. Emerg. Phone: Richard Gross, JAckson 6-B922.

E. S. JOHNSON, 704 Film Bldg., 2108 Payne Ave.—PRospect 1-3689
Br. Mgr.: E. S. Johnson. Emerg. Phone: Akron, Ohio, MIdlake 4-9940.

STATES FILM SERVICE, INC., 2300 Payne Ave.—PRospect 1-3723
Br. Mgr.: Jack Kennehan. Emerg. Phone: ULster 1-1536.

GEORGE H. THOMAS TRUCKING CO., 1500 Lakeside Ave.—SUperior 1-9594

• *Service Companies*

ALTEC SERVICE CO., Film Bldg., 2108 Payne Ave.—MAin 1-2089

RCA SERVICE CO., S531 State Rd., Parma 34, Ohio—SHadyside 1-2131
Mgr.: Harry M. Morrow. Asst. Mgr.: Earl Lohr. Emerg. Phone: SHadyside 1-2131.

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Fund Sponsors "Beach" Bow

LOS ANGELES—For the first time in its history, the Fund for the Republic—Ford Foundation organization devoted to the preservation of freedom and justice—will sponsor a motion picture premiere, with the Los Angeles opening of Stanley Kramer's "On The Beach," a United Artists release, at Grauman's Chinese on Dec. 17.

Announcement of the Fund's participation in the simultaneous opening for the United Artists release in major cities on all seven continents was announced by its President, Robert M. Hutchins.

Margolis Heads Chi Tent

CHICAGO—William G. Margolis of the Harlem Globetrotters, who recently completed his second year as chief barker of Tent 26, Variety Club of Illinois, was reelected for a third term at a meeting of the newly elected crew. Other Tent 26 officers elected are Nat Nathanson, mid-west division manager of Allied Artists, first assistant chief barker; Dan Goldberg, Teitel Films, second assistant chief barker; Harry Balaban, H & E Balaban Corporation, dough guy; and Sam Levinsohn, Chicago Chair Industries, property master.

Rank Aids Deaf Patrons

LONDON—Rank Theatres have started a service to mail deaf patrons synopses of all releases. Following a suggestion in a Sunday paper correspondence column, synopses, cast lists, and descriptives were prepared, and the mailing list now covers schools, clubs, and individuals throughout the country. Publications catering for the deaf have applauded the scheme with the result that requests have been received from as far afield as Australia. The value of the scheme is shown in the steadily increasing number of requests for the service.

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NEXT!

Detroit Territory
Issue of December 9

Albany Territory
Issue of December 16

Save Them!

Brylawski Heads Exhibitors Of Wash., D.C., For 38th Year

WASHINGTON—A. Julian Brylawski was elected president of the Motion Picture Theatre Owners of Metropolitan Washington last fortnight for the 38th year. Other officers elected were Marvin Goldman, vice-president; Jerome Baker, secretary; and Lloyd Wineland, Sr., treasurer.

Para. Meeting Sets Future Release Plans

NEW YORK—Underscoring its "Success in the Sixties" theme and applying it to the more than 30 attractions for the coming year, a two-day meeting of Paramount Film Distributing Corp. east and southeast division and branch managers was held last week.

The conclave, under the direction of George Weltner, vice-president in charge of world sales, and Hugh Owen, vice-president and eastern sales manager, discussed in depth plans for the handling of forthcoming attractions.

Outlining major promotional campaigns that will back each Paramount release were Jerome Pickman, vice-president in charge of advertising, publicity and exploitation, and Martin S. Davis, national advertising, publicity and exploitation manager.

Other important discussion leaders at the two-day meeting were Howard Minsky, assistant to Weltner, and Edward Chumley, special sales coordinator for Cecil B. DeMille's "The Ten Commandments," now entering its third year of distribution. Also participating in discussions were Harold Rand, publicity manager, Joseph Friedman, exploitation manager, and Gerald Rowe, advertising manager.

Attending the two-day meeting were eastern division manager John G. Moore and southeastern division manager W. Gordon Bradley. Branch managers and field men also participated.

COMPO

(*Continued from page 6*)

necticut, New York (effective March 1, 1960), Nevada and California.

Of those states with a minimum wage law affecting theatres, the following, with the exemptions already noted, have minimum rates as follows: New Mexico, Idaho, Wyoming, Oregon, and North Carolina, 75 cents; Minnesota, 85; Washington, 65; and Kentucky, 50.

McCarthy said that a national operating committee was being formed and that committees would be established as quickly as possible in all states and Congressional districts. This was the procedure followed in COMPO's successful campaigns for reduction of the Federal admission tax.

"Since it is estimated," McCarthy said, "that enactment in law of these proposed amendments would cost the industry approximately as much as was involved in the three reductions of Federal admission tax, exhibitors should exert every power at their command to block this iniquitous legislation.

"Even with the relief accorded us from Federal admission taxes, this industry is still in no shape to withstand such an added expense proposed in these amendments. We hope, therefore, that every exhibitor in America will get behind this campaign and do everything he can to block these amendments."



LONDON Observations

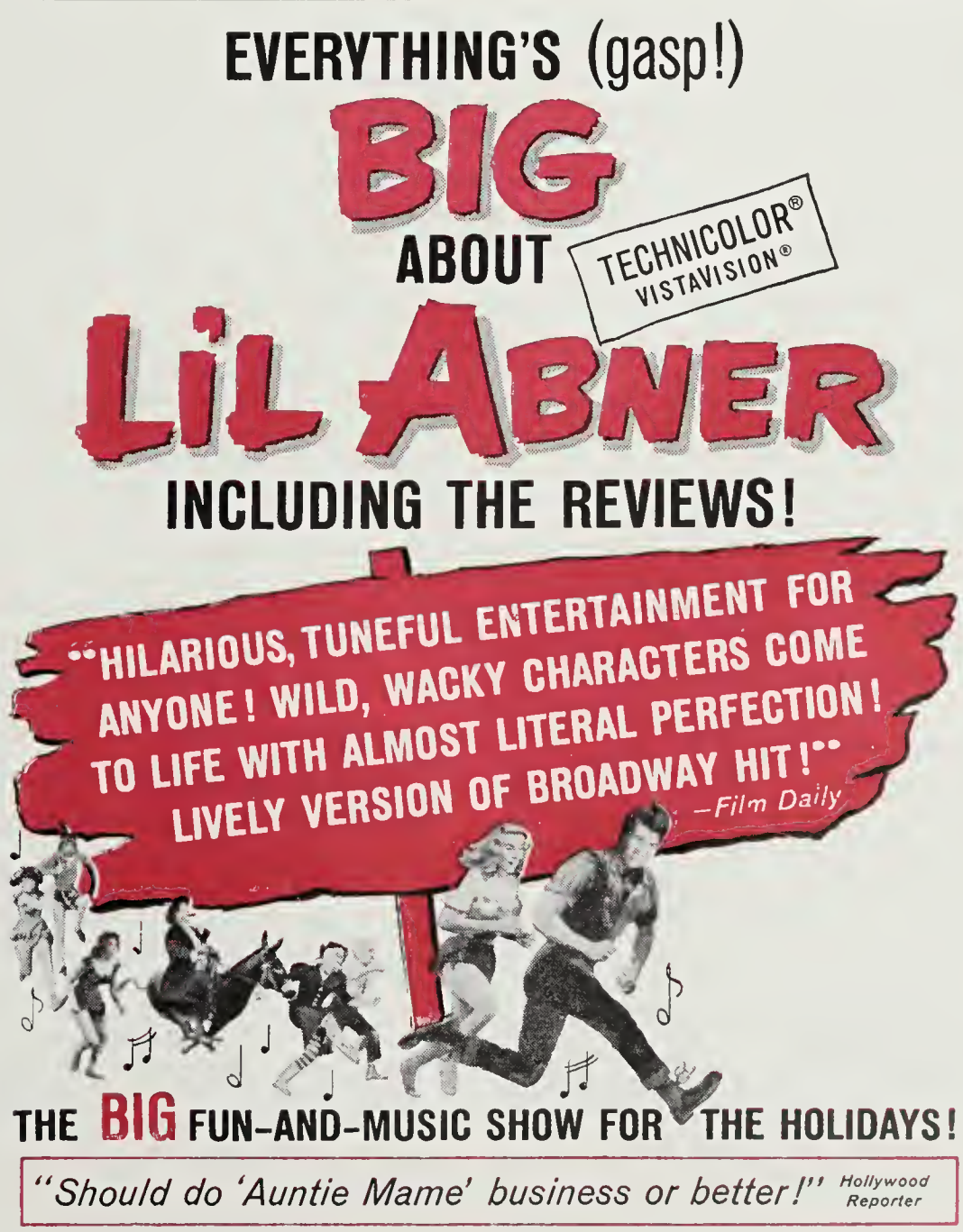
by Jock MacGregor

JIM CARRERAS can always be relied on being the first to foster new trends. "Everyone's heard of 'Hammer Horror'," he said, pouring me a pre-lunch noggin. "Well, it's now going to be 'Hammer Glamor'. You've already given our Norma Marla a wonderful boost. Now we're looking for more beautiful women who'll excite the pulse to build up. The change will start with "The Two Faces of Dr. Jekyll" in which there'll be lashings of sex. Dawn Addams will star." Gorgeous girls getting breaks in British studios is indeed a break with tradition.

THE SUGGESTION that newsreels should qualify for quota and Eady under the new films act has not gone unchallenged. The Federation of British Film Makers feel this could cause a big cut in Eady payments for features, and that if the government wants them for propaganda, it should subsidize them itself. Exhibitors, despite the help they will get in fixing supporting programs, also do not favor the move.

ONE TIME MANAGER at Graumann's Chinese, Hollywood, 30-year-old Claude Heilman called the press to hear his grandiose plans to film "William the Conqueror" in Super Technirama-70 on a $7,000,000 budget around Europe. He told forcefully of his hopes to get Brando to star; his hopes to get Olivier to direct; his hopes to get British backing; his hopes to start shooting the Battle of Hastings (England) scenes in Yugoslavia late next spring. Described on the blurb as "the natural successor to the late Mike Todd"—he must be the sixth contender—this young promoter who reflectively wonders how it was possible for Shakespeare to have passed over this exciting hour in European history, though New York bound, is wisely not contemplating an American press conference until he has some names signed. (This is not to be confused with a similarly titled Cinerama project).

CONSIDERING the size of the U.K. market, the total of 35 theatres (plus the Adelphi, Dublin) capable of 70mm presentation is impressive. Of the four London theatres, two have yet to use the equipment publicly, and with Associated British and Rank both having installations in seven cities, the current booking potential is 26 theatres. This pretty well covers the country, leaving only the London suburbs and two or three centres unable to present the film. . . . The Kinema Renters Society claim they are losing 500 playing days a year through theatres putting on 'live' shows for single days and want this stopped. The Cinema Exhibitors Association will only support them on the question of theatres putting on Bingo instead of movies.





The NEW YORK Scene

By Mel Konecoff

TO SOME of you guys in the business and to Elizabeth Taylor, a million bucks may not mean much—for us it shared the limelight of last week's Joe Levine razzle dazzle luncheon at the Plaza Hotel in honor of his forthcoming release of "Jack The Ripper."

There were flat feet all over the place, and they all seemed to be watching us as we circled the glass case containing the million in thousand dollar bills which came from the Merchants National Bank of Boston, Levine's home town. Scantily clad dames kept trying to distract us with "Jack The Ripper Cocktails," alias Bloody Marys.

We shouldn't feel so sensitive, though, because the coppers surrounded Levine later at lunch as he put his paws on the green stuff, and their piercing gaze wasn't exactly friendly towards him either.

Toastmaster George Jessel didn't escape this surveillance when he started with the money gags. Gypsy Rose Lee's eyes (?) lit up when the dough hit the area of the dais, and the guards kept a sharp eye on her as well, although the interest may not have been totally financial.

Miss Lee was frankly puzzled as to why she was there. In case she didn't know it, she's been named to Embassy's own Panel of Crime Connoisseurs along with Peter Lorre and Basil Rathbone. She said she saw the film, and "it scared the pants off me." Of course, this phrase may be a throwback to her early days in show business.

George Weltner, Paramount top sales executive, extolled the virtues of Levine, comparing him to other outstanding showmen. He repeated a truism that Levine puts his money where his mouth is.

Si Fabian recalled how over the years he has tried to instill in his people the enthusiasm needed to sell pictures, and he has always advocated reusing successful showmanship stunts. Levine is using his energy, Fabian claimed, to refurbish old ideas that will inspire people to go out and do a selling job as in the old days.

Barney Balaban, president of Paramount, distributing "Ripper," also paid tribute to Levine, noting that he has brought a new dimension to this business which is building it instead of tearing it down.

Levine announced that the million dollars plus will be spent to exploit the picture in national magazines, fan magazines, and Sunday pictorial sections of the newspapers in February.

Meyer Davis' Rippers provided musical background, and a special facsimile edition of the National Police Gazette of Dec. 18, 1888, was distributed which will also be sent out to theatremen and press reps everywhere. Also in line with the promotional activity will be the special music album composed by Jimmy McHugh and Pete Rugolo.

HONOR NOTE: More than 300 leaders of the industry gathered at a luncheon sponsored by the Joint Defense Appeal to honor Max E. Youngstein, United Artists vice-president, for his "distinguished community services and outstanding leadership in the advancement of human rights causes." The award was presented by Harry Brandt, president of Independent Theatre Owners of America. Luncheon chairman was Solomon M. Strausberg.

SHOWMANSHIP: Jonas Rosenfield, executive in charge of advertising and publicity at Columbia Pictures, related last week that after covering seven exchanges and talking to between 350 and four hundred exhibitors he noted that there was an upsurge in shownmanship and in selling to the public taking place in many areas of exhibition and that he was presed for showmenship factors that could be used by theatremen.

THE METROPOLITAN SCENE: U-I held a special industry and press review of "The Snow Queen," animated feature, at the RKO 58th Street Theatre on the day following Thanksgiving for 2,500 youngsters and their escorts. Fox ditto on their forthcoming "Dog of Flanders," in their home office theatre. . . . More than 100 products bearing the name of "Ben Hur" were displayed on the Loew's State mezzanine, with manufacturers expecting to gross over 20 millions on the items. . . . They now have a casting director in charge of scents at Aromarama. He has to breathe odors all day long and make decisions. . . . Jesse Zunser has a piece in the Nov. 28 issue of CUE on how theatres are being "scrubbed, beautified, renovated and rebuilt—shaming many of New York's dirty, out-dated landmarks." It's informative. . . . UA is distributing more than 10,000 copies of an eight-page color brochure describing Super Technirama 70 and detailing how it was used in "Solomon and Sheba."

Allentown Tax Repealed

ALLENTOWN, PA.—The city admissions tax of 8 per cent was eliminated last week on all tickets up to 85 cents.

Theatremen had threatened to close their houses on Dec. 6 if the city did not grant some tax relief.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

Hospital Collection Mounts; Final Industry Drive Urged

PHILADELPHIA — The annual Will Rogers charity drive is nearing completion. Present figures in the Philadelphia area tally $24,543, as opposed to the 1958 total of $28,651.

William Mansell, distribution chairman, again urges all theatremen to beat the deadline with more-than-ever donations.

He also pointed out that a plan is now being considered whereby the Hospital will be a side beneficiary of all benefits conducted in theatres.

PIONEERS

(*Continued from page 7*)

The 80 new members are Benjamin Abrams, Ben Adler, Miles H. Alben, Eugene Arnstein, Harry L. Berinstein, Harry L. Berkson, Frank S. Berman, Hy Bettinger, Jack Bloom, James V. Boyle, Hugo A. Casolaro, Sylvan Cohen, John H. Cusack, John J. Dervin, Nathan R. Dickman, Abe Dickstein, Irving Dollinger, Edward R. Evans, Jack Farkas, Seth H. Field, Theodore Fleisher, Sydney J. Gates, Benjamin D. Gladstone, Ben Goetz, Keith Goldsmith, Montague Gowthorpe, Joseph E. Grant, Milton H. Gurian, Alex Harrison, James F. Heard, Irving Heitzner, Clarence A. Hill, Philip A. Hunt, Joseph Ingber, J. Howard Johnson, William J. Jones Jr., Oscar Kantor, Thomas Kirby.

Also Jerome L. Kridel, Myron M. Kridel, James J. Kriegsmann, Meyer Leventhal, Joseph E. Levine, Lloyd L. Lind, Leo Lubin, Albert Margulies, Ralph J. Mauro, John Michelson, Marton Moskowitz, Nat Nathanson, C. Glenn Norris, Louis Olshan, David Opochinsky, James V. Pisapia, Gerald F. Rackett, Haviland F. Reves, Benjamin B. Resnick, Norton V. Ritchey, William Satori, Sidney Schreiber, Samuel Sedran, Cy Symour, George Sidney, Sol. C. Siegel, David C. Silverman, Sydney Singerman, Samuel Slotnick, H. Warner Twyford, Oliver Unger, Zoli Vidor, Theodore W. Waldeyer, Herman E. Wealcatch, Harry Weiss, Franz M. Westfall, Albert C. Wheeler, Schuyler Wilson, Abraham Yarchin, B. F. Dinty Moore, Larry Green, and Ray Heffner.

Seated on the dais were Charles Alicoate, Barney Balaban, Robert S. Benjamin, Harry Brandt, Steve Broidy, George F. Dembow, Sam Dembow Jr., Ned Depinet, Jay Emanuel, Gus Eyssell, Si Fabian, Leopold Friedman, William German, Morey R. Goldstein, Abel Green, William Heineman, Benjamin Javits, Senator Jacob Javits, Eric Johnston, Ben Kalmenson, Marvin Kirsch, Arthur B. Krim, C. J. Latta, H. H. Martin, Abe Montague, Edward Morey, Dr. Max Nassbaum, John O'Connor, Judge Ferdinand Pecora, Martin Quigley, Milton Rackmil, Charles Reagan, Sam Rinzler, Norton V. Ritchey, Herman Robbins, Sam Rosen, George Schaefer, Abe Schneider, Sol Schwartz, MacGregor Scott, George Skouras, Spyros Skouras, Joseph Vogel, Richard F. Walsh, Jack Warner, Adolph Zukor.

Variety Club Elections

ATLANTA—The 1960 recently elected crew of the Atlanta Variety Club is Joseph B. Farmer, chief barker; W. E. Laird, first assistant; Frank White, second assistant; Willard Kohorn, dough guy; and Charles Dilcher, property master.

CLEVELAND—The 1960 officers of the Cleveland Variety Club comprises Irwin Shenker, chief barker; Willard L. Dougherty, first assistant; Harry S. Buxbaum, second assistant; Sanford Leavitt, dough guy; and Stuart Wintner, property master.

DES MOINES, IA.—Variety Club Tent 15 named the following as its Crew for 1960: Don Allen, chief barker; Joe Young, first assistant; Richard Frank, second assistant; Dave Gold, property master; and Lou Levy, dough guy.

OKLAHOMA CITY, OKLA.—The 1960 crew of Tent 22, Variety Club of Oklahoma, comprises George Sam Caporal, chief barker; L. E. Snyder, Jr., first assistant; Frank Lawrence, second assistant; Roy Avey, dough guy; and Ray E. Wilson, property master.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 63 No. 3
DECEMBER 2, 1959

ALLIED ARTISTS

The House Of Intrigue

MELODRAMA
94M

Allied Artists
(CinemaScope) (Technicolor)
(European made)

ESTIMATE: Counter espionage meller has Jurgens name.

CAST: Dawn Addams, Curt Jurgens, Folco Lulli, Dario Michaelis, Philippe Hersent, Rene Deltgen, Albert Lieven, Giacomo Rossi Stuart, Matteo Spinola, Ludovico Ceriana, Adriano Uriani, Alphonse Mathis, Chris Hofer, Edity Jost, Stephen Garret. Produced and directed by Duilio Coletti.

STORY: Dawn Addams and Dario Michaelis are British Army intelligence officers awaiting the end of the war before they marry. They are separated when he, with others, is ordered to parachute into occupied Amsterdam. Soon thereafter she is sent to Barcelona, where she meets Curt Jurgens, German intelligence officer, who showers romantic attention on her before he learns her true identity. Michaelis and his companions, who had been captured the moment they landed, attempt a prison escape. Philippe Hersent, who failed in the escape, is forced by Jurgens to send false wireless messages back to England. Michaelis is tried for treason on the strength of these messages branding him a traitor. Addams believes Michaelis' story and is sent to the Netherlands in an effort to get proof. In Amsterdam she meets Folco Lulli, head of the Dutch underground, and also Jurgens, who orders her arrest, but does not shield his love for her. Jurgens is caught up in military politics and replaced, but not before he arranges for Addams to flee Holland and make her way back to England with proof of Michaelis' innocence.

X-RAY: This counter espionage meller based on H. J. Ciskes' novel, "London Calling North Pole," has been given a lush production on interesting locations shot in both Holland and Spain, and has Jurgens for name value, along with Dawn Addams. Otherwise, it is pretty routine spy stuff with great concern given to details. A standout performance is given by Folco Lulli as the head of the Dutch underground. The film holds the interest, is fast moving, and at times suspenseful. The CinemaScope and Technicolor help.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Thrilling True Story Of War's Intrigue — And Love"; "Operation North Pole Was A Success Until Wrecked By A Woman's Intuition And Suspicion."

NOTE: This picture in last issue of REVIEWS was incorrectly printed under a United Artists heading. It is being reprinted for the record.

AMERICAN-INT.

A Bucket Of Blood

COMEDY MELODRAMA
65M.

American-Int.

ESTIMATE: Novel "horror" romp for teenagers.

CAST: Dick Miller, Barboura Morris, Anthony Carbone, Julian Burton, Ed Nelson, John Brinkley, John Shaner, Judy Bamber, Myrtle Domerel, Burt Convy, Jhean Burton. Produced and directed by Roger Corman.

STORY: Would-be sculptor Dick Miller, a "kooky" character, works at a beat generation coffee house. He falls in love with model Barboura Morris and unsuccessfully tries to sculpt her. He accidentally kills a cat, covers it with clay, and exhibits it as one of his sculptings. It is decreed a "work of art." He continues to "create" new sculptures and is about to give a one-man show. During the show, one of the sculptures starts to melt revealing traces of human flesh. He escapes to his apartment where he takes his life.

X-RAY: This is an intentionally comic horror entry and should appeal to the teen-agers. It is full of beatnik stuff and should please as part of the program where it can be exploited. This was written by Charles B. Griffith. The cast, mostly unknowns, perform their parts nicely, and production and direction are of program average.

AD LINES: "You'll Be Sick, Sick, Sick— From Laughing"; "Wild Poets And Crazy Artists In A Horror Comedy."

The Giant Leeches

MELODRAMA
62M.

American Int.

ESTIMATE: Program horror entry.

CAST: Ken Clark, Yvette Vickers, Jan Shepard, Michael Emmet, Tyler McVey, Bruno Ve Sota, Gene Roth, Dan White, George Cisar. Produced by Gene Corman; directed by Bernard L. Kowalski.

STORY: Poacher George Cisar in a trip through the Florida Everglades is confronted with a weird and gigantic water creature, which he kills. State fish and game warden Ken Clark and his fiance, Jan Shepard, while in the swamp, hear the screams of Yvette Vickers, who has found Cisar's dying body. Sheriff Gene Roth refuses to cooperate when Clark reports his discovery. Later, Bruno Ve Sota discovers his wife and Michael Emmet locked in an embrace during a tryst in the swamps. He forces them at gun point through the swamp, where they are attacked by the beasts as Ve Sota flees. He protests his innocence, but no one will believe him. He commits suicide. Shepard and her father, doctor Tyler McVey, and Clark dynamite the swamp, and three human bodies float to the surface. The explosion also shows the caverns at the bottom in which the monstrous giant leeches live. Clark decides to dynamite the pool again to rid the swamps of the leeches forever.

X-RAY: This horror opus is more plausible than most and should make up okay as part of the program. The swamp backgrounds are interesting and the cast performs in capable fashion. This was written by Leo Gordon.

AD LINES: "Crawling Horror Rising From The Depths Of Hell"; "Horror From Mysterious Underwater Caverns."

THE SERVISECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

MGM

Ben Hur

DRAMA
212M.
plus intermission

MGM
(MGM Camera 65)
(Technicolor)

ESTIMATE: Highest rating epic of unusual merit and significance.

CAST: Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareet, Hugh Griffith, Martha Scott, Sam Jaffe, Cathy O'Donnell, Finlay Currie, Frank Thring, Terence Longden, Andre Morell, Marina Berti, George Relph, Adi Berber, and a cast of thousands. Produced by Sam Zimbalist, directed by William Wyler.

STORY: In the seventh year of the reign of Roman Emperor August Caesar, the people of Judea are ordered counted and taxed. Among them are a man named Joseph and a woman named Mary, who are forced to seek shelter in a stable where the birth of a child becomes an event to change the world. Years later, the unrest in Judea has not abated. Stephen Boyd, who spent his boyhood in Jerusalem, is returned to the area as commander of the Roman legion. He laughs off a warning that the city and the people have changed since he was last there, but he is determined to enforce the rules of Rome so that he can be promoted. Charlton Heston, prince of one of the wealthiest and more influential Jewish families, arrives to greet his old friend, and Boyd warns him that he must conform. Heston has allegiance to his people. Heston's mother, Martha Scott, and his sister, Cathy O'Donnell, are saddened by Boyd's attitude but gladdened by the appearance of steward Sam Jaffe and his daughter, Haya Harareet, who report favorably on the family's finances abroad. As the new governor arrives, O'Donnell, watching from the roof of their home, accidentally loosens a tile which hits the governor. Boyd and his soldiers invade the home and arrest Heston and the two women. The latter are imprisoned while Heston is ordered to the galleys as a slave. He vows to return and kill Boyd. Jack Hawkins, new commander of the fleet, is impressed with Heston and offers him a gladiator's post, which Heston refuses. As they battle an enemy fleet, all except Heston are ordered chained. This allows him to escape. He saves Hawkins' life. They are rescued, and a grateful Hawkins insists that Heston return to Rome with him. He is given his freedom by the emperor and is adopted by Hawkins. He becomes one of the great athletes. He can't forget his vow to return home and find his sister and mother. Joining a camel caravan, he meets Sheik Hugh Griffith, who is planning to race his steeds against Boyd. He urges Heston to drive for him. Heston finds Harareet, who loves him, living with her crippled father. Heston boldly confronts Boyd asking the whereabouts of his mother and sister. Boyd learns they are in prison and have become lepers. He orders them freed, and they go to live with others in a forbidden valley. They refuse to see Heston, preferring

him to remember them as they were, and Harareet agrees to respect their wishes. Heston agrees to ride in the chariot races against Boyd. The latter has the wheels of his chariot illegally spiked, but Heston manages to avoid this and upsets Boyd. Before Boyd dies of his wounds, he informs Heston that his mother and sister are alive but are lepers, thus getting his revenge before he dies. In the valley of the lepers, Heston finds Harareet bringing food to Scott and O'Donnell. He takes them out of the valley to see Christ, only to find the latter has been condemned to die on the cross. Heston stands near the cross and witnesses the Crucifixion while the women take refuge in a nearby cave as the heavens protest the event. The women are cured of their leprosy, and the house of Hur turns to a promise of happiness.

X-RAY: "Ben-Hur" is big in everything—in presentation, in production, and in the amount of pleasure it can give to viewers. The story is an absorbing one told in fine detail throughout the lengthy running time. It is always interesting, keeping attention riveted on the screen. The cast is excellent in every role undertaken, with Charlton Heston making a fine Ben-Hur and Stephen Boyd a proper villain. Production values of the entry are quite amazing as to detail and execution, with the much publicized chariot race, wonderfully staged and directed by Andrew Marton and Yakima Canutt, the battle of the galleys at sea, and the Crucifixion standing out in particular. The giant cameras take in everything and then some, and the result is enhanced by the imposing use of color. The film can be ranked with the most outstanding works yet produced by the industry. The direction of William Wyler is superior in every sense and must come in for its share of praise. He is the master craftsman. The film is headed for enormous success. The screenplay is by Karl Tunberg, based on the famed book by General Lew Wallace.

TIPS ON BIDDING: Highest rates.

AD LINES: "The Most Spectacular Film In History"; "The Screen Event Awaited By Millions."

20th-FOX

Beloved Infidel (936)

DRAMA
123M.

20th Century Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Love story has angles.

CAST: Gregory Peck, Deborah Kerr, Eddie Albert, Philip Ober, Herbert Rudley, John Sutton, Karin Booth, Ken Scott, Buck Class, A. Cameron Grant, Cindy Ames. Produced by Jerry Wald; directed by Henry King.

STORY: Deborah Kerr as Sheilah Graham arrives from England. Posing as a woman of breeding, she convinces syndicate head Philip Ober to hire her to do a column. She is sent out to Hollywood where she rubs some people the wrong way in telling her stories of moviemaking and the people involved. She meets author F. Scott Fitzgerald, played by Gregory Peck, and they fall in love. He can't marry her because he has a wife in a sanitarium and a daughter attending school back east. They eventually live with each other, and she tries to inspire him to writing another novel when he is fired from a script writing job. The disappointment drives him to drink, but he swears off. She gives him another chance. They are happy until a fatal heart attack removes him, and she is left only with memories.

X-RAY: This love story has much to offer women as well as a look at the way Hollywood works and a bit of how a columnist operates. The film is based on the book by Sheilah Graham and Gerold Frank which sold a goodly number of copies. Undoubtedly, readers will be interested in seeing the screen version of the work. The name of author F. Scott Fitzgerald may have additional draw potential, while the "names" of Peck and Kerr have a following of their own. The story is well done, and interest is sustained throughout. The acting is competent, the direction is good, and it is colorfully presented on the wide CinemaScope screen. The screenplay is by Sy Bartlett, and there is a song based on the title.

TIPS ON BIDDING: Higher rates in many situations.

AD LINES: "The Love Story Of Two Famous People"; "A Look At Hollywood And The People Who Made Films And Love."

UNITED ARTISTS

On The Beach

DRAMA
133M.

United Artists
(Kramer)
(Filmed in Australia)

ESTIMATE: A film of unusual attraction and merit.

CAST: Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins, Donna Anderson, John Tate, Lola Brooks, Guy Doleman, John Meillon, Harp McGuire, Ken Wayne. Produced and directed by Stanley Kramer.

STORY: In 1964 the U.S. atomic submarine Sawfish commanded by Gregory Peck puts into Melbourne, Australia, which has about five months more to survive the after effects of a nuclear war that has wiped out life in the northern hemisphere. Lt. Anthony Perkins is assigned as Australian liaison officer aboard the sub, while nuclear physicist Fred Astaire is named scientific aide. The vessel is prepared to make an exploratory trip north. Perkins and his wife, Donna Anderson, entertain Peck and introduce him to Ava Gardner. Though attracted to her, he refuses to let her take the place of his wife and two children, who he likes to believe are still alive back in the U.S. Astaire transfers his love from Gardner to an imported racing car, with which he intends to compete on his return from the trip. They find that the fallout is not fading and that radio signals from San Diego are an accident. On his return, Peck admits his love for Gardner. The fallout begins to take its toll, and the men of the sub take a vote to head for home rather than die on a strange shore. Peck must bid Gardner goodbye. Astaire figures on dying in his garage from carbon monoxide from his "beloved" racing car. Anderson and Perkins prepare to take mercy-killing pills together. Soon, Melbourne joins the quiet of the world.

X-RAY: "On The Beach" is at once a tale of several romances and of the king-sized villain of all time, radioactive dust that destroys all life in the world. The film is not a pleasant one, but neither is its premise—that the world's populace will be destroyed should there be another war. The film may seem overlong to some. The cast is fine, and the production values are of unusual calibre, with Kramer's direction extremely capable. Naturally, the "names" of the cast are of value in the overall presentation, with perhaps a special bow due Peck and Gardner for their extra fine contributions. One of the "stars" of the unusual film is the campaign in the works, which stretches around the world reaching millions as well as some of the influential few in government and other high places who should take heed. The promotional efforts have made the public "On The Beach" conscious to a degree which should pay off handsomely if would-be viewers are in a mood for this kind of "entertainment." The work has a potential to arouse curiosity, comment, controversy, and compassion. Aids are the book by Nevil Shute on which the screenplay by John Paxton is based, plus the song which might be termed the theme tune, "Waltzing Matilda."

TIPS ON BIDDING: Higher rates in many situations.

AD LINES: "The First Motion Picture For Everyone All Over The World"; "If You Never See Another Film, You Must See 'On The Beach.'"

UNIVERSAL

Four Fast Guns

WESTERN
72M.

U-I

ESTIMATE: For the lower half.

CAST: James Craig, Martha Vickers, Edgar Buchanan, Brett Halsey, Paul Richards, Blu Wright, Richard Martin, John Swift, Paul Raymond. Produced and directed by William J. Hole, Jr.; executive producer Kenneth Altose.

STORY: The town of Purgatory finds it necessary to hire a fast gun as a town tamer because of the lawlessness encouraged by crippled saloon owner Paul Richards. James Craig, a fugitive from another territory, rides into town and takes on the job. He bunks in the old jail, also inhabited by town drunk Edgar Buchanan. Richards pits his gunman against Craig, and the latter kills him. Richards sends for three others to kill Craig. Meanwhile, Richards' wife, Martha Vickers, falls in love with Craig and tries to prevent the showdown with the killers as they arrive. Craig kills the first two, but the third turns out to be his younger brother, Brett Halsey, who once killed a man for which Craig took the blame. Craig prepares to leave rather than face a showdown, and Halsey is angered by the adverse reaction of the townspeople. He kills Richards, after which there is a showdown between the brothers and Halsey is killed. As Craig prepares to ride on, Vickers promises to meet him in another town.

X-RAY: There's enough action and yarn to satisfy western fans, and it should be adequate in the supporting slot of the program. The acting, direction, and production are average. The compact title should work in favor of the film.

AD LINES: "You Had To Be Fast On The Draw To Stay Alive"; "Flying Lead Followed The Fastest Guns In The West".

The Snow Queen

CARTOON
70M.

U-I
(Eastman Color)
(Russian-made)

ESTIMATE: Cute feature cartoon.

CREDITS: The voices of Sandra Dee, Tommy Kirk, Patty McCormack, Louis Arthur, Paul Frees, June Foray. Art Linkletter and a group of youngsters in the prologue. English dialogue version produced by Robert Faber.

STORY: In a very old town, a boy and a girl, Kay and Gerda, are inseparable companions until a blizzard brings the evil Snow Queen on the scene. She sends her ice splinters flying into the eyes and heart of Kay, turning him into an evil boy who accompanies her back to her palace in the frozen north. With the arrival of spring, Gerda sets out to bring him back. She follows several false leads winding up in the palace of a princess, who gives her a golden coach to aid her in her search. She is next stopped by a band of robbers, who dismantle the valuable coach. She is aided by a young girl, who controls the robbers and provides a reindeer to carry Gerda to the palace of the Snow Queen. After days of carrying her, the animal drops of exhaustion, and the girl continues on foot, eventually reaching the palace. She finds Kay and embraces him, causing the ice splinters to melt. He is restored to his old self. They start home, disregarding the Snow Queen, and are assisted by the same helpful people.

X-RAY: Based on one of the fairy tales by Hans Christian Andersen, this feature-length cartoon should please youngsters as well as adults for the most part. It differs slightly

from the technique used by American cartoon-makers, but still the medium is universally understood and accepted. Cartoons have always proven attractive to large audiences, and there is every reason to believe that large sections of the populace will be ready and willing to see this one by the time it is released next Easter. How this is accomplished will depend in part on the promotion campaign engendered by Universal, which has re-done the work, adding a prologue featuring Art Linkletter and a group of youngsters to whom he reads the fairy tale. The prologue and adaptation were written by Alan Lipscott and Bob Fisher. Three songs "The Snow Queen," "Do It While You're Young," and "The Jolly Robbers," are to be heard.

TIPS ON BIDDING: Higher program rates in many situations.

AD LINES: "A Famous Fairy Tale By Hans Christian Andersen In Color"; "Fun For All The Family."

FOREIGN

Carry On Sergeant

COMEDY
84M

Governor Films
(English-made)

ESTIMATE: Fairly amusing entry for art spots.

CAST: William Hartnell, Bob Monkhouse, Shirley Eaton, Eric Parker, Dora Bryan, Bill Owen, Kenneth Connor, Charles Hawtrey, Kenneth Williams. Produced by Peter Rogers, directed by Gerald Thomas.

STORY: Sergeant William Hartnell has been giving basic training to civilians drafted into the British Army for a number of years and never has he come up with a championship platoon. As he is about to retire, he is anxious for his last platoon to be his best and win the top rating. So hopeful is he that he bets the other sergeants a goodly sum on the outcome. He is a bit discouraged when he sees among the material a hypochondriac, a descendant of a military family interested in women only, a bop musician, an intellectual, a delicate misfit, and a newly-married groom who had to report on his wedding day. The weeks pass and the platoon seems to improve little, with all kinds of accidents and mishaps taking place on the part of the recruits much to the dismay of Hartnell. As the final week of training approaches, Hartnell is overheard confessing that he is defeated on the eve of his retirement. The platoon holds a meeting and goes all out in the final workout, amazing everybody by coming out on top and winning the championship designation. Before they depart, they present Hartnell with a gift.

X-RAY: There are a number of laughs forthcoming here as the cast goes through a mess of slapstick. It is best suited for the art and specialty spots since the ears of attendees of these houses are perhaps more attuned to British dialogue and accents than others. The cast performs adequately in this service farce while the direction, production, and yarn are fair. The screenplay is by Norman Hudis based on "The Bull Boys," by R. F. Delderfield.

AD LINES: "The Army Was Ever Like This"; "Veterans Everywhere Will Get A Bang Out Of The On-Screen Merriment Here."

Just My Luck

COMEDY
87M

Lopert
(Rank)
(English-made)

ESTIMATE: British slapstick programmer.

CAST: Norman Wisdom, Jill Dixon, Margaret Rhodes, Leslie Phillips, Peter Copley, Delphi Lawrence, Joan Sims, Margaret Rutherford. Directed by John Paddy Carstairs.

STORY: Norman Wisdom, jeweler's apprentice, is smitten with Jill Dixon, dress shop salesgirl. Through a series of circumstances which involve him with some slick bookmakers and eccentric Margaret Rutherford, he hits what is the equivalent of a six-horse parlay and finally has enough money to plan his wedding.

X-RAY: **Norman Wisdom,** Britain's symbol of the "little man," is practically a one man show in this overly long, mild slapstick offering evidently aimed strictly for family audiences in England. It will certainly not set any records over here. Some of the bits are far better than the whole, but many do not quite come off. Wisdom, himself, is amiable, flustered, the epitome of the innocent who often have a knack for triumphing over their worldly superiors. He has a fine sense of timing, a helpless manner which is at times appealing and amusing, and he works mighty hard—although he is an inveterate mugger and his frantic over-acting can become tiring. The film is entirely too long and resembles more than anything else a series of connected slapstick gags that went out of date in U.S. films 10 to 15 years ago. The supporting cast is okay.

AD LINES: "Just For Fun"; "England's Top Comic In A Slapstick Riot."

The Lowest Crime

MELODRAMA
88M.

Union
(French made) (English titles)

ESTIMATE: Satisfactory French crime meller.

CAST: Leo Genn, Magali Noel, Raymond Pellegrin, Georges Chamarat, Noel Roquevert, Nadine Tallier, Michele Lahaye, Hugette Montreal. Produced by H. Benedek; directed by Guy Lefranc.

STORY: The father of Magali Noel is arrested and jailed charged with being a photographer in league with a syndicate of blackmailers. She meets both Leo Genn, head of the gang, and Raymond Pellegrin, Genn's number one gigolo, whose job entails getting evidence on wealthy women, who are then blackmailed. She has no idea of their identities, and they both romance her, with Pellegrin winning out. When it becomes apparent that she is willing to give herself to him, he suddenly feels guilty and orders her from his apartment. Not understanding his motive, she goes to Genn. Pellegrin comes to Genn to resign, sees Noel there, and tells Genn he has changed his mind. Noel tries to leave, but Genn suspecting she has overheard his argument with Pellegrin, orders the gang to get her. One of the mob tells Pellegrin about this, and he decides to save her. He does, but loses his life. The criminals are all caught or killed.

X-RAY: This study in the operations of a French blackmail gang is interesting and at times suepenseful, although most of the footage is given over to the three-cornered love affair. Production, direction, and acting are first rate. The settings, too, are fascinating. There is nothing sensational nor greatly suggestive about this, although the film does have exploitation possibilities. The scenario and adaptation are by Jacques Companeez and Paul Andreota from an idea by Jacques Marcerou.

AD LINES: "Love Now—Pay Later!"; "Women The Prey—Murder The Payoff."

The House On The Waterfront

MELODRAMA
79M.

Union
(French made) (English titles)

ESTIMATE: French crime meller can be exploited.

CAST: Jean Gabin, Andree Debar, Henri Vidal, Edith Georges, Roger Caussimon. An Elysee Film production; directed by Edmond T. Greville.

STORY: Andree Debar comes to a Marseille waterfront dive looking for her missing sister. In this "hotel" which has a bar and dance floor downstairs, and, of course, rooms upstairs, and which is frequented by prostitutes, smugglers, white slavers, and killers, she meets Jean Gabin, middle-aged captain of a salvage boat, who has been called in by port authorities to raise a ship belonging to smuggler and white slaver Roger Caussimon, which sunk in the harbor. Gabin protects her from Caussimon's men. Gabin hires diver Henri Vidal, not knowing he has been paid by Caussimon to blow up the wreck to destroy its sunken evidence. Although having an affair with prostitute Edith Georges, Vidal falls in love with Debar. This upsets Gabin, who believes that Vidal should not take advantage of Debar's innocence. Vidal makes a dive to carry out his bargain with Caussimon, but when he sees the body of Debar's missing sister through a port hole, he comes to the surface without doing anything, saying he is sick. When Caussimon discovers Vidal did not live up to his end of the bargain, he has his men pick up both Vidal and Debar. Georges advises Gabin of what is going on and before Gabin can notify police, she is killed by Caussimon's men. Caussimon and his gang are rounded up, and Gabin, seeing Vidal and Debar are serious in their love affair, gives them his blessings.

X-RAY: This is first rate French program melodrama filmed on Marseilles location. It is atmospherically lurid in spots, but does feature superior lensing, direction, and performances. Suspense is maintained all the way, and despite its sordidness it is fast moving fare of its type. It has exploitation possibilities. This was written by Jacques Viot .

AD LINES: "Something Sinful Was Happening In Every Room"; "Brutal Men—Frantic Women!"

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ALPHABETICAL GUIDE TO 100 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Anatomy Of A Murder—160m.—Col. 4633

B

Back To The Wall—94m.—For 4635
Battle Of The Coral Sea—80m.—Col. 4645
Beast From Haunted Cave—65m.—Misc. 4651
Beloved Infidel—123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Blue Angel, The—107m.—Fox 4634
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE .4646
Crimson Kimono, The—82m.—Col. ...4637

D

Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633

E

Edge of Eternity—80m.—Col. 4649

F

FBI Story, The—149m.—WB 4635
Five Gates To Hell—89m.—Fox 4638
For The First Time—97m.—MGM 4634
Four Fast Guns—72m.—U-I 4658
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—Misc. .4644
Giant Leeches, The—62m.—A-I 4657
Girls Town—90m.—MGM 4641

H

Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For....4653
Have Rocket, Will Travel—76m.—Col. 4633
Holiday Island—105m.—For 4643
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA ..4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659

I

Inside The Mafia—82m.—UA 4638
It Started With A Kiss—104m.—MGM 4634

J

Jayhawkers, The—100m.—Par. 4646
Just My Luck—87m.—For 4659

K

Killer Shrews, The—72m.—Misc. 4644
King Creole—116m.—Par.—RE 4634

L

Lanst Angry Man, The—100m.—Col. .4645
Legend Of Tom Dooley—79m.—Col. .4633
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Magician, The—102m.—For. 4639
Man Who Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Urge, The—76m.—Misc. 4647
Middle Of The Night—116m.—Col. ..4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Mouse That Roared, The—83m.—Col. 4641

N

Naked Venus, The—84m.—Misc. 4639

O

Odds Against Tomorrow—95m.—UA .4642
On The Beach—133m.—UA 4658
Operation Pettcoat—120m.—For. ...4647

P

Paris Hotel—90m.—For 4643
Pillow Talk—110m.—U-I 4638
Power Among Men—89m.—Misc. 4640

R

Rape of Malaya, The—72m.—For....4653
Rebel Set, The—72m.—AA 4633

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Sign Of The Gladiator—85m.—A-I .4645
Sins of Youth—82m.—For....4653
Snow Queen, The—70m.—U-I 4658
Speaking of Murder—80m.—For....4655
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Subway In The Sky—86m.—UA 4634

T

Tailor's Maid, The—86m.—For 4636
Tarzan The Ape Man—82m.—MGM .4646
That Kind Of Woman—92m.—Par ...4634
—30—96m.—WB 4650
30 Foot Bridge Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4640

U

Ulysses—104m.—Par.—RE 4646

V

Virtuous Bigamist, The—90m.—For....4656

W

Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
Wild Strawberries—90m.—For 4643
Wonderful Country, The—96m.—UA ..4642
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

The Young Have No Time

DRAMA
95M.

Union
(Danish-made)
(English titles)

ESTIMATE: Okay entry for art and specialty spots.

CAST: Ghita Norby, Anne Werner Thomsen, Else Hojgaard, Jorn Jeppesen, Andreas John Frandsen, Berthe Qvistgaard, Haas Christensen, Fritz Helmuth. Produced by O. B. Malmstrom; directed by Johannes Allen.

STORY: In Copenhagen, Ghita Norby, 17, and Anne Werner Thomsen, 18, come from comfortable homes. The latter has been brought up in an atmosphere of infidelity and little love, and isn't at all reluctant to indulge in sex when the occasion calls for it. When her parents chide her, she tells them off. She tries to lead Norby astray, but the latter breaks away from her. Thomsen tries to involve the other girl in a scandal with their teacher, but this backfires. Thomsen is eventually in trouble with the school authorities. Norby falls in love with Fritz Helmuth, a trumpet-playing student. Everything is fine until he gets a chance to go on tour with a band as her parents tell her that they have decided to divorce. She feels lost until Helmuth decides to let the tour go and returns to her.

X-RAY: The problems of today's teenagers are faced once again here, this time in Denmark where the emphasis on sex is a bit more frank than it is here. The acting is adequate, as are the direction and production. Titles limit this pretty much to the art and specialty spots, with some exploitation possibilities among the latter. The story holds interest fairly well, although a bit more judicious editing would have helped tighten the pace.

AD LINES: "Young Love And Its Problems"; "Forbidden Thrills . . . Youth On A Rampage."

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DECEMBER 2, 1959 SECTION THREE Vol. 63 No. 3

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1959 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER 51
Trade Unions' Auxiliaries Tieup On Kid Shows
THEATRE: **State,**
ADDRESS: **Sioux Falls, S. D.**
MANAGER: **Cliff Knoll**

For the past three or four years we have been unable to sell the Sioux Falls Chapter of the American Association of University Women on a series of movies for children.

We approached the Boy and Girl Scouts on the idea of sponsoring this series and were told their organization could not enter into such an agreement because they are supported by the Community Chest.

As an alternative we decided that we would approach the Sioux Falls Labor and Trades Assembly and offer them the sponsorship. In checking the local trades union, we found that the combined crafts have a membership of over 5,000 workers, including packing house employees, carpenters, communication workers, drivers, electrical men, restaurant and tavern employees, IATSE employees, and many others. The potential here is far greater than the AAU organization.

We first approached one of our projectionists, who is president of his local, and asked approach the Sioux Falls Labor and Trades and Labor Assembly for us. Naturally, he cooperated and helped push our plan for it meant more overtime for their members.

During our presentation of our plan to the union members we were told by them that they would not take time to sponsor the series. We immediately then asked those present if they would arrange a meeting with the auxiliaries of the Labor and Trades Assembly, who were meeting at the same time in a different room. They agreed to introduce us to the ladies and agreed that they would support the project if the auxiliary took it on. We then presented our plan to the auxiliary and showed them how they could realize some money without any expense to them and obtain an unlimited amount of good will from the entire area through the sponsoring of this project.

Briefly the plan is for the sponsoring group to sell a special season ticket consisting of a selected number of movies for a dollar. The sponsoring group receives 25 per cent of all season tickets sold by them and their groups. The special series will be held on the number of succeeding Saturdays that the season tickets cover. Three complete shows are held each Saturday at 11 A.M., 1 P.M., and 3 P.M.

The sponsors have the privilege of selecting their choice of pictures, from a list furnished us by our booking department. As with the AAU season tickets we had hoped that the labor auxiliary women could arrange to sell their season tickets in all public and parochial schools. This request was turned down by the Superintendent of Schools. Feeling that the Board of Education would want to cooperate with the Labor Union on this program we bypassed the Superintendent and sent a letter of request for a personal interview with the Board of Education. For three months the ladies dickered and discussed the project with the Board of Education only to have the request to sell in schools turned down at the last minute.

At this time we had to figure out a new approach so that we would not lose this highly successful project. We went to the proper authorities and found that there are over 16,000 public and parochial school children in town. Since the labor women could not sell tickets in the schools, they agreed to get them into the hands of the children anyway. This was accomplished by organizing groups to distribute tickets to children leaving all parochial and public schools starting six days before the first of the series. In other words, the city was flooded with 25,000 season tickets in hopes that through our publicity and the sponsorship of the labor auxiliaries, and the fact that these tickets were in the hands of the youngsters, it would stir up enough interest for the children to pay for their season tickets the first day of the series.

Copy on the throw-out "tickets" read: Take this home, Kiddies and teenagers, too. 1959-60 Children's Movie Series. 8 Movies plus a Free Bonus Movie sponsored by the Sioux Falls Federation of Trade Union Auxiliaries at the State Theatre, Sioux Falls, S. D. In the interest of good motion picture viewing for children and teenagers we are sponsoring a series of eight selected movies in addition to a bonus movie with the cooperation of the State Theatre. This series of eight pictures and the bonus will cost only one dollar! These tickets are available to all children through Junior High School. Your child's ticket is attached below. This ticket becomes valid when your child presents it along with a dollar at the theatre on Saturday, (date) which is the day the series begins. All tickets MUST be paid for at the theatre as no money will be collected in the schools. Season tickets will be available at the theatre (date) for those who did not get one. The films to be shown are: (1) Fun Festival of cartoons and comedies; (2) "Bad Day At Black Rock"; (3) "Annie Get Your Gun"; (4) "Courage Of Black Beauty"; (5) "The Yearling"; (6) "Cheaper By The Dozen"; (7) "Scudda Hoo. Scudda Hay!"; (8) "The Stratton Story." The time of shows is 11 A.M., 1 P.M., and 3 P.M.

Although the ladies auxiliary set up a publicity committee all activities and publicity was under the theatre's control. It was our plan to concentrate all of our publicity within 10 days continuing without any letup through the first day of the series. We knew that there was some bitterness between labor and the local newspaper, therefore we had to depend on publicity from other mediums. This was accomplished through Shopping News, a weekly paper made up in two issues, one of which is rural and mailed to 6.000 area boxholders; and the other is city-delivered door to door to 16.200 homes. In these issues we promoted the top half of the front page with photo and story as well as a one column x 16 inch ad inside the paper; both at no cost. The following week we paid for a one column x 16 inch ad. The Argus Leader did come through with a small story which appeared on the women's page.

Radio helped as much as they could with all four stations carrying story, while disc jockeys made daily mentions of the sponsored shows; and we received a television break when members of the auxiliaries visited the orphans homes and presented these children with free tickets for the series.

At the Labor Temple, a sample ticket was posted on the bulletin board while at Morrell's packing plant, which employs over 3,000 persons, every paycheck received the week in advance of the first showing had a season ticket attached.



Don Fevreau, right, manager, O'Brien, Renfrew, Ontario, Canada, recently won a MOTION PICTURE EXHIBITOR ACHIEVEMENT AWARD for showmanship, and is seen here being presented with the citation by Russ Simpson, general manager, Ottawa Valley Amusement Company.



This 1960 Oldsmobile was promoted recently to carry Santa Claus through the streets of Greater Miami, Fla., bannered on three sides with signs reading: "I arrived early with 20th-Fox's 'The Best Of Everything'—Carib, Miami, Miracle, Now."

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD



The above illustrates how three theatres, in Colorado Springs, Colo., utilized ad space in the Free Press to plug their kiddie shows, all held in the morning hours, when the theatres ordinarily would be dark.

C. MASS MEDIA

NUMBER 16
Breaking Down The Editor
THEATRE: **Ritz,**
ADDRESS: **Keighley, Yorks, England**
MANAGER: **Peter H. Gaston**

Until quite recently this theatre had always enjoyed a very fine cooperation from the town's once weekly newspaper, the Keighley News. Then came a change of editor and a change of policy, which seemed to be "what you get you pay for!"

Naturally, having depended upon the paper so much in the past, this change in our relationship dealt us quite a hard blow when planning our various publicity, exploitation and public relations campaigns and I determined that we should launch an all-out effort to get back our former happy spirit.

First item was obviously a personal introductory call upon the great man himself; but this failed to do the trick and over the next few weeks we tried a variety of ideas to arouse his interest. We did get an odd paragraph now and then, but nothing to shout about and nothing like the space we were getting from the old editor; and I began to get rather desperate.

The first glimmer of light came when I half heartedly requested the presence of a reporter and photographer to cover the presentation of prizes in our baby show by the Mayor and Mayoress. Not only did both arrive; but we had a call from the editor to ask how we were getting on with the baby show, and he published a six inches x three columns picture and write-up.

It was then that I remembered the maxim of an old showman who was my manager when I first joined the company, "Every editor has his own particular favorite subject. Find it and you're set."

Could it be that this editor's breaking point centered around the children and juveniles?

The golden opportunity to test this theory came when my wife and I had an addition to our family. I sent him an announcement card and a good quality cigar. The reaction was immediate. He published the rather unusual card in the local news page and sent around his "Woman's Column" reporter to get my angles on women's fashions, resulting in good mention for the theatre. He followed this by a card for the baby and a personal assurance of support for our Children's Christmas Party at the theatre.

Now that we've found the weak link I'm sure that we shall quickly get back to our former happy relationship, for after all, a good basis of understanding with the press can be a golden asset for any theatre.

NUMBER 17
Strong Angle For "Samson"
THEATRE: **Criterion,**
ADDRESS: **Oklahoma City, Okla.**
MANAGER: **Farris Shanbour**

Don't laugh but our campaign on "Samson and Delilah" centered around the giving away of imprinted balloons to children a week in advance and one week after opening in a tieup with KWTV, WKY-TV, and KOCO-TV.

A thousand balloons were given away to children in the audience at the television kid shows and, of course, we received free spots on all of the shows when the balloons were presented.

The Fabulous Four Funhouse program used 500 balloons. On this TV show the children are used for interviews, etc., and during the show the balloons were seen in the children's hands during part of each program and Foreman Scotty, who conducts the talks with the children, pointed out to the children at home what the balloons were all about.

KWTV contacted bread and dairy accounts to handle the balloon giveaways to customers with the theme "Eat (or drink) (sponsor's name) it helps build your body, and makes you strong, like the strongest man the world has ever known—Samson. See his strength and feats of power in "Samson and Delilah" now showing at the Criterion Theatre."

The Fairmont Dairy, sponsoring a Saturday morning kids auction program, also gave out the balloons to studio youngsters, and displayed the balloons on the set, with proper audio credits and picture plugs.

Likewise, the balloons were used during the "Three Stooges" program every day during the morning kids' show; and the "Captain Kangeroo" show.

The "strength" angle was stressed on all these TV tieups. All of this promotion was absolutely free, except for the cost of the imprinted balloons; but we did take one minute TV spots on the kid shows, Pro Football, News, etc.

NUMBER 18
Tie-In With Radio Show
THEATRE: **Strand,**
ADDRESS: **Scranton, Pa.**
MANAGER: **John G. Corbett**

The Pepsi Cola Company of Scranton, Pa., have just signed for a series of radio shows about movies to be broadcast from in front of our theatre. These broadcasts called "Hollywood Star Time" will run each day, Mondays through Fridays, for a period of 13 weeks.

The program will consist of the latest news about Hollywood and a question and answer portion about new Hollywood movies and stars coming to both our theatre and other local houses.

The Scranton Times radio station WEJL will carry the show direct each day at 1.05 P.M., which follows the popular national and local news broadcasts from the Times newsroom.

Contestants will receive free guest tickets to the Strand and other Penn Paramount theatres and free cartons of Pepsi Cola.

For the benefit of the home listening audience each day one question will be asked pertaining to Hollywood stars or new movies.

(*Continued on page EX-179*)

THE NEW 1959
"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



These lithesome lovelies recently paraded through downtown Hartford, Conn., streets calling attention to Loew's Poli attraction, U-I's "Pillow Talk," as a stunt by manager Lou Cohen.

Global Pre-Selling Of "Solomon" Enters Second Phase, Impact Grows

NEW YORK—United Artists' million-dollar-plus campaign for "Solomon and Sheba," one of the most extensive in industry history, is building tremendous exhibitor and public interest in advance of key Christmas bookings, it was reported at a trade press conference in New York with King Vidor, director of Edward Small's $6,000,000 Super Technirama-70 production, and Roger H. Lewis, UA vice-president in charge of advertising, publicity, and exploitation.

Completing the first leg of a cross-country tour, Vidor described the mounting enthusiasm shown in the film by exhibition leaders, media representatives, and opinion-making groups and organizations across the nation.

"The response has been most gratifying," he declared. "Every place I've gone, everyone I've spoken to—from exhibitors, newspaper men, editors, radio and television reporters, religious and educational leaders—the interest in the film, its size and scope, its power of mass appeal, has been exceedingly rewarding."

Lewis underscored the extensive penetration the film has received to date in major markets of the world, and blueprinted the second phase of the all-media drive. The UA vice-president cited some 300 Sunday supplement and roto color covers devoted to "Solomon and Sheba" and its stars, Gina Lollobrigida and Yul Brynner.

He noted the success of the advance campaign in stimulating interest with schools, museums, libraries, civic, church, and community organizations.

As part of this campaign, special promotion kits have been sent to more than 35,000 libraries, 100,000 schools and colleges, and some 5,000 women's clubs throughout the country.

On the international front, Morton A. Nathanson, UA director of international advertising and publicity, is completing the second stanza of his around-the-world tour of company production and promotion centers. Nathanson is currently in the Far East, developing and coordinating special campaigns for the film's overseas engagements.

Lewis noted the results of the film's London opening at the Astoria Theatre backed by the biggest promotion campaign in that city's history. The event was carried by press, radio, and television representatives of 15 countries, with newsreel footage rushed to 10,000 theatres around the globe. Key elements of the global promotion include special educational campaigns through the use of maps, historic and cultural study guides; the use of color art for European publications and an extensive TV campaign, involving a score of TV featurettes and newsreel clips about the production, its stars and major openings.

Projecting the pre-release campaign phase now getting underway, Lewis revealed that 32 Sunday supplements with a readership of 35,000,000 will carry full-page, two-color ads heralding "Solomon and Sheba" in 19 of the largest cities throughout the United States and Canada. In addition, some 2500 spot announcements over 350 radio and television stations will be utilized in the second phase of the campaign.

As in the first phase of the drive, UA will concentrate on co-op ad promotions, off-the-amusement-page teaser ads, national magazine and Sunday supplement layouts, selective audience previews, fashion shows and costume displays in leading department stores and retail outlets, direct mail campaigns, two major book promotions, music cross-promotions, star tours and interviews, contests, postings, blue chip merchandising tie-ins with numerous manufacturers and service companies.



Four-year-old Bernadette Cowan presented a bouquet to star Gina Lollobrigida at the recent benefit premiere of UA's "Solomon and Sheba," Astoria, London. Members of Royalty and leading British social and civic dignitaries were in attendance.

Another important adjunct to the campaign involves Symeon Shimin's mammoth mural painting of "Solomon and Sheba." The largest piece of advertising art in motion picture history, the painting will be exhibited in theatres, auditoriums, department stores, transportation centers, schools, and libraries throughout the world in connection with the film's opening engagements.

Lewis and Vidor called the film one of the four or five best-publicized in the business paying tribute to the staff working on it.

Christmas will see some 30-plus openings here plus a similar number abroad, with practically all in 70 mm except abroad in some spots where it's economically unfeasible. Vidor hoped that the 35 mm release of the film will be held up at least two years, but of course this is dependent on the reception.

TIE-IN WITH RADIO SHOW

(Continued from page EX-178)

Each week guest tickets are awarded and major prizes of Pepsi Cola Picnic Coolers given the winners.

The names of winners will be posted in the lobby of the theatre each week. Contestants must come in person to claim their prizes.

I | INSTITUTIONAL

NUMBER 64

Adds Safety To Promotional Campaign

THEATRE: **ABC Regal,**
ADDRESS: **Wakefield, England**
MANAGER: **Reg Helley**

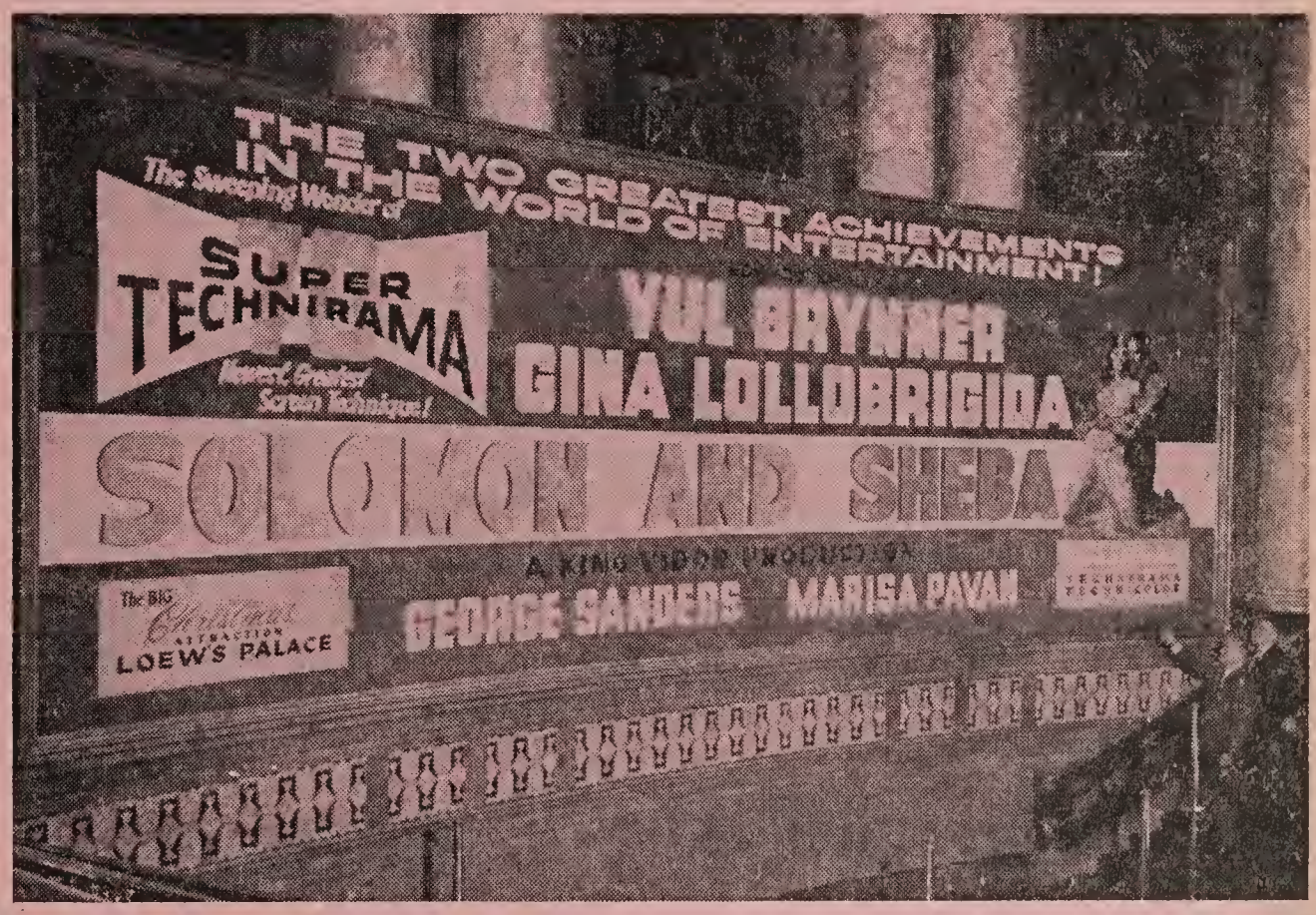
We sold the Wakefield police on the angle of lost lives and lost property. The third angle in the ABC promotional campaign, "Don't take your wife for granted, take her to the pictures" was changed to "Don't take your life for granted, exercise road safety and spend a lot of it at the Regal."

A display was set up for two weeks in the circle foyer before being removed for a further two weeks in the stalls foyer. This was in two parts. In one were the official police photos of accidents in the district. In the other were shown some of the items of lost property which had been left at the theatre. Incidentally, quite a few patrons recognized articles and claimed them.

The displays read: "Lost property. These are but a few of the articles left in this theatre. Have you forgotten anything? Don't let it be Lost Lives. Exercise care on the road. Remember, carlessness costs lives."

Road safety publicity was exhibited and tables provided for the distribution to patrons of pamphlets, bookmarks and a detailed map showing all car parking in the town.

The exhibition was publicized in advance on the bridge over the main foyer with working traffic lights and signs provided by the police and our own back to the pictures slogan.



Probably the world's largest lobby display on United Artists' "Solomon and Sheba" was recently erected at Loew's Capitol, Washington, D.C. Dwarfed by the 46 foot display is, right, Orville Crouch, eastern division manager, Loew's Theatres; and Ed Bigley, Washington branch manager, United Artists.

COMPANY ASSISTS

COLUMBIA has effected an advertising and promotion tieup with 21 leading home-building manufacturers and associations to promote "Strangers When We Meet." The manufacturers' cooperation and advertising and point of sale campaigns are based on their participation in a $250,000 ultra-modern "dream house" being built for the production on a mountain-top site in Bel Air, Cal. To give the promotion maximum punch the 21 manufacturers have allocated a total of $2,250,000 for national magazine advertising in such magazines as Life, Look, Time, Saturday Evening Post, Better Homes and Gardens, American Home, House Beautiful, etc. Most ads will be based on scenes from the film with the Columbia ad department working on a logotype which will be available for use in all printed phases of the picture tie-up. National and dealer co-op advertising; TV spot advertising; national outdoor billboard postings; and point-of-sale window displays and counter cards will be used in the campaign. The 21 manufacturers or associations involved in the deal have contracted to provide various materials or products to the "dream house." These include practically everything that will go into the finished home, including lumber, tile, flooring, plumbing, built-in kitchen, locks, shutters, carpets, clay products, swimming pool, etc.

UNITED ARTISTS has concluded a $1,000,000 international merchandising promotion with Mercedes-Benz Corporation for "Happy Anniversary." Over 400 Mercedes dealers will participate. The key element of the tie-in involves a schedule of co-op ads blanketing 425 newspaper and magazine publications in every major domestic market. These ads will focus attention on important regional engagements of the film and, in addition, Mercedes outlets in cooperation with UA field forces will develop window and store-wide displays giving full credit for the film and local playdate information. Some 10,000 posters featuring star David Niven and the new Mercedes Benz 190-SL are being distributed to Mercedes dealers for window and showroom display. A specially prepared postcard will be used in an extensive mailing promotion to Mercedes customers. The mailer will invite persons to visit Mercedes showrooms and those who do so with the card will receive tickets to see "Happy Anniversary" as guests of the Mercedes dealer.

20TH CENTURY-FOX has planned an extensive television promotion campaign for "Journey To The Center Of The Earth" which will be fashioned on three distinct levels—teenagers, children and family—thus assuring a maximum penetration of the audiences at which the film is aimed. The company has prepared a unique group of TV trailers comprised of four sets of 60 and 20 second spots. Two of these are especially primed for children and one each for the teenage and family groups. In addition, two special educational subjects, four-and-one-half and three-and-one-half minutes in length, have been made available free to theatres which can place them on their local TV stations. These soft-sell publicity trailers also may be serviced to grade schools, high schools, adult education centers, etc., and any other public service organizations that desire to utilize them.

MGM has set publication of a new Perma Books edition of "The Wreck Of The Mary Deare" to coincide with the release of this film based on Hammond Innes' story. The novel originally was published as an eight-part serial in the Saturday Evening Post and became a best seller in the hard-cover edition published by Knopf. It also was a Literary Guild choice, and later published as a Perma Book edition by Pocket Books.

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DECEMBER 9, 1959 | Volume 63 | Number 4

IN TWO SECTIONS • THIS IS SECTION ONE



Edward W. Lider, president, Great Falls Circuit, Boston and New England exhibitor leader, is a prominent figure at the current National Allied convention in Miami Beach, Fla.

'Package' Booking Asked By Kerasotes

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Hyman Details Top 1960 Features

(See Page 12)

editorial: A No-Charge Idea To Eric Johnston . . . (See Page 3)

1. *To your friendly local newspaper editor—or columnist* ✓
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MOTION PICTURE EXHIBITOR — SHOWMENS TRADE REVIEW

VOLUME 63 • NO. 4

DECEMBER 9, 1959

A NO-CHARGE IDEA TO ERIC JOHNSTON

Sam Rosen couldn't have been righter than when he pointed out to the recent TOA convention that *"The greatest single challenge to our revival (as an industry) is the dwindling of production from 417 features in 1949 to somewhere around 200 domestic and foreign features in 1959."*

Elaborating on this in his "keynote" speech, the astute executive vice-president of Stanley Warner Theatres said: *"The economies of the business have changed radically from what they were in 1945 and 1946 when the statutory court framed its first decree. This legal framework was set up for a lush industry with ample merchandise and no screen competition. Then was a time of unprecedented prosperity in our industry. Now is a time of crisis. Ours is a new business today."*

And then he continued: *"In such a setting we certainly do not think it unreasonable to ask the Government to take a new look at the decrees, and at their applicability to the present economics of our business. If ever this industry needed flexibility, it needs it now. The decrees have accomplished their prophylaxis. The patient needs no more medication."*

All of this may very well be true, and is extremely well put. But the metamorphosis of the business during the past 10 to 14 years has brought still another and possibly even more difficult to solve imponderable in the form of tremendous production costs. In today's market, only the big "Grade A" features do any business, and such features now cost $2,000,000 and more to make. To add 200 more of them per year would require an additional $400,000,000 more than is now being spent.

Maybe we need Government help in the form of low-interest-rate short-term loans, in addition to a wide open market that would permit anyone to make pictures who had the ability, plus a couple hundred thousand of risk capital. And maybe it is about time for Government to do something for its *"world's leading salesman of U.S. products,"* instead of making it operate in a strait jacket, with every crackpot with a "cause" sticking pins into it.

We offer the idea without charge to Eric Johnston or to anyone else with enough "moxie" to swing it.

CROSS-PLUGS FOR A HEALTHY INDUSTRY

Cross-plugging one another's shows, or the use of our screens to help draw patron attention to the other shows even on competitive theatre screens, has always seemed to us to be good business whether done every week or at longer intervals. We have said so many many times.

In actual practice, you lose nothing. The patrons who see the cross-plug trailers have already purchased your ticket and are sitting in your seats. It would be most unusual, with all the competing forms of entertainment that are around, if any such patrons came back again to your theatre to see the same show a second time. So what can you possibly lose by directing their attention to some other, equally entertaining or maybe even more entertaining, motion picture that they can see tomorrow night at your competitor's theatre? You are, however, refocusing patron attention on a good movie wherever it is playing; you are helping the industry to retain a movie patron; and you are helping the industry's gross income and therefore its economic prosperity. And you can count on your competitor's reciprocity to help you.

So we would like to applaud the enlightened management of RKO Theatres for their current cross-plugging in all of their New York area theatres of "OPERATION PETTICOAT," the Christmas picture at the Radio City Music Hall. The same enlightenment was indicated by the same circuit's ads in the New York dailies saluting the World Premiere of "BEN-HUR" at Loew's State.

Intra-industry enthusiasm like this must impress observers everywhere. Our hat is off to Sol Schwartz, Harry Mandel, and all of the other members of a great management "team."

They should get an award for good industry "citizenship."

INDUSTRY ARITHMETIC

We like the industry arithmetic, and the common sense, that was expounded by M. B. Smith, advertising and publicity director of the Commonwealth Circuit of Kansas City, speaking on behalf of the small theatre, when he told a merchandising panel at the recent TOA Convention: *"If 80 percent of the nation's revenue comes from 3,000 theatres (and this represents some $960,000,000 of a total annual national gross of $1,200,000,000 in 1958) we can still take pride in our existence as $240,000,000 of that total gross."*

And further: *"There's something very interesting in the economic factor of seating the patron. If we take that 1958 income, and break down the 80 percent and 20 percent groups, we find that the 3,000 theatres that produced the $960,000,000 showed to 548,571,420 people at their high admission average. And the 20 percent that produced $240,000,000 showed to about 400,000,000 people at their (reduced) admission average."*

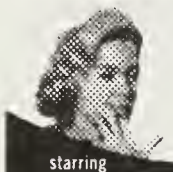
We join with Mr. Smith in asking just which supposedly smart producer or distributor would sweep away that 20 per cent that represents almost half of this industry's admission tickets.

We believe that Mr. Smith has very ably put his finger on the great weakness that is the failure to take care of the small town and subsequent run 12,000 to 15,000 U.S. theatres. These are the theatres that don't benefit from the advance penetration or from the co-op campaign efforts. Usually their playoff represents no additional prints. Wise sales executives should devote an entirely new sales philosophy to their service. And should recognize their ultimate importance as the industry's contact with nearly one half of its domestic customers.

INSIDE THE FEMALE JUNGLE!



20th Century-Fox presents
JERRY WALD'S production of
"THE BEST OF EVERYTHING"



CINEMASCOPE
COLOR by DE LUXE
STEREOPHONIC SOUND

starring
HOPE LANGE · STEPHEN BOYD
SUZY PARKER · MARTHA HYER
DIANE BAKER · BRIAN AHERNE
ROBERT EVANS
and LOUIS JOURDAN
As David Savage
JOAN CRAWFORD
As Amanda Farrow



Directed by JEAN NEGULESCO
Screenplay by
EDITH SOMMER and MANN RUBIN

A FABULOUS WORLD BELOW THE WORLD!

20th Century-Fox presents
JULES VERNE'S
JOURNEY TO THE CENTER OF THE EARTH



starring
PAT BOONE
JAMES MASON
ARLENE DAHL · DIANE BAKER

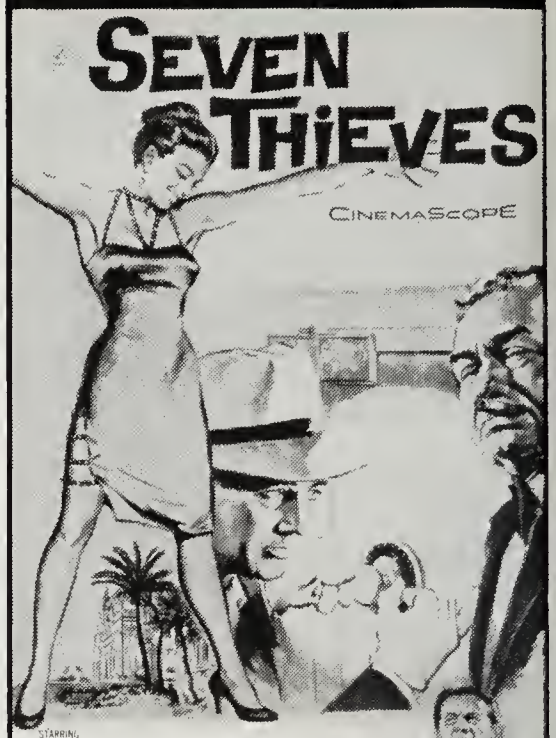
CINEMASCOPE · COLOR by DE LUXE
STEREOPHONIC SOUND
Produced by CHARLES BRACKETT · Directed by HENRY LEVIN
Screenplay by WALTER REISCH and CHARLES BRACKETT



20th Century-Fox presents
GREGORY PECK
DEBORAH KERR
JERRY WALD'S PRODUCTION OF
BELOVED INFIDEL
CO-STARRING
Eddie Albert
DIRECTED BY
HENRY KING
SCREENPLAY BY
SY BARTLETT

CINEMASCOPE
COLOR by DE LUXE
Stereophonic Sound

SEVEN THIEVES



CINEMASCOPE

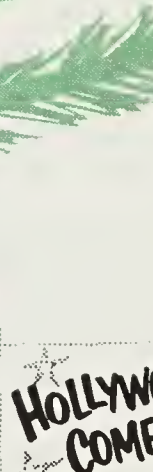
STARRING
EDWARD G. ROBINSON · ROD STEIGER
JOAN COLLINS · ELI WALLACH
with ALEXANDER SCOURBY · MICHAEL DANTE · BERRY KROEGER · SEBASTIAN CABOT · MARCEL HILLAIRE
WRITTEN AND PRODUCED BY SYDNEY BOEHM DIRECTED BY HENRY HATHAWAY

HOLLYWOOD'S NEWEST COMEDY TEAM!



TOMMY NOONAN AND PETE MARSHALL

20th Century-Fox presents
THE ROOKIE
CINEMASCOPE



also starring JULIE NEWMAR
and co-starring JERRY LESTER
Produced by TOMMY NOONAN
Directed by GEORGE O'HANLON
Written by GEORGE O'HANLON & TOMMY NOONAN

FOR ADVANCE SHOWINGS NEW YEAR'S EVE ONLY!

WOMEN...RAVISHED AND SHAMED IN WAR-TORN INDO-CHINA

20th Century-Fox presents
FIVE GATES TO HELL

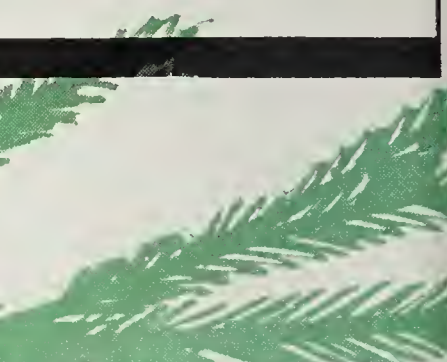


starring
DOLORES MICHAELS
PATRICIA OWENS
and NEVILLE BRAND as CHEN PAMOK
co-starring KEN SCOTT

CINEMASCOPE

also starring NOBU McCARTHY · Director of Photography SAM LEAVITT A.S.C. · Written, Produced and Directed by JAMES CLAVELL

It started where civilization stopped!



20th Century-Fox presents
THE OREGON TRAIL

starring
FRED MAC MURRAY

COLOR by DE LUXE

WILLIAM BISHOP · NINA SHIPMAN
also starring
GLORIA TALBOTT · HENRY HULL · JOHN CARRADINE
Produced by RICHARD EINFELD · Directed by GENE FOWLER, Jr.
Screenplay by LOUIS VITTES and GENE FOWLER, Jr. · Story by LOUIS VITTES

CINEMASCOPE STEREOPHONIC SOUND

FOR SELECTED ENGAGEMENTS AT THE HOLIDAY SEASON!

What was the secret behind The Story On Page One?

RITA
HAYWORTH
ANTHONY
FRANCIOSA
GIG
YOUNG

in JERRY WALD'S production of

THE STORY ON PAGE ONE

Written and Directed by
CLIFFORD ODETS

CINEMASCOPE
STEREOPHONIC SOUND

She does the most surprising things!



LESLIE CARON · HENRY FONDA

THE MAN WHO UNDERSTOOD WOMEN

co-starring
CESARE DANOVA

Produced and Directed from his screenplay by
NUNNALLY JOHNSON

From the Novel The Colors of the Day by Romain Gary

COLOR by DE LUXE • CINEMASCOPE
STEREOPHONIC SOUND

It's YOUTH, LOVE, EXCITEMENT and that *Fabulous* FABIAN with that "BLUE DENIM" GIRL!

Hear FABIAN sing
"Hound-Dog Man"
"I'm Growin' Up"
"Single"



20th Century-Fox presents JERRY WALD'S production of

HOUND DOG MAN

CINEMASCOPE
COLOR by DE LUXE
starring
FABIAN
CAROL LYNLEY
STUART WHITMAN
ARTHUR O'CONNELL
and introducing
DODIE STEVENS
Directed by
DON SIEGEL
Screenplay by
FRED GIPSON and
WINSTON MILLER

20th HAS A HAPPY HOLIDAY HIT FOR EVERY SHOWMAN!

Every day of the year 20th has the product for the hottest success story in the industry!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PRINCE RUPERT, B.C. CANADA

As I am operating two houses, the Capitol and the Totem, with offices in each, I would very much appreciate an extra 1960 BOOKING CALENDAR.

J. H. BLACK, Manager

From DORCHESTER, MASS.

Last year you overlooked us. Certainly, after all these years as a subscriber, we should be on your list for BOOKING CALENDARS. This year I need four, two for the Adams and two for the Morton, both of which you will find as subscribers to MOTION PICTURE EXHIBITOR.

ALBERT B. LOURIE, General Manager

From LIVE OAK, FLA.

We have one copy, but if your supply is not exhausted we would appreciate having four more of your 1960 BOOKING CALENDARS.

R. E. CANNON, President
Cannon Theatres, Inc.

From SANTA CRUZ, CAL.

I would appreciate an additional copy of the 1960 BOOKING CALENDAR.

GEORGE ATTON, District Manager
United California Theatres, Inc.

From BATTLE CREEK, MICH.

Kindly send me three of your wall calendars if you have any available.

A. E. TRIBBETT, Manager
Michigan Theatre

From NEW YORK, N. Y.

The writer would greatly appreciate three additional copies of the 1960 BOOKING CALENDAR. We find these calendars very useful in our branch operations.

H. MARGOLIS, Office Manager
Metro-Goldwyn-Mayer Pictures

From HARTFORD, CONN.

Many thanks for our 1960 BOOKING CALENDAR. We have always appreciated your calendar as we found it the most useful of any received. As a matter of fact, we would greatly appreciate three more of them for use around the theatre if this is at all possible.

LOU COHEN
Loew's-Poli Theatre

From BROOKLYN, N.Y.

Would greatly appreciate your sending us three more of your 1960 BOOKING CALENDARS.

ENDICOTT CIRCUIT, INC.

From BOSTON, MASS.

Would you please be kind enough to send us two more copies of your 1960 BOOKING CALENDARS. Thanks a lot!

JERRY CROWLEY
Daytz Theatres

From NEW YORK, N.Y.

Will you please forward two 1960 BOOKING CALENDARS to our office, and we are enclosing two four cent stamps to cover postage.

BARNEY PITKIN, General Sales Mgr.
Louis De Rochemont Associates, Inc.

From LOS ANGELES, CAL.

Please send us five additional copies of your calendar to be posted in our booking offices. As you no doubt know, we are a buying and booking service and have had your BOOKING CALENDARS in each of our booker's offices for many years.

SYD LEHMAN
Exhibitors' Service, Inc.

From ALBUQUERQUE, N.M.

We are in receipt of the 1960 BOOKING CALENDAR for which we thank you. However we would appreciate having 12 additional copies in order to use them at our individual theatres.

L. C. GASPARINI, Resident Mgr.
Albuquerque Theatres, Inc.

the ONE Trade Paper that is frankly content to be DIFFERENT



THIS . . . if he is a theatre executive . . . your best friend WILL tell you!

From BUFFALO, N.Y.

Many thanks for the booking calendar we have received. We would appreciate your sending us four additional copies.

DEWEY MICHAELS
Michaels Theatres

From MONTREAL, CANADA

Could you please send us two more calendars for our booking department? Your courtesy in this matter will be appreciated.

A. P. BAHEN, Eastern Division Mgr.
General Theatres (Quebec) Limited

From SARATOGA SPRINGS, N.Y.

Please send two additional copies of your 1960 BOOKING CALENDAR to me.

FRANK P. WILLIAMS
William E. Benton Theatrical Ent.

EDITOR'S NOTE: All requests have been faithfully fulfilled, but our reserve supply is running very low indeed. We will continue until it is exhausted.

From MADRID, SPAIN

We are very much interested in buying a good book on how to promote and merchandise a feature movie and would like to know whether you have already published a book on this subject. If you have one please let me know the cost and mailing charges to send you remittance immediately. Otherwise, please advise us where we can obtain such a book.

G. L. VASQUEZ
Promotion (Adv. Agy.)

EDITOR'S NOTE: We know several who no doubt feel they wrote such a book, but we don't believe the book has ever been written. Do we hear any corrections?

From SAGINAW, MICH.

After 33 years in showbusiness I'm throwing in the sponge. Just can't see any future in the sub-run motion picture theatre. Out of a total of 18 theatres operating a few years ago, only seven are now operating, and these are all losing money. We used to do a terrific business but not any more.

I was a subscriber to MOTION PICTURE EXHIBITOR for almost 31 years, and I hate to quit. But you can't continue to lose money. Just as you hate to lose me, I hate to tell you that I will not renew my subscription. Wanna buy a theatre building?

STANLEY J. MARZ

EDITOR'S NOTE: So another "Indian," who spent his life in the theatre, "bites the dust." Of course, there is now some offsetting news about remodeling, redecorating, and reopening. But Mr. Marz is right. We hate to see him go.

From ATLANTA, GA.

We want to thank you for the coverage MOTION PICTURE EXHIBITOR gave our recent national bottler conventions. Your article was most interesting and, of course, pleased everyone in our industry. We would have written this note of appreciation sooner, but for the past six weeks we have been on the convention swing ourselves.

LEE PRICE, JR., Vice-President
The Coca Cola Company

EDITOR'S NOTE: A courtesy like this is appreciated.

From PHILLIPSBURG, N.J.

Thanks for a wonderful publication. I would be lost without MOTION PICTURE EXHIBITOR. Your "TIP-OFF on Business" is TOPS too, and I only buy the films that have a favorable average.

It has been tough the last few years, but we are still trying to keep our theatre doors open.

D. O. ATKINSON, JR.
Philmont Theatre

EDITOR'S NOTE: The theatre son of a theatre father! So stay in there and pitch.

NEWS CAPSULES

Tax Relief For Talent?

WASHINGTON—The prospects of tax relief for motion picture talent with fluctuating incomes has been enhanced, Eric Johnston, president of the Motion Picture Association of America, said here.

This comes about, he explained, by renewed attention to the problem by the House Ways and Means Committee which originates all tax legislation.

"Those responsible for tax revisions now realize that there are gross inequities in the present system of taxing fluctuating income," Johnston said. "This is particularly unfair to motion picture talent whose income may be high one year and much lower the next."

TOA Finance Committee Named

Mitchell Wolfson, president, Wometco Enterprises, Miami, Fla., and past president, Theatre Owners of America, will continue as chairman of TOA's important finance committee, it was announced last week by Albert M. Pickus, TOA president.

Pickus declared he had enlarged the committee from six to eight members by dropping himself from last year's committee, and adding George G. Kerosotes, Springfield, Ill., chairman of TOA's Board; Samuel Pinanski of Boston, Mass., a past president of TOA, and Roy Cooper of San Francisco, California, new Executive Committee chairman.

BROADWAY GROSSES

"Petticoat" Sweeps Broadway

NEW YORK — Universal-International's "Operation Petticoat" opened strong at Radio City Music Hall, while the Criterion, Forum and RKO Palace continued to do well with long running product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE BELOVED INFIDEL" (20th-Fox). Paramount ($39,435)*—The third week was announced as $30,000.

"OPERATION PETTICOAT" (U-I). Radio City Music Hall ($147,610)—Thursday through Sunday claimed at $112,000, with the opening week sure of $175,000. Stage show.

"THE WRECK OF THE MARY DEARE" (MGM). Roxy ($55,404)—Friday, Saturday and Sunday accounted for $23,000 with the fifth and last week down to $28,000. Stage show.

"BEN HUR" (MGM). Loew's State on reserved seat policy reported $52,000 for the third week.

"HAPPY ANNIVERSARY" (UA). Victoria ($22,900)—The fourth week was $14,000.

"THEY CAME TO CORDURA" (Col.). Criterion claimed $21,000 for the seventh week.

"THE LAST ANGRY MAN" (Col.). Forum announced the seventh week as $20,000.

"PILLOW TALK" (U-I). RKO Palace expected the ninth week as $19,500.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported the 18th week would be $11,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 7

Myrick Named New National Allied Head

MIAMI BEACH, FLA.—Al Myrick, was named president of National Allied Association of Motion Picture Exhibitors at its Eden Roc Hotel convention this week. Myrick, of Iowa-Nebraska Allied, operates the State, Lakeport, Iowa.

Elmer Nolte, Baltimore, Md., was elected treasurer; and Neil Beezley, Burlington, Colo., secretary.

The board re-elected Abram Meyers, counsel and chairman; and Carl Golden, recording secretary.

Myrick succeeds Horace Adams, who chairmanned the convention, since Myrick was taken ill and confined to his hotel room.

Allied reaffirmed its association with ACE and COMPO; and also agreed to continue the 'white paper' campaign with a plan to go to the next session of Congress for action for alleged failure of the Justice Department to fully support the Consent Decree.

"The situation of the independent exhibitor," Adams said, "has become definitely worse." He also said "some favorable and some adverse results of conciliation had been reported"; but he said Allied favors continuation of conciliation efforts.

In his keynote address at the convention general chairman Ben Marcus said:

"We have reached the turning point where we must decide whether we will take the high road to success or follow the low road to disaster . . . America is growing by leaps and bounds . . . The movie-going potential will reach heights never before dreamed of.

"We have caught up with television—now let's pass it. With the innovations in our business beginning with CinemaScope, television has to fight for its audiences, just as we do . . . The movies can do a better job at entertaining the public, than any of its rivals. They are still the supreme entertainment medium and this we should never lose sight of.

"There is no lost audience. An audience is lost only when it no longer exists. When you have a fine attraction, and can show it before it is shopworn, have you not observed some of your old customers in the audience?"

"There is nothing static about the motion picture business," Marcus continued. "We must seek new business from the increase in population in the 60's, including a much greater proportionate increase in the number of persons between 15 and 19.

"We must seek new business from teamwork in our three different industry branches —production, distribution and exhibition.

"Except for a trickle of films belonging to independent producers, television has not been able to lay its greedy hands on the post '48 libraries of the major companies. . . . We know of no law or reason why exhibitors can not protect themselves by acquiring from the post '48 libraries, the pictures with high boxoffice potentials for release in the theatres in an orderly and profitable manner for the benefit of exhibition-distribution and the public. I recommend that the exhibitors spearhead a plan to organize a corporation for the primary purpose of investing its funds in the purchase of a number of post '48 features of high boxoffice potential, to be released in an orderly plan to the theatres of America, either through existing distribution companies, or a distributing company to be formed."

FILM FAMILY ALBUM

Arrivals

A DAUGHTER, Billi Ann, was born to Mr. and Mrs. William O'Hare last fortnight. Father is director of advertising and publicity for Valient Fils Corporation, New York City.

Gold Bands

EDWIN CURLEY, Son of Jules Curley, Stanley Warner publicity, will be married on Dec. 12 to Ruth Snyder, a senior at North Carolina State Women's College. He is a graduate student at Duke University.

Obituaries

SAMUEL CHAIN, 84, father of Phil Chain, died last fortnight at St. Joseph's Hospital, Burbank, Cal., following a heart attack. He leaves two other sons and his wife to whom he was married 54 years. He was a motion picture pioneer having built the first open air at 84th Street, then rebuilt the Chain theatre, later known as the Crescent.

RAY WEIDA, Auditorium, Fleetwood, Pa., died last fortnight.



Joseph E. Levine, head, Embassy Pictures, whose "Jack The Ripper" is a forthcoming Paramount release, recently hosted a luncheon to over 500 guests at the Plaza Hotel, New York City, at which he promised to promote the film with $1,000,000. Among those present were, left to right, toastmaster George Jessel; Sam Rosen; Levine; Gypsy Rose Lee; and George Weltner, Paramount vice-president.

Sell Indie Films As Package—Kerasotes

Former TOA Head Cites Advantages Of Buying Five Rather Than One To Encourage Production

ST. LOUIS—Ray Parker, owner, Broadway Drive-In, St. Louis, and mayor of Brentwood, Mo., was elected president of the Missouri-Illinois Theatre Owners Association at their convention last fortnight in the Chase Hotel. Others elected were chairman of the board, Tommy James, St. Louis; vice-president, Wesley Bloomer, Belleville, Ill.; treasurer, James Damos, St. Louis; and secretary, Jimmy James, St. Louis.

In keynoting the meeting, Bill McKibbon, radio station WIL, urged greater cooperation between motion picture exhibitors and radio for selling of shows via the air. Bev Miller, Kansas City, discussed 10 ways to improve theatre advertising and public relations; and J. Robert Hoff, MPI, spoke on the motion picture investment trust and exhibitor ownership of producing companies' stock.

George G. Kerasotes, chairman of the board, Theatre Owners of America, proposed that "independent producers be given the right to sell their year's films as a package" as a means of encouraging the production of more films.

The ex-head of TOA pressed for the adoption of the proposal in his address to the convention and indicated that it was prompted by the fact that "producers have told us that over 100 pictures a year or about half of those provided annually do not earn one half of the negative costs."

"I suggest that the producer be permitted to offer to any theatre owner a package consisting of one or all of his five films, and that the theatre owner be able to buy, by negotiations in closed situations and by bidding if necessary in competitive situations, the package of five films. I would insist only that all of the films in that package either be completed or be in actual shooting so the star, story, and sales values of the product can be properly assessed.

"The producer would then be able to average out his profits and losses over all the films in the package. No longer would he be dependent upon the income of the first film before he could make the second, etc. He could plan for a year at a time, selling his merchandise to us as a group, buttressed by the knowledge that he no longer sinks or swims on each single, individual picture."

Kerasotes said the benefits would be tremendous. "The producer is encouraged where it helps most—in his pocket-book—to make more pictures. Distribution's costs on handling the package, as against individual films, are reduced. We get more pictures. And I would seriously doubt if there would be any less overall competition for the packages than there would be for the individual films."

Besides increasing production the proposal would guarantee "an orderly supply of product," according to Kerasotes.

He said the theatre men have "a definite responsibility to help" in correcting a situation claimed by the distributors that blockbusters get 15,000 playdates, while program pictures are often lucky to get 4,000 and sometimes less than 1,000.

"If secondary product continually loses money," he told the convention, "we will have only ourselves to blame if this type of product dries up completely."

Kerasotes said, "TOA's roots are in the small towns. From these grass roots comes our strength." He added that TOA expects to add more exhibitor units in the next 12 months.

He said that "the support, cooperation, and assistance" extended by production and distribution at the recent Chicago TOA convention "speak well for our future as a united industry."

At the banquet marking the convention's conclusion, Ruth Sharnus, Miss Paramount, was selected as "Miss Film Row of St. Louis, 1960."

Court Upholds Censors In Chi "Don Juan" Case

CHICAGO—The Seventh District Appeals Court last fortnight ruled that Times Film Corporation must obtain a censor board permit for the local release of "Don Juan."

Times' counsel plans to appeal to the Supreme Court, saying that while they had not expected to have any censor difficulty with the filmed version of Mozart's opera, the licensing of a film, contingent upon its first being seen by a censor, was unconstitutional.

Moscow Joins World For "Beach" Premiere

NEW YORK—Moscow will join 17 other world capitals in presenting Stanley Kramer's "On The Beach" at simultaneous global premieres on Dec. 17.

The announcement was made by producer-director Kramer at a press conference in Hollywood.

When Arthur B. Krim, president of United Artists, was in the U.S.S.R. recently, he screened the picture for high-ranking Soviet authorities, and suggested to them that Moscow join the 17 other cities having the Dec. 17 premiere.

Confirmation of the Soviet agreement came in a cable from Alexandre Davydov, director of Sovexport Films to Arnold M. Picker, vice-president in charge of foreign distribution for United Artists, which is releasing the film.

In accepting the suggestion to premiere "On The Beach," Moscow joins 17 other world capitals in the presentation of the Kramer production on seven continents on the night of December 17. Other premiere cities are: Berlin, Caracas, Chicago, Johannesburg, Lima, London, Los Angeles, Melbourne, New York, Paris, Rome, Stockholm, Tokyo, Toronto, Washington, Zurich and Little America.

Rowley To COMPO Exec Unit

NEW YORK—John H. Rowley, chairman of the international executive board of Variety Clubs International, has accepted an appointment to represent Variety International on the board of directors and the executive committee of the Council of Motion Picture Organizations, succeeding the late Robert O'Donnell.

George W. Eby, international chief barker, sent a notice notifying Charles E. McCarthy, COMPO executive secretary, of the appointment and Rowley's acceptance.

Stock Option Plan Proposed By Col.

NEW YORK—According to the notice of a meeting and proxy statement sent to stockholders last fortnight, stock options for seven employees of Columbia Pictures or its Columbia Pictures International and Screen Gems subsidiaries will be up for approval Dec. 21 at a special meeting at the home office called in lieu of the annual meeting.

These options were in each instance granted as an inducement to the execution of new employment contracts and are as follows: Burton H. Hanft, vice-president and treasurer, Screen Gems, 1,500 shares at $18.89 per share; M. J. Frankovich, Columbia vice-president and chairman of Columbia Pictures Corporation, Ltd., of Great Britain, 3,500 shares at $19.95 per share; Bernard E. Zeeman, vice-president and treasurer, Columbia International, 1,000 shares at $17.94 per share; Irving Briskin, Columbia vice-president, 7,500 shares at $17.94 per share; Jerome Hyams, vice-president and general manager, Screen Gems, 2,500 shares at $21.62 per share; Paul N. Lazarus, Jr., vice-president, 3,500 shares at $18.77 per share; and Robert Seidelman, executive of Screen Gems, 500 shares at $16.99 per share.

Due to the 2½ per cent stock dividend paid on July 30, the number of shares issuable to Hanft, Frankovich, Zeeman, and Briskin has increased by this amount and the respective option prices decreased proportionately.

Directors to be nominated by management for reelection are A. Schneider, Leo M. Blancke, A. Montague, Donald S. Stralem, Alfred Hart, Abraham M. Sonnabend, Mendel B. Silberberg, Leo Jaffe and Samuel J. Briskin.

Remuneration paid directors and officers of Columbia and its subsidiaries in the year ended June 27 aggregated $1.000.820, including expense allowances of $23,800. Individual amounts included: Schneider, $156,000; Montague, $130,000; Briskin, $91,000; Jaffe, $78,000; and the late Ralph M. Cohn, $78,000, including $5,200 expense allowance.

Bank Buys Loew's Poli

NEW HAVEN—The First New Haven National Bank is buying Loew's Poli Theatre and adjacent buildings and land at an estimated cost of $1,200,000. The bank will build a new multi-story main office on the site next year, according to board chairman Joseph H. Allen.

Owners of the land and buildings involved are Loew's Theatres Inc., of New York, and the Harry F. English Trust of New Haven.

Loew's Poli Theatre, central building in the newly-purchased area, has often been referred to as the "flagship" of the Poli Theatre Circuit, acquired by Loew from the Sylvester Z. Poli interests in 1934. The 3,000-seat house is the largest in New Haven.

T-L Announces Dividend

NEW YORK—Percival E. Furber, chairman of the board of directors of Trans-Lux Corporation, announced an annual dividend of 30 cents was declared on the stock of the corporation. This is the same as the dividend paid last year. The dividend is payable Dec. 16 to stockholders of record on Dec. 9.

U-I Fiscal Upsurge Brings Dividend Vote

NEW YORK—A dividend of $1 per share payable to common stockholders on Dec. 24 was voted last fortnight by directors of Universal Pictures Company, Inc. This is the first distribution to be made on the common stock since December, 1957, when an extra 25 cents and a year-end dividend of 25 cents, brought the total that year to $1.25 a share.

Milton R. Rackmil, president, told stockholders at the annual meeting last March that the company would consider resuming dividends on the common stock if at the end of the fiscal year, Oct. 31, the company was operating in the black. For the 39 weeks to Aug. 1 the company cleared $3,772,036, including a $3,667,387 profit from the sale of its Universal City, Cal., studio. It was the first time this year that the company operated in the black.

Present activity indicates a favorable first quarter, which would contrast with a loss from operations of more than $900,000 in the first quarter of the 1959 fiscal year, Rackmil said.

Trailer Contest Judges Named

NEW YORK—Three of the nation's most prominent, promotion-minded showmen—Albert Pickus, Ben Marcus, and Silas Seadler—have consented to serve as judges of the "Once-In-A-Lifetime Tribute to Trailers" contest.

The contest, conducted by National Screen Service Corporation, is an integral part of its 40th anniversary celebration.

Pickus is the newly-elected president of the Theatre Owners of America and also serves as chairman of the industry research committee of the American Congress of Exhibitors. Marcus is a former president of National Allied, presently serving as a member of the COMPO triumvirate. Marcus also developed the area promotion plan so successfully tested in the State of Wisconsin.

Seadler is the veteran MGM advertising executive who currently heads the advertising and publicity directors committee of the Motion Picture Association.

Braunagel Buys Drive-In

LITTLE ROCK—Jack D. Braunagel, president, Jay D Bee Amusement Company, announced that he had purchased the Broadway Drive-In, North Little Rock, Ark., from Malco Theatres. It has a capacity of 450 cars, and has been renovated several times from its early days, when blast speakers were in use.

This brings the Jay D Bee Circuit in Arkansas to nine.

New Honors For "Ben-Hur"

LOS ANGELES—The Southern California Motion Picture Council raised its standard of excellence to award Metro-Goldwyn-Mayer's "Ben-Hur" six stars, highest rating ever given by the 30-year-old reviewing organization.

Previously, five stars were awarded "The Ten Commandments," "Windjammer," and "Around the World in 80 Days."

Bellfort Joins NSS

NEW YORK—Joseph Bellfort, former general European manager for RKO-Radio Pictures, has joined National Screen Service Corporation in an executive sales capacity, it was announced by Burton E. Robbins, vice-president in charge of sales. He will headquarter at the New York home office.

Allied Convention Agenda Loaded With Important Industry Issues

MIAMI BEACH, FLA.—Ben Marcus, general chairman of Allied States Association of Motion Picture Exhibitors convention now in progress at the Eden Roc Hotel, stated last week in Milwaukee that "During these three days (Dec. 7-8-9) many important issues will have to be faced, discussed and an attempt made for their solution. The business of the convention will encompass a variety of subjects and the following most certainly will come in for much discussion: trade practices, ACE, conciliation, future planning and the merchandising of motion pictures. The latter will be one of the chief highlights of the convention.

ACE chairman Si Fabian and COMPO's executive director Charles McCarthy were both scheduled to outline their activities and future plans.

Product stories were to be delivered by Walter Mirisch, vice-president in charge of production, Mirisch Studio; Rube Jackter, vice-president and general sales manager, Columbia Pictures; Samuel Arkoff, vice-president, American International Pictures; Dave Lipton, vice-president and director of advertising, publicity and exploitation, Universal Pictures; and Robert Ferguson, vice-president and national director of advertising, publicity and exploitation, Columbia Pictures.

Marcus will be moderator of the panel discussion on the merchandising of motion pictures, at which Lipton, Ferguson, Milt London, president and national director, Michigan Allied, and Beverly Miller will participate.

Ben Smerling, executive vice-president, ABC Vending, will speak on merchandising for theatre concessions in both indoor and outdoor theatres.

Abe Berenson, president, Allied Theatre Owners of the Gulf States and national secretary and regional vice-president of National Allied, will serve as toastmaster of the Awards Banquet, sponsored by Coca-Cola Company, at which Rock Hudson will be honored as actor of the year; Doris Day as actress of the year; Joseph Vogel, of Loew's Inc., as industry man of the year; Mirisch as independent producer of the year; and William Wyler as director of the year.

Other sponsored affairs were to be a cocktail party courtesy of American International Pictures; a luncheon co-sponsored by National Screen Service and National Theatre Supply Co., a barbecue and night club party courtesy of Pepsi-Cola Company; and a pre-banquet cocktail party courtesy of National Carbon Company.

Legion Places "Suddenly" In Separate Classification

NEW YORK—The National Legion of Decency announced that it has rated the Columbia film, "Suddenly, Last Summer," based upon a Tennessee Williams story and produced by Sam Spiegel, as "Separately Classified."

The reason is outlined in the following observation:

"This motion picture is judged to be moral in its theme and treatment, but because its subject matter involves perversion, it is intended only for a serious and mature audience. In view of the mass medium nature of American entertainment motion picture presentation, both distributor and theatre owner are urged to manifest social and moral responsibility to the impressionable and immature in the exhibition of this film. Granted the acceptability of the film for a mature audience, nevertheless the Production Code, in giving its Seal to the film and thereby indicating its approval of it for general patronage, violates a particular application of its general principles, namely, that sex-perversion or any inference of it is forbidden."

Schreiber Joins Fox In Exploitation Post

NEW YORK—Edward Schreiber, former advertising-publicity director for the motion picture industry's War Activities Committee, has been named assistant to Rodney Bush, 20th Century-Fox exploitation director.
payable to common stockholders on Dec. 24

Schreiber will fill the job vacated by Eddie Solomon, who recently resigned his post to become director of advertising for Embassy Pictures.

In his new post, Schreiber will assist Bush in directing national exploitation activities on behalf of the film company and will coordinate activities with regional advertising and publicity managers, stationed throughout the U.S.

Prior to heading the War Activities Committee's ad-pub department during World War II, Schreiber was a member of the Warner Brothers publicity department.

Wometco Buys Vending Firm

MIAMI—Mitchell Wolfson, Wometco Enterprises, Inc., head, announced last fortnight that the company had further expanded its vending operations in the purchase of Great Southern Vending Company, Jacksonville.

The name of Great Southern has been changed to Duval Automatic Vending Corporation, and the firm becomes a wholly-owned subsidiary of Wometco. John W. Morgan, former owner, will continue with Duval as vice-president and general manager.

Toronto V.C. Officers Set

TORONTO—The following crew has been named by the local Variety Club Tent 28 to serve for 1960: J. J. Fitzgibbons, Jr., Chief Barker; Phil Stone, first assistant; George Altman, second assistant; Frank Strean, property master; and George Heiber, dough guy.

Detroit Maps Movie Month

DETROIT—The business building group, comprised of 50 theatres and known as the Metropolitan Exhibitors of Detroit, are launching "Movie Month" Jan. 1. Plans will be announced mid-December at a large cocktail party and buffet for owners and managers of participants. At this time, a 30-page manual of suggestions for promotion will be distributed by MET's Bob Solomon.

A proclamation by the Mayor of Detroit will begin the publicity. One tie-in, already announced, is that a large super market chain will distribute discount tickets. These will give a 25 cent reduction to adult holders Mondays through Thursdays in January.

All exhibitors have been invited to join the campaign.

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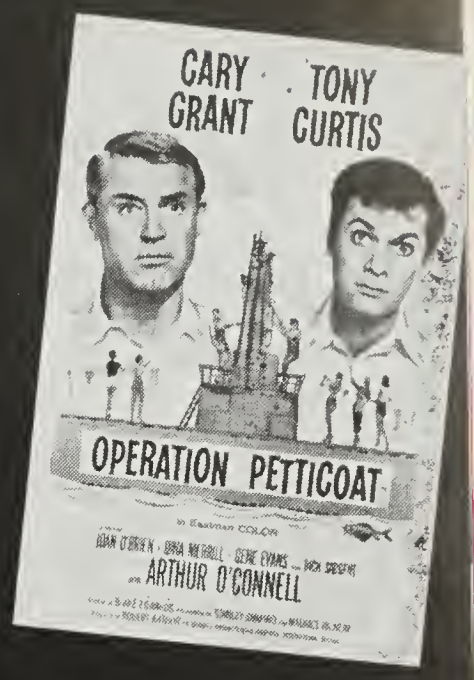
Co-starring

JOAN O'BRIEN · DINA MERRILL

GENE EVANS with DICK SARGENT

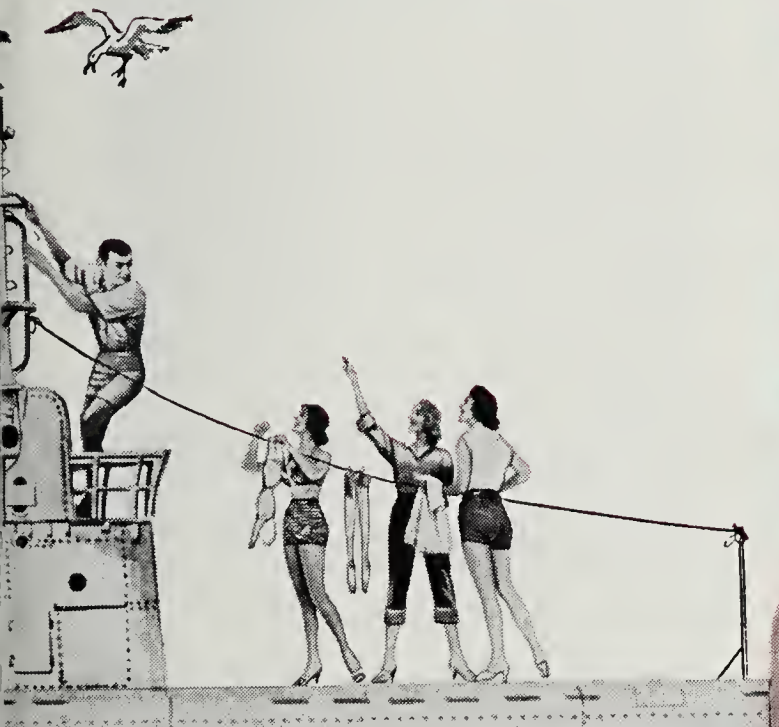
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Quality Films, Showmanship Prove Insurance Against Orphan Periods

NEW YORK—Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, Inc., who, with Leonard H. Goldenson, president of that company, has spearheaded the campaign for the "orderly distribution of quality product throughout the year," has compiled his new release schedule covering the product of the major companies for the first six months in 1960 and beyond in some instances.

Hyman stated that one of the most important benefits to be derived from realizing orderly distribution is an orderly distribution of profits throughout the year, and his plans for the future will have that goal. He pointed out that the first and third calendar quarters of the year are generally good and comparable but that the motion picture business slides in the second and fourth quarters. He feels that the more than usual amount of quality product made available by the distributors during the September to year end period, coupled with the success of the September to year end drive now in its final month, is proof that there is nothing wrong with an "orphan" period which cannot be cured by a reasonable amount of quality product and all-out display of showmanship.

Accordingly, Hyman revealed that he is now concentrating his attention on the other "orphan" period of the year, April, May, and June, and his current release schedule places special emphasis on these months. He is already planning another drive for this period.

Hyman will make his annual trip to Hollywood in February and spend two weeks there visiting all of the studios, screening as many forthcoming pictures as are available and interviewing top studio personnel in order to gather as much information as possible about future releases and production plans and to effect an exchange of ideas. He will make his usual report from Hollywood covering these visits, screenings, and interviews.

Hyman said he intends to make the two drives annual events insofar as AB-PT is concerned, with the April-May-June drive teeing off with a meeting at the Concord Hotel, Kiamesha Lake, N. Y.

Hyman's release schedule is as follows:

JANUARY

COLUMBIA—"Suddenly Last Summer," with Elizabeth Taylor, Montgomery Clift, Katherine Hepburn; "Who Was That Lady?" with Tony Curtis, Dean Martin, Janet Leigh; "The Gene Krupa Story," with Sal Mineo, James Darren, Susan Kohner.

MGM—"Never So Few," with Frank Sinatra, Gina Lollobrigida, Peter Lawford; "The Gazebo," with Glenn Ford, Debbie Reynolds.

PARAMOUNT—"A Touch Of Larceny," with James Mason, Vera Miles, George Sanders; reissues of "Country Girl" and "Bridges Of Toko-Ri."

20TH-FOX—"The Story On Page One," with Rita Hayworth, Anthony Franciosa, Gig Young; "Dog Of Flanders," with David Ladd, Donald Crisp; "Seven Thieves," with Rod Steiger, Edward G. Robinson, Joan Collins.

UNIVERSAL-INTERNATIONAL—"Private Lives Of Adam and Eve," with Mickey Rooney, Mamie Van Doren; "Othello," Russian Cultural Exchange film.

UNITED ARTISTS—"Happy Anniversary," with David Niven, Mitzi Gaynor; "Gunfighters Of Abilene," with Buster Crabbe, Judith Ames; "The Pusher," with Kathy Carlyle, Felice Orlandi; reissue of "Kiss Before Dying."

WARNERS—"Cash McCall," with James Garner, Natalie Wood.

ALLIED ARTISTS—"The Purple Gang," with Barry Sullivan, Elaine Edwards.

FEBRUARY

COLUMBIA—"Our Man In Havana," with Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs; "Man On A String," with Ernest Borgnine, Kerwin Matthews; "Babette Goes To War," with Brigitte Bardot, Jacques Charrier.

MGM—"The Subterraneans," with Leslie Caron, Roddy McDowall; "Home From The Hill," with Robert Mitchum, Eleanor Parker.

PARAMOUNT—"Jack The Ripper," Joe Levine production; "The Big Night," with Randy Sparks, Dick Foran, Anna Lee; "Circus Stars," Russian Cultural Exchange film.

20TH-FOX—"Crack In The Mirror," with Orson Welles, Juliette Greco; "Sink The Bismark," with Dana Wynter, Kenneth More; "The Rookie," with Noonan and Marshall.

UNIVERSAL-INTERNATIONAL — "Hell Bent For Leather," with Audie Murphy, Felicia Farr; "Four Fast Guns," with James Craig, Martha Vickers.

UNITED ARTISTS—"On The Beach," with Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins; "Dog's Best Friend," with Bill Williams, Marcia Henderson; "Vice Raid," with Mamie Van Doren, Brad Dexter.

WARNERS—"Life and Death Of Legs Diamond," with Ray Denton, Karen Steele; "Rachel Cade," with Peter Finch, Angie Dickinson.

BUENA VISTA—"Toby Tyler," with Kevin Corcoran, Gene Sheldon.

ALLIED ARTISTS — "Bluebeard's Ten Honeymoons," with George Sanders, Corinne Calvet; "Raymie And The Barricuda," with David Ladd, Julie Adams.

MARCH

COLUMBIA—"Once More With Feeling," with Yul Brynner, Kay Kendall, Gregory Ratoff; "Killers Of Kilimanjaro," with Robert Taylor, Anne Aubrey; "Comanche Station," Randolph Scott, Nancy Gates.

MGM—"The Time Machine," with Rod Taylor, Alan Young; "Please Don't Eat The Daisies," with Doris Day, David Niven, Janis Paige; "The Last Voyage," with Robert Stack, Dorothy Malone, George Sanders.

PARAMOUNT—"Chance Meeting," with Hardy Kruger, Micheline Presle; "Heller With A Gun," with Sophia Loren, Anthony Quinn; "Jovanka," (special engagements only), with Vera Miles, Silvana Mangano, Barbara Bel Geddes, Van Heflin.

20TH-FOX—"Wild River," with Lee Remick, Montgomery Clift; "Desire In The Dust," cast to be announced; "Wake Me When It's Over," with Van Heflin, Ernie Kovacs, Jack Warden; "Can Can" (Todd-AO houses only), with Frank Sinatra, Shirley MacLaine, Maurice Chevalier.

UNIVERSAL-INTERNATIONAL — "Head Of A Tyrant," cast not available; "Too Young To Love," cast not available; reissue of "The Glenn Miller Story."

UNITED ARTISTS—"The Fugitive Kind," with Marlon Brando, Anna Magnani, Joanne Woodward; "Oklahoma Territory," with Bill Williams, Gloria Talbott.

WARNERS—"Guns Of Timberland," with Alan Ladd, Jeanne Crain.

ALLIED ARTISTS—"The Hypnotic Eye," with Jacques Bergerac, Allison Hayes.

APRIL

COLUMBIA—"The Mountain Road," with James Stewart, Lisa Lu; "Because They're Young," with Dick Clark, Victoria Shaw, Tuesday Weld; "Search For Chorefto," with Maria Schell, Cliff Robertson.

MGM—"The Platinum High School," with Mickey Rooney, Terry Moore; "Bells Are Ringing," with Judy Holliday, Dean Martin; "The Day They Robbed The Bank Of England," with Aldo Ray, Hugh Griffith, Albert Sharpe.

PARAMOUNT—"Visit From A Small Planet," with Jerry Lewis, Joan Blackman.

20TH-FOX—"Sons and Lovers," with Vivian Leigh, Dean Stockwell; "The Story Of Ruth," with Elana Eden, Stephen Boyd.

UNIVERSAL-INTERNATIONAL — "Snow Queen," full length color cartoon feature.

UNITED ARTISTS — "The Unforgiven," with Burt Lancaster, Audrey Hepburn; "House On Airport Drive," with Cameron Mitchell, Steve Brodie; reissue of "Alexander The Great" and another feature to be determined.

WARNERS—"This Rebel Breed," with Rita Moreno, Mark Damon; "Tall Story," with Anthony Perkins, Ray Walston, Jane Fonda.

BUENA VISTA—"Kidnapped," with James MacArthur, Peter Finch.

ALLIED ARTISTS—"Pay Or Die," with Ernest Borgnine.

LATER RELEASES

COLUMBIA—May: "All The Young Men," with Alan Ladd, Sidney Poitier, James Darren; "Enemy General," with Van Johnson, Jean Pierre Aumont; "Stranglers Of Bombay," with Guy Rolfe; "Zex," with Rod Cameron, Mary Murphy; "Crescendo" (special release only), Dirk Bogarde, Capucine. **June:** "Gulliver's Travels," with Kerwin Matthews, Jo Morrow; "Let No Man Write My Epitaph," with Burl Ives, Shelley Winters, James Darren; "War In Space," Japanese film. **July**: "Strangers When We Meet," with Kim Novak, Kirk Douglas; "Rin Tin Tin," dog film; "Nights Of Lucretia Borgia," with Belinda Lee. **August**: "Surprise Package," with Yul Brynner, Mitzi Gaynor; "Pepe," with Cantinflas, Dan Dailey; "Caves Of The Night," with Cornel Wilde, Jean Wallace. **September**: "I Aim At The Stars," with Curt Jurgens, Victoria Shaw; "Kingdom Of Man," with Richard Widmark,

(*Continued on page 17*)

"South Pacific" Boosts UA Circuit To Black

NEW YORK—George P. Skouras, president, announced last fortnight that United Artists Theatre Circuit, Inc., had realized a net profit of $16,700 in the fiscal year ended Aug. 31. This compares with a loss of $341,400 in the previous fiscal 12 months.

He estimated that the first release of Magna's "South Pacific" will exceed $25,000,000 in revenue, resulting in net profits of at least $10,000,000. Magna's share of the profit will amount to $3,300,000, and will enable Magna to pay about 80 per cent of the $4,000,000 indebtedness resulting from the refinancing of its original debentures. In addition, UA Theatres will realize about $1,000,000 from the "South Pacific" profits from its direct participation stemming from aid in financing the production.

UA Theatres owns about 85 per cent of the Magna preferred stock and 36 per cent of Magna's common shares. Magna owns 62½ per cent of Todd-AO Corporation, exclusive agent for licensing the Todd-AO process to producers.

Italy Honors Vogel

NEW YORK—Joseph R. Vogel, president of Loew's Incorporated last week received one of the highest awards that Italy can bestow upon a citizen of another country, the rank of Commander in the Order of Merit of the Republic of Italy.

In presenting the award on behalf of the president of the Republic of Italy, the Italian Counsul General, Ruggero Farace, cited Vogel's "contribution to the development of the motion picture industry in Italy" and commented upon his "keen sensitivity for the problems which are of interest to Italy."

Last year, under Mr. Vogel's leadership, Metro-Goldwyn-Mayer filmed its epic production of "Ben-Hur" in Rome and surrounding Italian locations. The filming utilized the skills and talents of thousands of Italian technicians, artisans, and performers.

Is Penna. Censorship Law Valid? Court Urged To Give Prompt Reply

HARRISBURG—The state's two fiscal officers and the superintendent of public instruction have joined Attorney General Anne X. Alpern in seeking a prompt judicial determination on the constitutionality of the two-month-old Motion Picture Control Board Act.

They supported the Act and made their request in a joint answer to one of two law suits pending in Dauphin County Court. The Attorney General had defended the act and made the initial request in answer to the other suit.

Auditor General Charles C. Smith, State Treasurer Robert F. Kent, and Superintendent of Public Instruction Charles H. Boehm asked the court to declare Act 358, which was passed Sept. 17, 1959, constitutional and valid at the "earliest possible date."

The request was in answer to a suit filed by 20th Century-Fox Film Corporation, which sought to block the officers from spending any funds pertaining to the act.

The three officials explained that the Motion Picture Control Board is authorized under the act to disapprove "only after a first showing" films which are "obscene" or "unsuitable for children."

The definition of obscene, they said, "is clear and constitutional."

They maintained that the disapproval of films as "unsuitable for children" is a reasonable and proper exercise of the (state's) police power, adding that the definitions are "clear and conform to the requirements of due process of law."

The film corporation had sought to outlaw the act on the ground that it deprives them of their liberty and property without due process of law.

Boehm, Smith, and Kent admitted that Legislature has appropriated $75,000 for enforcement of the act, and said that they will carry out that enforcement unless restrained by the court.

N.Y. Legislature Expected To Introduce Censor Bills

NEW YORK—New bills aimed at controlling motion picture exhibition and advertising were expected to be introduced after the State Legislature reconvenes early in January by the Joint Legislative Committee to Study the Publication and Dissemination of Offensive and Obscene Material.

The major bill among any new filings is expected to be one requiring classification of motion pictures as suitable for adults only, or for children, too. Others, as in the past, may deal with "excessive" horror, violence, and sex in both motion pictures and their advertising.

It is known that New York State's chief motion picture censor, Louis Pesche, director of the Education Department's Motion Picture Division, favors a classification system.

U-I Execs On Global Swing

NEW YORK—Universal Pictures Company president Milton R. Rackmil, accompanied by vice-president and foreign general manager Americo Aboaf, left last week for Rome for a local sales meeting, sparking a series of similar international conferences throughout the world during the forthcoming months, during which they will confer with key company executives, leading exhibitors, and the press.

Rackmil and Aboaf will impart details of U-I's new production schedule. Of the more than 40 films to be discussed, 10 are already completed and soon to be released. The others are in various stages of preparation and production.

Distribs Sue La. Exhib

SHREVEPORT, LA.—Eight copyright infringement actions were filed in Federal Court here by distributors and copyright owners, charging unauthorized exhibitions by the defendant exhibitor of some 62 features, in disregard of license limitations under the exhibition contracts.

The complaints, separately filed by Loew's, Warner Bros., Universal, Columbia, United Artists, 20th-Fox, Paramount, and Allied Artists, claim that pictures licensed and booked by defendant Joy Shreveport Theatres, Inc., for only its Joy or only its Joy Drive-In, Shreveport, were played at both houses; and that other pictures licensed and booked for designated playdates at one or the other of these houses, were unauthorizedly shown an extra day or days at the booked theatre.

The complaints ask the United States District Court to award minimum statutory damages of $250 for each infringement, as provided by the United States copyright law.

British Variety Elects

LONDON—The Variety Club of Great Britain recently elected the following Crew for 1960: Monty M. Berman, chief barker; Irving Allen, first assistant; Sam Eckman, Jr., second assistant; Michael Shipman, dough guy; and D. J. Goodlatte, property master. David Jones is press guy.

Columbia Emphasizes Young Talent In All Operations, Says Montague

CHARLOTTE—Columbia Pictures is placing heavy emphasis on bringing young talent into all phases of its operation to insure a continuation of its ambitious distribution plans, A. Montague, Columbia's executive vice-president, told a gathering of leading exhibitors in this territory. He said that building manpower for the future was a basic part of Columbia's blueprinting program which has reshaped the company during the last two years.

Montague's appearance was another in a series of visits by Columbia's top executives to every section of the country to outline the company's blockbuster release program for 1960, "The Year of the Big C." Columbia has announced that it will release three films a month next year, backed up by a record-breaking $10,000,000 promotion budget.

Montague said that the policy of training new personnel is being carried out in depth and in width, extending to every area of the company. "While it is vital that we build new stars," Montague stated, "it is equally important that we train new producers, directors, writers, technicians, and sales and promotion personnel. By providing a continuing supply of creative manpower, we are not only guaranteeing our own future but we are fulfilling a major responsibility to the entire industry.

"The fact that we are maintaining our own studio makes it possible for us to carry out this program in Hollywood. We are able to provide a pool of executive and technical specialists, superbly equipped to aid our independent producers in all production areas.

"The encouragement of young talent is being carried out in all other departments as well. Our home office training program is similar to the ones employed by the largest corporations in the country. Every year, top graduates of a leading university are selected for special management training. The program covers all phases of distribution and is aimed at developing the leaders of tomorrow.

"We are also extremely proud of our growing list of young contract players, further evidence of our keen sense of industry responsibility. And we are not just signing players for the sake of paying lip service to the cry for fresh faces. They are getting the promotional build-up and the star-making roles. Some of our biggest productions of the coming year feature new talent."

THE RECORD . . .

Here at MOTION PICTURE EXHIBITOR we like to believe that it is the purpose of a serviceable trade paper to bring its services *to* the theatre subscriber . . . rather than to bring the theatre subscriber *to* the services. Under the former the trade paper is the service medium. Under the latter some pretty expensive airlines, sleepers and taxis are the service medium.

The industry's costs in executive time, in traveling and in entertainment dollars should also be considered. When the trade paper is the medium, a modest annual subscription fee is sufficient to carry a particular service, on a weekly, bi-weekly, monthly or annual basis, *to many 1000s* of interested theatre executives at all industry levels. When the subscriber must come *to* the services, either he or some other industry facet must defray the cost of carrying *a relatively few* top executive "bodies" from distant offices; must put them up, feed and entertain them at great unit cost; must show and discuss before a small audience the relatively few products that are available at any one time; and must then ship the "bodies" back to their respective offices.

This last is "the hard way."

This last is lacking in efficiency.

In our opinion this last is less the function of a trade paper, and more the function of a travel bureau. We leave that to the judgment of each subscriber.

Here at MOTION PICTURE EXHIBITOR we publish a serviceable trade paper. Starting last August we announced a new, and eventually once-a-week department in which qualified "stars" in the field of theatrical exhibition would tell **"How I Would Sell . . ."** particular pictures in advance of their general release. Each was to be called a **SHOWMANALYSIS**. Each would be the author's original thinking. Each would be given a minimum of three pages of illustrations and text.

Important feature motion pictures covered to date, *brought to* our 1000s of interested theatre executives everywhere, and at all industry levels, were:

MGM'S "NORTH BY NORTHWEST" (Issue of August 5)
Authored by Jack Fruchtman, R & F Theatres Circuit, Baltimore, Md.

MGM'S "IT STARTED WITH A KISS" (Issue of September 2)
Authored by Russ Grant, Loew's Circuit, New York, N. Y.

Warner's "THE FBI STORY" (Issue of October 7)
Authored by John G. Osborne, W. Va. Theatrical Ents., Wheeling, W. Va.

Universal's "PILLOW TALK" (Issue of October 14)
Authored by Fred Herkowitz, RKO Theatre Circuit, New York, N. Y.

Paramount's "CAREER" (Issue of October 21)
Authored by Norman T. Prager, Cooper Foundation Theatres, Oklahoma City, Okla.

Columbia's "THEY CAME TO CORDURA" (Issue of October 28)
Authored by J. David Jones, Kerasotes Theatres Circuit, Springfield, Ill.

MGM'S "THE WRECK OF THE MARY DEARE" (Issue of November 4)
Authored by Jim Shanahan, Loew's Circuit, New York, N. Y.

Warner's "A SUMMER PLACE" (Issue of November 11)
Authored by George A. Smith, Pacific Drive-In Theatres, Inc., Los Angeles, Cal.

Disney's "THIRD MAN ON THE MOUNTAIN" (Issue of November 18)
Authored by Blanche Livingston, RKO Theatre Circuit, New York, N. Y.

Each of our 1000s of interested theatre executive readers could sit in his own office, however remote—could open his tie, could put his feet on the desk, and could study each carefully delineated **SHOWMANALYSIS** for its usefulness and adaptability to him in his particular theatre service area. He wasn't required *to go* anywhere. He wasn't required *to spend* a dime. And he wasn't required *to feel inferior* to the top executives who did.

Here at MOTION PICTURE EXHIBITOR—we again repeat—we like to believe that *this* is the purpose of a serviceable trade paper.

THE FUTURE. . .

As the new year 1960 comes closer on the horizon, we can promise our 1000s of interested theatre executive readers a continuance and an expansion of this "*bring to*" **SHOWMANALYSIS** service. Scheduled in the weeks ahead are:

MGM'S "NEVER SO FEW" (Issue of December 16)
Universal's "OPERATION PETTICOAT" (Issue of December 23)
U.A.'S "HAPPY ANNIVERSARY" (Issue of January 6)
MGM'S "THE GAZEBO" (Issue of January 13)
A.A.'S "THE PURPLE GANG" (Issue of January 20)
Columbia's "WHO WAS THAT LADY?" (Issue of January 27)
MGM'S "HOME FROM THE HILLS" (Issue of February 3)
Columbia's "THE GENE KRUPA STORY" (Issue of February 10)
Columbia's "ONCE MORE WITH FEELING" (Issue of February 24)
MGM'S "PLEASE DON'T EAT THE DAISIES" (Issue of March 2)

Other, and equally important, feature attractions will continue to get the personal attention of some equally qualified "stars" in the field of theatrical exhibition, and always in advance of their general release.

In each case the views of these "stars" will be their own. They will have before them the usual pressbook, plus any other helpful data that the distributor can supply. But they will be talking directly *to* their fellow "stars", candidly and with considered judgment.

Under the "travel bureau" theory *the relatively few* top executives meet *only with* distribution executives, and get *only their* "pitch", however optimistic. Few pictures will be admittedly hard to sell. Fewer pictures will have any opportunities not found in their pressbooks.

Theatreman-authors of the **SHOWMANALYSIS** as carried in MOTION PICTURE EXHIBITOR are under no such handicaps. They have the pressbook. They have all supplements. They have the practical everyday theatre experience that qualifies them to elaborate and to expand on both.

To the nine qualified "stars" in the field of theatrical exhibition who authored the first nine editions of **SHOWMANALYSIS** go our most sincere thanks for having launched and helped steer what is now the "*best read*" of all trade paper services. To those numerous others, of equal ability and prominence, who have volunteered to do subsequent editions of **SHOWMANALYSIS,** go our complete confidence and respect. As a service *for* theatremen, written *by* theatremen, and carried *to* theatremen in a theatre-wise trade weekly—such a series can't miss!

A Straight-from-the-Shoulder Message to Subscribers from . . .

THE PUBLISHER AND STAFF of—





The NEW YORK Scene

By Mel Konecoff

EDWARD L. HYMAN, vice-president of American Broadcasting-Paramount Theatres, was highly optimistic about 1960 as well as extremely pleased with the results attained in 1959, both with regard to orderly distribution and business done by his circuit, according to a report he made last week at a press luncheon.

Following a survey, Hyman reported that the outlook for next year looked like there would be about 193 features from the major companies exclusive of reissues, foreigns, or the very low-budgeted films. The breakdown runs as follows: Columbia 38, Paramount 20, 20th Century-Fox 32, Universal-International 29, United Artists 24, Warners 21, MGM 23, Buena Vista 6. Allied Artists was not included because there was no specific number given, as was the case with American International. He privately thought that 12 to 15 could come from Allied Artists, and another 15 to 20 possibly coming from American-International.

Hyman took the opportunity to answer UA vice-president Max Youngstein, who at the TOA convention in Chicago blasted the desire for orderly distribution "without orderly exhibition." He reminded that he has had unqualified endorsements of orderly distribution from the distributors and producers, and from 100 per cent of the exhibitors of America from the very beginning of the campaign.

He touched on 70mm in his discussions noting that while there are not too many pictures available in the medium as yet, his circuit will have 15 to 20 houses equipped. He sees about six features in 70mm in the immediate future and he believed distributors were going slowly because each print cost between $8,000 and $12,000.

PRODUCTION AND OTHER NOTES: Charles Brackett, producer of 20th Century-Fox's "Journey To The Center of the Earth," was in last week for confabs with home office execs and to attend a "sneak" of the film. Across the luncheon table, he reported that the film cost about five millions to make, with much of the money going to the huge sets involved. Exteriors were filmed in Edinburgh, Scotland; Carlsbad Caverns, New Mexico; and a dead volcano crater somewhere in California, with the interiors being filmed in Hollywood. Pat Boone and James Mason didn't exactly come cheaply, either.

Other features on his schedule include a Garson Kanin property, "High Time," which will star Bing Crosby. The latter rooms with Fabian at college, if you can picture that. This will get under way in January. Another will be the Mike Romanoff story, "Instant Prince," and this will get started when script and casting are ready. He doesn't want to do a Biblical spectacle. He wouldn't mind doing a sequel to "Blue Denim," which he thought might prove interesting. A suggested title might be "Son of Blue Denim."

The former Academy of Motion Picture Arts and Sciences president still was hoping that an Academy museum might one day become a reality. A lack of finances is holding the thing up, and there is a wealth of material just waiting to be shown the public. It probably could pay for itself shortly after it were opened. He likes the idea of introducing it at the forthcoming World's Fair in New York, after which it could be shipped back to Hollywood. Another thought expressed on behalf of the Academy was the hope that some day it might select films that were to go to the film festivals abroad.

He thinks it's alright to lump musicals, comedies, and dramas together for voting, and the present set-up of voters was alright as well, with a proper cross-section of the industry represented. As far as providing entertainment is concerned, in the days prior to television the listening radio public seemed to resent efforts to entertain them and they were interested primarily in the race for awards.



LONDON Observations

by Jock MacGregor

DESPITE THE SUCCESS of FIDO in keeping features off TV, the BBC shows no sign of sanctions. The reverse seems to be the case. "Picture Parade" has been revived as a fortnightly 30 minute. The suggestion is that it may have more bite. The initial program certainly had punch. Between extracts from Tommy Steele's "Tommy the Toreador" and the Danny Kaye-Louis Armstrong "Saints" number from "Five Pennies," critic Robert Robinson introduced Censor's secretary John Trevelyan, Michael Carreras, and Tony Richardson in a discussion on censorship illustrated with extracts. Otto Preminger spoke of his aims in "Anatomy of Murder" and showed a sequence. A highly enthralling boost for the cinema.

Not such good public relations has been the banning by London Transport of several posters for being too sexy or horrific and too encouraging for would be artists among waiting passengers to add a moustache here or a (well, lets-leave-it-at-that) there. Now an LT spokesman suggests some may have submitted layouts with the idea of getting press publicity from being banned or are just plain ignorant of the LT's well established advertising code.

THE INCREASING ACTIVITIES of such companies as Bryanston and Britannia are giving distribution a new look. Both set pictures up and while supervising the selling leave the physical side to British Lion. The former has completed "Battle of the Sexes," with Peter Sellers, who could well be Britain's top movie draw in 1961, and is lining up "Cone of Silence" and a Tommy Steele musical. The latter just showed "Expresso Bongo" and "Treasure of San Teresa."

Rocky Road Predicted For Canadian Toll-TV

MONTREAL—There is strong evidence in Canada of public disappointment over announced programming content of Toll-TV in Etobicoke, it was disclosed by Joseph Strauss, president, Quebec Theatre Owners Association, an affiliate of the Theatre Owners of America.

In a special report, Strauss declared investigation indicates that solicitation by Telemeter for subscriptions to Toll-TV has been meeting public opposition, and is far behind the promoters' schedule.

Part of this opposition, he said, is due to Canadian exhibitors distributing information to home TV set owners citing the expensive costs involved in the maintenance and operation of a Toll-TV system in the home.

The Canadians feel, he declared, that the original promises that Toll-TV would provide the best in entertainment at a reasonable cost does not coincide with announced plans. The great promises of new entertainment, he said, which included sports, concerts, Broadway shows, ballets, and first-run moving pictures, has now dwindled down to subsequent-run pictures of undated vintage. This, in the opinion of Strauss, is more responsible for the slow-down in subscriptions than anything else.

Strauss said in his report that the most frequent complaint theatre owners have heard from set owners is that there has been a definite hedge on the part of Telemeter to commit itself on type of entertainment to be provided, delivery dates, and specific costs.

The delays in the trial run of Telemeter from month to month augurs well for the Canadian exhibitors in their opposition to Toll-TV, Strauss said. Start of the tests, originally announced for the early fall, were subsequently set back to December, and now are slated for January or February of next year.

UA Earnings Up

NEW YORK—United Artists Corporation's net earnings for the first nine months of 1959 reached $2,886,000 compared with $2,623,000 for the comparable period of the previous year, representing a 10 per cent increase for the 1959 period, it was announced by Robert S. Benjamin, chairman of the board.

It was concurrently reported that the board of directors of United Artists Corporation declared a regular quarterly dividend of 40 cents per common share, payable Dec. 29 to stockholders of record Dec. 11.

United Artists achieved world-wide gross income for the first nine months' of 1959 of $72,060,000 as compared with $61,600,000 for the same period in 1958.

The nine months net represents earnings of $1.73 per share on the 1,664,218 shares outstanding on Oct. 3, 1959. This compares with net earnings of $1.58 per share for the first nine months of 1958.

Cohen Luncheon Postponed

NEW YORK—Because of the need to accommodate a larger turnout of prominent industryites, the invitational luncheon of the Independent Theatre Owners Association, in honor of board chairman Max A. Cohen, has been postponed.

The event, which will mark Cohen's 50th anniversary in the motion picture business, is now scheduled to take place in the Hotel Astor's North Ballroom on Dec. 15. Celebration was changed from Dec. 10 and its setting in the smaller East Ballroom.

QUALITY (*Continued from page 12*)

Maria Schell; "Two Faces Of Dr. Jekyll," cast not available. **October**: "Who Is Sylvia?" with Doris Day; "Cry For Happy," with Jack Lemmon, Ernie Kovacs; "Brink's Bank Robbery." cast not available. **November**: "The Devil At Four O'Clock," with Spencer Tracy, Sidney Poitier; "Fair Game," cast not available; "Jazz Boat," cast not available. **December**: "The Wackiest Ship In The Army," with Jack Lemmon, Ricky Nelson, Jody Baker; "Captive," with Kim Novak; "Gidget Goes Hawaiian," with Sandra Dee, James Darren.

MGM—May: "All The Fine, Young Cannibals," with Robert Wagner, Natalie Wood; "Key Witness," with Jeffrey Hunter, Inger Stevens. **June**: "The Adventures of Huckleberry Finn," with Tony Randall, Eddie Hodges. **July**: "Cimarron," with Glenn Ford, Maria Schell; "Go Naked In The World," with Gina Lollobrigida: **August**: "Butterfield '8'," with Elizabeth Taylor; SPECIAL RELEASE—"Ben Hur," with MGM Camera 65, with Charlton Heston, Jack Hawkins, Stephen Boyd, Haya Harareet.

PARAMOUNT — Forthcoming product: "Prisoner Of The Volga," with John Derek, Dawn Addams; "Savage Innocents," with Anthony Quinn, Yoko Tani; "The Rat Race," with Tony Curtis, Debbie Reynolds; "One-Eyed Jacks," with Marlon Brando, Katy Jurado; "Breath Of Scandal," with Sophia Loren, Maurice Chevalier, John Gavin; "Cinder-Fella," with Jerry Lewis; "G.I. Blues," with Elvis Presley; "Psycho," with Anthony Perkins and Janet Leigh; "Pleasure Of His Company," with Fred Astaire, Lilli Palmer, Debbie Reynolds, Tab Hunter; "The World Of Suzie Wong," with William Holden; "Bay Of Naples," with Sophia Loren, Clark Gable; "Satan," no cast available.

20TH CENTURY-FOX—Forthcoming product: "The Billionaire," with Marilyn Monroe; "From The Terrace," cast not available; "The Hell-Raisers," cast not available; "The Alaskans," with John Wayne, Fabian; "The Dud Avocado," cast not available; "Live Wire," with Elvis Presley; "Requiem For A Nun," cast not available; "Daddy-O," with Bing Crosby, Carol Lynley; "The Lost World," cast not available; "The King Must Die," cast not available; "Big River, Big Man," cast not available; "State Fair," with Pat Boone; "Mount Olive," cast not available; "Cleopatra," with Elizabeth Taylor.

UNIVERSAL-INTERNATIONAL — Forthcoming product: "Portrait In Black," with Lana Turner, Sandra Dee, John Saxon; "Spartacus" (special engagements), with Kirk Douglas, Sir Laurence Olivier, Tony Curtis, Jean Simmons, Charles Laughton; "The Brides Of Dracula," no cast set; "The Cossacks," no cast set; "Back Street," with Susan Hayward; "Day Of The Gun," with Kirk Douglas, Rock Hudson; "The Ugly American," with Marlon Brando; "Matilda Shouted Fire," with Doris Day; "The Grass Is Greener," with Cary Grant, Deborah Kerr; "The Spiral Road," with Rock Hudson; "The Winged Horse," with Gregory Peck; "Romanoff and Juliet," with Peter Ustinov; "The Secret Ways," with Richard Widmark.

UNITED ARTISTS—Forthcoming product: "The Gallant Hours," (The Admiral Halsey Story), with James Cagney; "Noose For A Gunman," with Jim Davis, Ted DeCorsia; "A Terrible Beauty," with Robert Mitchum, Anne Heywood; "The Music Box Kid," with Ronald Foster, Luana Patten; "The Alamo,"



Charles F. Simonelli, recently named assistant to the president of Universal Pictures Company, is seen here with president Milton R. Rackmil.

in Todd-AO, with John Wayne, Richard Widmark; "Elmer Gantry," with Burt Lancaster, Jean Simmons; "The Apartment," with Jack Lemmon, Shirley MacLaine, Fred MacMurray; "Inherit the Wind," with Spencer Tracy, Fredric March, Gene Kelly.

WARNERS—May: "Captain Buffalo," with Jeffrey Hunter, Constance Towers. **June**: "Hannibal," with Victor Mature, Rita Gam. **July**: "Ice Palace," with Richard Burton, Robert Ryan, Carolyn Jones; "The Bramble Bush," with Richard Burton, Barbara Rush. **August**: "Crowded Sky," with Dana Andrews, Rhonda Fleming. **Forthcoming product**: "Dark At The Top Of The Stairs," cast not available; "The Sundowners," with Deborah Kerr, Robert Mitchum; "The Marauders," cast not available; "Oceans 11," with Frank Sinatra, Peter Lawford, Dean Martin, Sammy Davis, Jr.

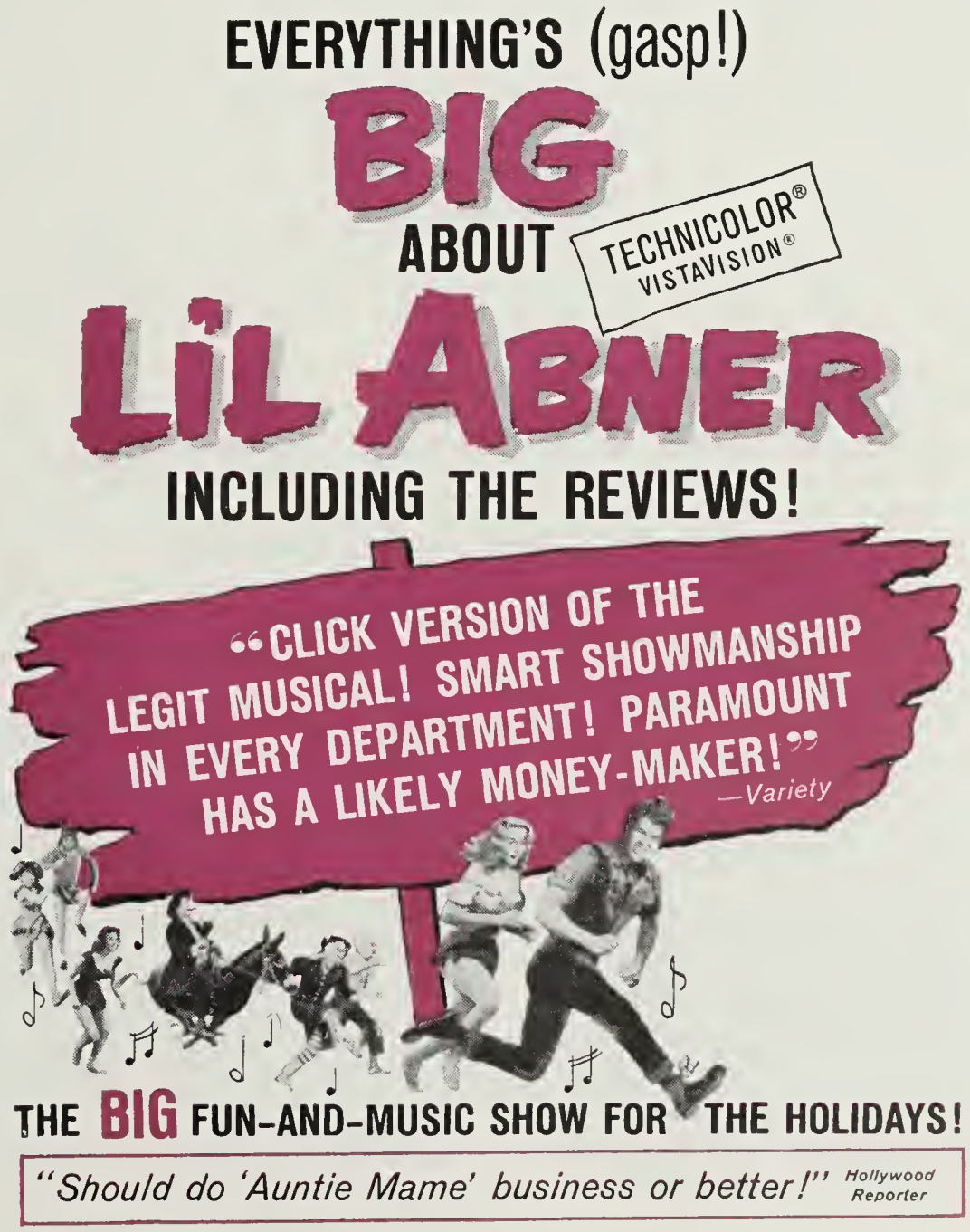
Pickus Hails Industry Wage Exemption Drive

NEW YORK—Albert M. Pickus, TOA president, expressed pleasure last week that the minimum wage campaign, which TOA has been carrying on for the past several years, will now be handled on an industry wide basis.

Pickus declared that the announcement by COMPO that it will undertake a nation-wide campaign was made with his full agreement and he pledged the full assistance of TOA. At the same time, Pickus disclosed that he had appointed E. LaMar Sarra, Florida State Theatres, Jacksonville, as TOA's representative on the national minimum wage campaign committee to be named by COMPO. A Julian Brylawski, chairman of TOA's national legislation committee will serve ex-officio with the COMPO committee to give it the benefit of his knowledge of Washington and his many years of work on the minimum wage problem.

BUENA VISTA—June: "Sign Of Zorro," with Guy Williams, Henry Calvin, Gene Sheldon. **July**: "Pollyanna," with Jane Wyman, Richard Egan, Karl Malden. **August**: "Jungle Cat," Walt Disney True-Life Adventure. **December**: "Swiss Family Robinson," with John Mills, Dorothy McGuire, James MacArthur.

ALLIED ARTISTS—Forthcoming product: "Streets Of Montmarte," with Lana Turner, Louis Jourdan; "79 Park Avenue." cast not available; "The George Raft Story," cast not available; "Marco Polo," cast not available; "I Passed For White," cast not available; "Reckless, Pride Of The Marines," cast not available.



ALBANY

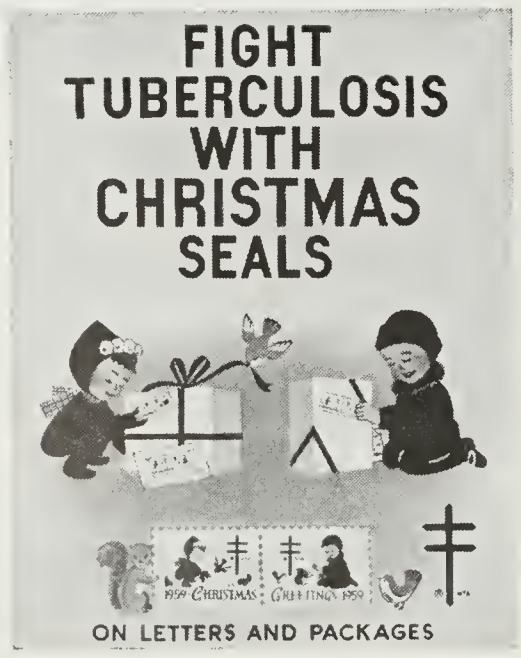
Howard Goldstein scheduled weekend relightings of the State, Mechanicville. . . . B. G. Odlum succeeded Joseph L. Jarvis as manager of the Palace, Lake Placid. . . . The final show of the season at Mrs. Lillian Henry's Star Dust, Plattsburgh, was free in accordance with custom. . . . Mrs John Wilhelm, wife of the 20th-Fox salesman, was convalescing at home following treatment at Albany Hospital. . . . Schine's Rialto, Little Falls, reduced playing time to four days weekly. . . . Local F-43 exchange front office workers' union worked out a revised and streamlined constitution and by-laws. Election of officers will take place at their December meeting. . . . Heavy rain grounded Warners division manager Ralph Iannuzzi in New York, leaving branch manager Herbert L. Gaines to host the open house held in the company's new branch offices on the second floor of the RTA Building.

ATLANTA

Ed Renig, special representative, American International Pictures, was in for a visit with Capital Releasing Corporation, who release their films here. . . . John Stembler, president, Georgia Theatres, was named chairman of the American Cancer Society in Fulton County. . . . Mrs. Dowdy Daniels has closed her theatre in Lenox, Ga. . . . J. C. Nix is the new owner of the Mars, Lafayette, Ga. . . . Elmer Hollander, Lopert, was in from New York for a visit with district manager Dave Prince. . . . Mrs. Betty Rary, former Film Row secretary, has a new baby girl at her house. . . . Bud Chalman, ABC Theatrical Enterprises, Jacksonville, returned there after a visit here.

BOSTON

Several months ago, the Paramount, a first-run house under the New England Theatres, Inc., banner, instituted adult bargain morning shows as an experiment, lowering the prices to 50 cents per admission before 1 p.m. Heretofore, admissions had been from 60 to 90 cents depending on the type of attraction. Hy Fine, district manager of the circuit's Boston and suburban houses, said, "Because business was not satisfactory in the early morning hours, we decided to try the reduction of prices on early matinees. Since its inception, business has definitely improved although we have no actual figures to prove it, since the grosses fluctuate according to the type of picture we are playing. But we are satisfied with the results of the first 16 weeks of tryouts. We have shown an increase in grosses and the number of attendants, so we are not swapping dollars. We are especially hopeful of a marked increase during the coming holidays when there is more leisure time on the





Neil Hellman is seen at the recent cornerstone laying ceremonies for the 1072-seat $500,000 suburban-type Hellman theatre being built near the Thruway Motel on Upper Washington Avenue, Albany, N.Y.

part of the public." Since other downtown houses have not adopted the reduction, it is apparent they are not feeling any competitive pinch. There is no indication that they are planning to endorse the reduction plan, although the officials are watching the results at the Paramount with great interest. . . . More than 80 circuit heads, exhibitors, and film buyers from the Boston, New Haven, and Albany exchange areas met at the Hotel Bradford at a luncheon to hear Leo Jaffe, vice-president of Columbia, and Rube Jackter, general sales manager, tell of the 39 Columbia features to be released through January, 1961. . . . Henry Testa, chief projectionist at the Exeter Street for the past 20 years, has resigned to take his family to the west coast, where he will join a TV engineering firm in the Los Angeles area. He is a brother of Joe Testa, installation expert at Massachusetts Theatre Equipment Company. . . . Ben Williams, film buyer and theatre owner, is also operating the Arlington Street Parking Lot on the site of the old Latin Quarter, handy to the film district. . . . The comedy team of Noonan and Marshall, whose first film is "The Rookie" for 20th-Fox, were introduced to the press and a group of circuit heads at a dinner at the Hotel Statler arranged by publicist Phil Engel. . . . Sympathy is expressed to Harry Wasserman, district manager for American Theatres Corp., in the death of his brother, accountant Leo Wasserman.

NEW HAMPSHIRE NEWS — Jax, Littleton, after consultations with the local Chamber of Commerce, has decided to remain open during the winter weekends, patronage warranting. Previously, the theatre had ceased operating during the winter months. . . . An 18-year-old youth was fined $25 in Derry Municipal Court for disturbing the audience at the local theatre. The manager had requested him to leave and when the youth refused an officer was summoned. . . . Regal, Franklin, offered free candy to all persons arriving in costume at the Hallowe'en matinee showing "Francis and the Haunted House." . . . A special "Kids Show" at Scenic, Rochester, attracted 738 youngsters. The whole group was kept in order by six adults. . . . Civic, Portsmouth, charged 25 cents for children all day at a showing of the Three Stooges in "Have Rocket, Will Travel" and also provided each child with a free bag of popcorn Saturday afternoon. . . . Tilton is now starting the first show at 6 p.m. for the benefit of those who have to get up early and still want to enjoy a night out. The theatre's column in the Franklin newspaper is currently running a series of articles on the history of motion pictures.

BUFFALO

Five past chief barkers of Tent 7, Variety Club of Buffalo, have been appointed to the governing body. They are Francis Maxwell, United Artists; Spencer Balser, Basil Circuit; Harold Bennett, former manager, Buffalo National Screen office; Elmer F. Lux, past president of the Buffalo Common Council; and W. E. J. Martin, motion picture and drama editor, Buffalo Courier-Express. . . . There is a new distributing company on Buffalo's Film Row. It is B & D Enterprises. The new company will distribute Joseph Brenner Associates Pictures in the Buffalo and Albany territories, and is headed by two veteran distribution and exhibition heads, Harry Berkson and Nate Dickman. Berkson and Dickman have been operating several drive-ins in the western N. Y. area for several years. . . . Earl L. Hubbard, Sr., formerly in charge of advertising and publicity at the Century handling group sales for the "Big Fisherman" engagement and ad-pub chief at the Teck during the Cinerama three-year run, will succeed Ralph Buring as exploitation representative for 20th-Fox. . . . Colonel William Shirley, fully recovered from a recent illness, is now representing UA in the south, working out of the Atlanta office. Hank Howard is covering the western N. Y. area for UA. . . . Elmer F. Lux, for many years prominent in distribution and exhibition in western New York and now contract sales manager for Morrison Steel Products and a leading figure in Buffalo politics for more than a decade, may make a bid for the Republican endorsement for county executive, a new office created under the Erie county charter adopted by voters in the last election. . . . Ken Lehman is the new assistant manager, Century. Lehman comes to town from Pittsburgh, home town of Charlie Funk, managing director, Century. . . . Mike Simon, for many years associated with Buffalo film distributing offices, being at one time manager of the Paramount branch, is now with NTA Pictures in Coliseum Tower, Columbus Circle, New York City.

CHARLOTTE

The Winston-Salem, N. C., Board of Aldermen directed that condemnation proceedings be instituted to acquire property occupied by the Midway Drive-In which is needed for a new north-south expressway. The city has offered $54,339 for the eight acres of land and $20,000 for the theatre, but owners have refused the offer. The land, which is under a long lease to the theatre, is owned by Twin City Home Builders, Inc., and the theatre is owned by Max Herman.

CHICAGO

Variety Club will sponsor the premiere of "Ben-Hur" at the Michael Todd on Dec. 23. B and K have given the State, South Bend, Ind., an ornate entrance, said to be the most modern in the midwest. . . . Alliance Amusement Company had a gala opening of its new Grand, Terre Haute, Ind. Edward Kennedy is manager. . . . Harry Van Noy reopened the State, Anderson, Ind., and is acting as general manager. . . . Richard Crosby took over the Main, Dunkirk, Ind., from Leonard Hewitt. . . . The Avon, Breese, Ill., was reopened. . . . The proposal to eliminate the City examining board for motion picture projectionists was sent to a City Council subcommittee. . . . More than 40 new members were acquired by Variety Club in a recent membership drive. . . . The Stony was reopened by Ben Cooney. . . . Jack Kirsch, president, Allied Theatres of Illinois, was in Michael Reese Hospital for a check-up. . . . Sam Gorelick, Essanjay Films, became a granddad

again when his daughter, Mrs. Robert Frank, became the mother of a baby girl. . . . James W. Small, 75, veteran projectionist in the B and K screening room, died. . . . Charlotte Freedman, Universal exchange secretary, died. . . . K. Price formed the Trans American Vending Corporation. . . . Mannie Gottlieb, former Universal district manager, and Milton Simon, former sales representative for 20th-Fox, organized Maton Films . . . Marian Shayne, former B and K secretary, was injured in a cab collision. . . . Ben Lourie, Columbia exchange manager, is managing the Will Rogers Hospital Drive. . . . Eddie Solomon resigned as 20th-Fox publicist to become ad executive for Joe Levine's Embassy Productions. . . . City tax collection for movies in October were $23,769.

CINCINNATI

Because schools were closed on Veterans' Day, numerous area houses entertained the youngsters with special screenings. Don Wirtz, general manager, downtown Capitol, reported a complete sell-out for a special morning screening of "Windjammer." The Capitol has had Saturday morning shows for the children for some time, but the demand for week-end screenings for the youngsters has become so insistent, arrangements are now being made to provide extra shows during the coming holidays. . . . Similar Saturday screenings for children have been inaugurated in a number of area houses which will continue the policy through the holiday season. Among those reporting good attendance was Kenneth Bradwater, manager of the Hiland in nearby Fort Thomas, Ky. . . . With football and other activities now out of the way, a definite up-swing is being noted in area houses. This is indicated by the fact that first-run films are enjoying hold-over runs at a number of downtown and neighborhood houses. . . . Paul N. Lazarus, Jr., Columbia executive vice-president, told a large group of exhibitors here that Columbia has set 37 films for release next year. A combination of block-busters and gimmick films are scheduled, three releases monthly. No "B" pictures are programmed for next year, Lazarus said.

CLEVELAND

Louis Ratener and his wife, who own and operate the Magic City Drive-In, Barberton, and the Montrose Drive-In, Akron, during the summer, are returning on Nov. 22 to the Virgin Islands where they have been active in the real estate business. . . . Arnold Porozynsky, who in addition to owning theatres owns a roofing company, recently fell off a roof and suffered a concussion. . . . Alan Mink, who is following his Dad, Max Mink, managing director, Palace, into show business, has been appointed announcer for the powerful 50,000 watt WNOB-FM Radio Station located in nearby Chesterland. . . . Cleveland was well represented at the TOA convention in Chicago. The delegation included Sam Schultz, Allied Artists; Jack Essick, Modern Theatres; Irwin Shenker, Berlo Vending Co.; Alan Shaw and Charles Lombardo, Cloverleaf Drive-In. . . . Chris Velas, Ohio theatre owner with headquarters in Bellaire, is reportedly planning to reopen the 450-seat Taplin, Powhattan Point, which has been closed the past year and a half. . . . John Johns, former MGM publicity representative in the Cleveland and Pittsburgh territories, is now located in Cleveland in charge of publicity for the "Porgy and Bess" engagement at the Palace.

DALLAS

Carol Lynley, young 20th-Fox film star, paused in Dallas to talk about her newest motion picture release, "Hound Dog Man." Miss Lynley was en route back to Hollywood from the world premiere of the picture at Shreveport, La. . . . The Melba will inaugurate a special shoppers matinee which will be offered daily, Monday through Friday, from opening until 5 p.m. . . . George Eby, Variety-International chief barker, urged more than 200 members of local Tent 17 to start planning now for Variety Week Feb. 8 to 14. . . . Jack Walthall, National Screen Service, was one of 13 Democrats who received a Certificate of Commendation from the women's Democratic organization of Dallas County for selling more than 2,500 poll tax receipts. Former President Harry S. Truman presented the certificates during a visit and talk here. . . . Israeli actress Haya Harareet, co-star in "Ben-Hur," will visit Dallas on Dec. 5, a week after her co-star Charlton Heston is a visitor here. . . .

DES MOINES

The 42nd anniversary of operating the Windsor, Hampton, Ia., is being observed this month by Charles Peterson. He took over the operation of the house in 1917 and purchased the building in 1935. The anniversary observance also marks the completion of a recent remodeling program. . . . The Ritz, Rolfe, Ia., has been closed by the owner. . . . J M Travis has reopened the Strand, Milford, Ia., for a one-month trial. . . . The Chief Drive-In, Estherville, Ia., will be kept open this winter with the use of heaters.

HOUSTON

Jack Webb was forced to cancel his personal appearance tour, which included Dallas, because of television commitments. . . . A committee to confer with exchange managers of distribution companies on the availability of product to Texas drive-ins has been appointed by Tim Ferguson, president, Texas Drive-In Theatre Owners Association. Members of the committee are Harold Brooks, Weisenburg Enterprises, Dallas; Al Reynolds, Lone Star Theatres and Bordertown Theatres, Dallas; and Harold Novy, Trans-Texas Theatres, Dallas. Ferguson said that the committee, representing both the large and small drive-in operators, would report at the next board of directors meeting.

JACKSONVILLE

New owners of the Suburban Drive-In, Bradenton, are Frank Bartsch, also owner of the Skyview Drive-In, St. Petersburg, and Sid Shapiro, with Ken Barfield serving as the new house manager. . . . Al Hildreth, manager, local Arcade, has resigned to become a wholesale salesman. He formerly managed the San Marco and later had tours of duty as a newspaper ad writer and as a booker. His place was taken temporarily by Mrs. Iva Lowe, a member of the Florida Theatre's managerial staff. . . . Local WOMPI members honored their president, Mrs. Mary Hart, with a beautiful evening purse-compact for her efficient service as chairman of the recent WOMPI national convention held here at the Robert Meyer Hotel. . . . Celia Brugh, Columbia, is the newest member on the WOMPI roster. . . . Officers of both the WOMPI and Tent 44, Variety Club, were grooming their members for service as ticket takers at Jacksonville's greatest annual crowd-puller, the Agricultural and Industrial Fair at the 'Gator Bowl, Nov. 11-21. . . . As a means of expressing its gratitude to local moviegoers for their patronage, Florida State Theatres launched its 45th anniversary celebration here with the presentation of admission-free matinees at the suburban Capitol, Edgewood, and San Marco. . . . Fred Kent has closed the Beach Drive-In until further



notice. . . . Roy Smith, local theatre supplier, is now head of Tropical Refreshments, Inc., formerly operated by the Automatic Canteen Co. The new concern, managed for Smith by Jack Burns, is concerned with vending machine operations in theatres and other locations.

NEW HAVEN

Connecticut film producer-director-actor Vic Savage plans to tour key cities ahead of "Street Fighter" openings, arranged by distributor, Joseph Brenner Associates of New York. The promotion activity will be followed by Jan. 1 start of Connecticut location shooting on Savage's second effort, "The Rope." . . . Attorney George LeWitt, president, Lakeside Realty Corporation, owners and operators, Berlin Drive-In, Berlin, Conn., has been invited to address the November meeting of the Ladies Guild of St. Paul's Church, Berlin, following circulation of a Ladies Guild petition calling some recent drive-in attractions unsuitable for family entertainment. . . . William Shepard, manager, State, Manchester, Conn., has been named acting manager, Capitol, Springfield, Mass., replacing Jean DuBarry, latter en-route to Flordia for surgery, according to Stanley Warner Theatres zone manager Harry Feinstein. Other SW managerial shifts: Edwin Stuart, Palace, Norwich, Conn., takes over the State, Manchester, with Robert Howell, Port, Newburyport, Mass., moving to Norwich. The Newburyport replacement is yet to be selected. . . . Harry F. Shaw, division manager for Loew's Poli-New England Theatres Inc., and long a participant in the New Haven Citizens Action Committee, working on civic improvements, attended opening of the Oak St., New Haven, connector of the Connecticut Turnpike, as a personal guest of New Haven Mayor Richard Lee.

NEW ORLEANS

Little "Pic" Mosely, brother of W. L. "Pic" Mosely, Picayune, Miss., exhibitor, is in Touro Hospital with a broken leg. He is superintendent of all Mosely's enterprises. . . . Nick Lamantia and J. Roger Lamantia have acquired interests in Meyer Berenson's State, Bogalusa, La. Buying and booking is being handled by Exhibitors' Cooperative Service. . . . The WOMPI's annual children's Christmas party will again be held this year at the neighborhood Famous. The children



Jay Wren, vice-president and managing director, Viking, Philadelphia, recently discussed with Harry Belafonte, UA's "Odds Against Tomorrow," when the star was in town in connection with the opening of the film at that theatre.

reside at various area charitable institutions and more than 400 are expected. . . . Joseph Marcello is new assistant to manager Walter Guarino at Paramount Gulf's Saenger, succeeding Myrtice Swearington, who resigned to take over as managing director of the Joy showcase on Canal Street. . . . Paramount's E. C. DeBerry, assistant to vice-president and eastern division manager Hugh Owens and W. Gordon Bradley, southeastern division manager, held a sales meeting at the local branch. . . . The WOMPI's aided in the delivery of trailers on the Muscular Dystrophy Fund Drive from NSS to each of the in-town theatres. They also prepared Thanksgiving baskets for their two "adopted" needy families. . . . Mrs. Estelle Williams is back home from the hospital following a three-week bout with pneumonia. Her father, T. E. Willis, city manager, Joy N. Houck's neighborhood houses, rushed to Shreveport to be near during her illness. She is manager of her father's Joy, Melville, but former manager Mrs. Justine Harvey is pinch-hitting until she recovers completely. . . . James R. Grainger, president, Inter-Continent Releasing Organization, was in from the west coast to see Joy N. Houck and Leo V. Seichsnaydre, head officials, Howco Pictures of Louisiana, who will handle Inter-Continent's product here.

PHILADELPHIA

Martha Scott and Stephen Boyd, stars of MGM's "Ben-Hur" were in to attend a festive "Roman" dinner at the Bellevue Stratford Hotel in conjunction with the premiere of film at the SW Boyd. . . . United Artists had their "Solomon and Sheba" giant mural on display in Pennsylvania Station, 30th and Market Streets. The film is due at Milgrams' Fox Xmas. . . . The Ogontz is due to reopen for another legit try. . . . MGM is moving its shipping room to Clark Film

(*Continued on page 22*)

Film Exchange and Dealer Listing for the DETROIT FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 2310 Cass Ave.—WOodard 1-2992
Br. Mgr.: Nothan D. Levin. Sales: Ernest Chrysler. Booker: Williom Sidenstecker. Cashier: Ursula Dovis. Emerg. Phone: Sidenstecker, PRescott 1-6491.

ALLIED FILM, 2310 Cass Ave.—WOodward 2-7777
Br. Mgr.: Jack Zide. Sls. Mgr. and Booker: Michoel Zide. Office Mgr. ond Coshier: Dorothy Harrison. Sales and Booker: Edword Loye. Emerg. Phone: Horrison, VEmont 5-020.

BUENA VISTA (Disney), 2310 Cass Ave.—WOodward 2-8739
Br. Mgr.: Frank Jones. Booker: Barboro Salzman. Emerg. Phones: Jones, KEnwood 4-4643; Solzmon, BRoadwoy 2-0371.

COLUMBIA, 200 Film Exchange Bldg.—WOodward 2-8021
Br. Mgr.: Milton N. Zimmerman. Sls. Mgr.: Raymond Cloud. Office Mgr.: Harvey Trombley Sales: Seymour Berman. Bookers: Eugene Graham, Norm Hanson. Coshier: Mobelle Reid. Emerg. Phone: Trombley, LAkeview 1-6939. *(Div. Mgr. in residence: Carl Shalit)*

ALBERT DEZEL PRODUCTIONS, 13131 Fenkell—VErmont 6-2180
Br. Mgr.: Albert T. Dezel. Office Mgr. and Booker: Elviro Shields. Emerg. Phones: Dezel, UNiversity 4-3968; Shields, UNiversity 3-33B5.

METRO-GOLDWYN-MAYER, 2310 Cass Ave.—WOodward 1-4456
Br. Mgr.: Lou Marks. Office Mgr.: Arthur Zuelch. Soles: Cliff Perry, Kol Bruss. Bookers: Clarence Berthiaume, Don Mortin. Cashier: Ruth Becker. Emerg. Phone: Berthiaume, TUxedo 2-5606.

PARAMOUNT, 479 Ledyard—WOodward 2-4741
Br. Mgr.: Thomas F. Duane. Sls. Mgr.: John Gentile. Office Mgr.: Harold Rhodes Sales: J E. Thompson, Ken Guibord. Bookers: Betty Fussner, Wolter Cory, Cloude Lane. Coshier: Arthur R. Stowecki. Emerg. Phone: Lone, UNiversity 2-1539.

20TH CENTURY-FOX 2211 Cass Ave.—WOodward 1-3726
Br. Mgr.: Robert C. McNabb. Sales Jack Sturm, Tim Cleary. Bookers: Albert Chompagne, Eileen Bresnohon, Mory Grimmit. Coshier: Dorothy Schechter. Emerg. Phone McNobb, GArfield 7-4669.

UNITED ARTISTS, 2310 Cass Ave.—WOodward 2-6500
Br. Mgr.: Sidney Bowman. Sls. Mgr.: M. Weinstein. Office Mgr. ond Booker: Jock Susami Sales: J. McMohon. Bookers: Bert Holmes, Morjorie Rice. Cashier: Morgoret Studenbaker. Field Exp. Howord Pearl. Emerg. Phone: Susami, KEnwood 3-33B7.

UNIVERSAL-INTERNATIONAL, 436 W. Columbia—WOodward 1-2141
Br. Mgr.: R B. Groff. Office Mgr.: Wolter Goryl. Soles: W. Woldholz. Bookers: Dave Gonda, Sidney Blumenthol. Cashier: Irene Nolon, Emerg. Phone: Goryl, WAlnut 1-0524.

WARNER BROS., 2310 Cass Ave.—WOodward 1-6236
Br. Mgr.: Joseph Baringhous. Office Mgr. and Head Booker: Helmo Wetzel. Sales: Chester A. Blakeley. Bookers: George Rossmon, Stanley Baran. Coshier: Richard A. Schulte. Emerg. Phone: Wetzel, MIdwest 6-0887. *(Div. Mgr. in residence: Grover Livingston. Coordinator: Harold Morrison)*

• *Supply Dealers*

AMUSEMENT SUPPLY, 208 W. Montclam—WOodward 1-3440
THEATRE EQIUP. CO., 2211 Cass Ave.—WOodward 1-1122
NATIONAL THEATRE SUPPLY, 2312 Cass Ave.—WOodward 1-2447. Emerg. Night: MAyfoir 6-5702.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2943 Cass Ave.—TEmple 1-0790
Br. Mgr.: Ivon Clavet. Sales: Stonley Molinowski.

• *Film Delivery Services*

EXHIBITOR SERVICE, 2310 Cass Ave.—WOodward 1-1073
Pres.: Charles Simpson. Emerg. Phone: KEnwood 2-4232.

FILM TRUCK SERVICE, INC., 6111 Concord—WAlnut 3-8228
Pres. Glodys B. Pike. Traffic Mgr.: Menden L. Wescot . Emerg. Phone: Wescott, Empire 3-0780.

• *Signs, Advertising and Printing*

CENTRAL NEON SIGN, 525 E. 7 Mile Rd.—TWinbrook 3-5440
LONG SIGN, 6209 John S. Lodge—TRinity 1-5477
NATIONAL SCREEN SERVICE, 2943 Cass Ave.—TEmple 1-0790

• *Service Companies*

ALTEC SERVICE CO., 2211 Woodward—WOodward 3-3180

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Watch for them!

NEXT!
Albany Territory
Issue of December 16
Cincinnati Territory
Issue of December 23

Save Them!

ANATOMY OF A MURDER (COL.)
87 wks—10ths—125%

ASK ANY GIRL (MGM)
24 wks—8ths—82%

BEAT GENERATION (MGM)
6 wks—6ths—99%

BELOVED INFIDEL (20th FOX)
Paramount, New York (**$29,850) 1 " 147%
Fox, San Francisco (**$12,230) 1 " 99%
Ambassador, St. Louis (No. Ave.) 1 wk. $9,000 Ave.

BEST OF EVERYTHING (20th FOX)
Ambassador, St. Louis (No Ave.) 3 wks Ave. $8,400
Fox, San Francisco (**$12,230) 2 " 99%
Fifth Avenue, Seattle (**$7,480) 2 " 84%
Normandie, New York (**$7,340) 5 " 102%
Rialto, Louisville (**$9,220) 1 " 90%
Paramount, New York (**$29,850) 6 " 90%
Fox, Detroit (**$14,380) 3 " 108%
State Lake, Chicago (**$25,800) 4 " 91%

BIG CIRCUS
23 wks—10ths—109%

BIG FISHERMAN (BV)
Rivoli, New York (**$12,240) 16 " 108%
Midtown, Philadelphia (**$9,000) 8 " 111%
Brown, Louisville (**$4,950) 6 " 157%
Gary, Boston (**$11,100) 6 " 82%
Pageant, St. Louis (**$4,850) 5 " 137%
Blue Mouse, Seattle (**$5,040) 1 " 160%
United Artists, Detroit (**$8,810) 5 " 142%

BLUE ANGEL (20th-FOX)
24 wks—10ths—91%

BLUE DENIM (20th FOX)
30 wks—9ths—105%

BUT NOT FOR ME (PAR.)
Madison, Detroit (**$19,920) 3 " 70%
Metropolitan, Boston (**$15,120) 3 " 105%
Capitol, New York (**$24.950) 3 " 116%
Esquire, Chicago (**$12,300) 6 " 90%
Omaha, Omaha (**$5,450) 1 " 111%
Paramount, San Francisco (**$10,400) 2 " 100%
Randolph, Philadelphia (**$13,730) 4 " 98%
Fox, St. Louis (**$13,400) 2 " 112%
Paramount, Seattle (**$8,040) 3 " 70%
Kentucky, Louisville (**$5,850) 1 " 104%

CAREER (WB)
Saxon, Boston (**$10,270) 6 " 119%
Loew's State, New York (**$43,175) 5 " 71%
Michigan, Detroit (**$21,120) 2 " 69%
Chicago, Chicago (**$22,480) 3 " 94%
Arcadia, Philadelphia (**$10,030) 5 " 111%
Ambassador, St. Louis (No Ave.) 2 wk. $10,500 Ave.
Golden Gate, San Franc. (**$15,150) 1 " 94%

CRIMSON KIMONO (COL.)
6 wks—5ths—82%

CRY TOUGH (UA)
10 wks—6ths—70%

DARBY O'GILL AND THE LITTLE PEOPLE (BV)
29 wks—9ths—89%

DEVIL'S DISCIPLE (UA)
30 wks—9ths—105%

DIARY OF ANNE FRANK (20th FOX)
72 wks—10ths—95%

DON'T GIVE UP THE SHIP (PAR.)
24 wks—9ths—101%

FBI STORY (WB)
35 wks—10ths—118%

FIVE GATES TO HELL (20th FOX)
5 wks—5ths—105%

FIVE PENNIES (PAR.)
34 wks—9ths—113%

FOR THE FIRST TIME (MGM)
Roxy, New York (**$52,620) 4 " 118%
Arcadia, Philadelphia (**$10,030) 5 " 100%
Memorial, Boston (**$17,080) 2 " 80%
Loop, Chicago (**$15,140) 4 " 61%
Orpheum, Seattle (**$5,660) 1 " 72%
Loew's, St. Louis (**$11,600) 1 " 73%
United Artists, Louisville (**$7,690) 1 " 68%
Warfield, San Francisco (**$10,110) 2 " 100%
Adams, Detroit (**$8,650) 2 " 76%

4-D MAN (UI)
Orpheum, Seattle (**$5,660) 1 " 90%

HAPPY ANNIVERSARY (UA)
Victoria, New York (**$20,150) 2 " 75%

HERCULES (WB)
14 wks—6ths—224%

HOLE IN THE HEAD (UA)
72 wks—10ths—124%

HOLIDAY FOR LOVERS (20th FOX)
15 wks—10ths—83%

HORSE SOLDIERS (UA)
34 wks—8ths—108%

HOUND DOG MAN (20th FOX)
St. Louis, St. Louis (**$12,850) 1 " 99%
Coliseum, Seattle (**$7,555) 1 " 94%
Fox, San Francisco (**$12,230) 1 " 82%
Pilgrim, Boston (**$8,610) 1 " 105%
Rialto, Louisville (**$9,220) 2 " 70%
Omaha, Omaha (**$5,450) 1 " 121%
Fox, Detroit (**$14,380) 1 " 70%
Oriental, Chicago (**$24,550) 2 " 76%
Fox, Philadelphia (**$14,580) 1 " 40%

HOUSE OF SEVEN HAWKS (MGM)
Loop, Chicago (**$15,140) 2 " 51%

IT STARTED WITH A KISS (MGM)
Capitol, New York (**$24,950) 4 " 112%
Stanton, Philadelphia (**$12,270) 5 " 77%
Loews, St. Louis (**$11,600) 4 " 108%
Chicago, Chicago (**$22,480) 5 " 130%
United Artists, Louisville (**$7,690) 2 " 168%
Blue Mouse, Seattle (**$5,040) 3 " 118%
Warfield, San Franc. (**$10,110) 3 " 119%
Orpheum, Boston (**$19,580) 4 " 85%
Adams, Detroit (**$8,650) 4 " 118%
State, Omaha, (**$5,960) 3 " 109%

JOHN PAUL JONES (WB)
19 wks—9ths—66%

LAST ANGRY MAN (COL.)
Kenmore, Boston (**$9,600) 4 " 126%
Forum, New York (**$13,920) 5 " 159%
Trans-Lux, Philadelphia (**$4,450) 3 " 210%
Madison, Detroit (**$19,920) 2 " 62%
St. Francis, San Francisco (**$10,550) 1 " 115%

LAST TRAIN FROM GUN HILL (PAR.)
19 wks—9ths—111%

LIBEL (MGM)
Oriental, Chicago (**$24,550) 2 " 50%
Orpheum, St. Louis (**$6,730) 1 " 60%
Roxy, New York (**$52,620) 2 " 60%
United Artists, Louisville (**$7,690) 1 " 61%

LOOK BACK IN ANGER (WB)
15 wks—6ths—89%

MAN WHO UNDERSTOOD WOMEN (20TH FOX)
Paramount, Boston (**$11,920) 1 " 71%
Oriental, Chicago (**$24,550) 2 " 75%
Roxy, New York (**$52,620) 3 " 83%
Fox, Philadelphia (**$14,580) 1 " 124%
Fox, St. Louis (**$13,400) 1 " 115%
Fifth Avenue, Seattle (**$7,480) 1 " 82%
Fox, Detroit (**$14,380) 1 " 86%
Rialto, Louisville (**$9.220) 1 " 70%
Fox, San Francisco (**$12,230) 1 " 71%

MIDDLE OF THE NIGHT (COL.)
44 wks—9ths—112%

MIRACLE (WB)
Radio City, New York (**$142,810) 2 " 74%

MOUSE THAT ROARED (COL.)
Esquire, Chicago (**$12,315) 1 " 131%

NORTH BY NORTHWEST (MGM)
73 wks—10ths—139%

NUN'S STORY (WB)
46 wks—10ths—134%

ODDS AGAINST TOMORROW (UA)
Woods, Chicago (**$19,400) 4 " 100%
Victoria, New York (**$20,150) 4 " 64%
Loew's, St. Louis (**11,600) 1 " 71%
Viking, Philadelphia (**$8,330) 2 " 98%
Fifth Avenue, Seattle (**$7,480) 1 " 71%
Palms, Detroit (**$19,850) 1 " 79%
United Artists, San Franc. (**$16,230) 2 " 61%
Orpheum, Boston (**$19,580) 1 " 61%

PILLOW TALK (U-I)
Michigan, Detroit (**$21,120) 4 " 108%
Music Hall, Seattle (**$6,700) 4 " 120%
United Artists, Chicago (**17,800) 6 " 173%
Palace, New York (**$16,770) 7 " 191%
Golden Gate, San Franc. (**$15,150) 4 " 117%
Kentucky, Louisville (**$5,850) 4 " 137%
Metropolitan, Boston (**$15,120) 5 " 160%
Fox, St. Louis (**$13,400) 4 " 128%
Omaha, Omaha (**$5,450) 3 " 149%
Stanley, Philadelphia (**$17,650) 2 " 161%

PORGY AND BESS (COL)
Warner, New York ($23,250) 22 " 129%
McVickers, Chicago (**$13,050) 18 " 171%
Astor, Boston (**$8,370) 16 " 168%
Coronet, San Franc. (No Record) 18 " Ave. $15,800
Goldman, Philadelphia (**$10,750) 7 " 148%

PRIVATE'S AFFAIR (20th-FOX)
15 wks—10ths—81%

RETURN OF THE FLY (20th FOX)
6 wks—5ths—99%

ROOM AT THE TOP (CONT.)
54 wks—5ths—136%

SAPPHIRE (U-I)
Beacon Hill, Boston (**$9,650) 5 " 71%
Capri, Boston (**$6,380) 2 " 137%
Todd Cinestage, Chicago (**$16,600) 3 " 71%
Sutton, New York (**$19,150) 3 " 86%

SAY ONE FOR ME (20th FOX)
33 wks—10ths—115%

SCAPEGOAT (MGM)
21 wks—5ths—121%

SIGN OF THE GLADIATOR (AIP)
Michigan, Detroit (**$21,120) 1 " 77%
Paramount, Boston (**$11,920) 1 " 134%
United Artists, Chicago (**$17,800) 2 " 89%
Kentucky, Louisville (**$5.850) 2 " 121%
Fifth Avenue, Seattle (**$7.480) 1 " 108%
Paramount, San Franc. (**$10,410) 1 " 166%
Stanton, Philadelphia (**$12,270) 2 " 80%

SLEEPING BEAUTY (BV)
88 wks—13ths—112%

SUMMER PLACE (WB)
Radio City, New York (**$142,810) 3 " 92%
Memorial, Boston (**$17,080) 2 " 136%
Michigan, Detroit (**$21,120) 1 " 105%
Paramount, San Franc. (**10,410) 1 " 192%
Randolph, Philadelphia (**$13,730) 2 " 79%
Mary Anderson, Louisville (**$4,880) 1 " 251%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

TAMANGO (ROACH)
16 wks—9ths—114%

TARZAN'S GREATEST ADVENTURE (PAR.)
3 wks—3ths—93%

TEN SECONDS TO HELL (UA)
9 wks—7ths—74%

THAT KIND OF WOMAN (PAR.)
17 wks—10ths—92%

THEY CAME TO CORDURA (COL.)
State-Lake, Chicago (**$25,800) 4 " 75%
St. Francis, San Franc. (**$10,550) 4 " 105%
Loew's, St. Louis (**$11,600) 2 " 82%
Criterion, New York (**$20,380) 5 " 136%
United Artists, Louisville (**$7,690) 2 " 120%
Orpheum, Boston (**$19,580) 2 " 83%
Madison, Detroit (**$19,920) 3 " 79%
Fox, Philadelphia (**$14,580) 3 " 114%
Orpheum, Omaha (**$6,500) 1 " 108%

THIRD MAN ON THE MOUNTAIN (BV)
Normandie, New York (**$7,340) 3 " 114%
United Artists, San Franc. (**$16,230) 2 " 52%
Garrick, Chicago (**$14,300) 2 " 62%
Fox, Philadelphia (**$14,580) 1 " 83%
Orpheum, St. Louis (**$6,730) 2 " 79%
Beacon Hill, Boston (**$9,650) 2 " 63%

—30— (WB)
Palms, Detroit (**$19,850) 1 " 90%
Paramount, San Franc (**$10,410) 1 " 106%
Roosevelt, Chicago (**$21,280) 2 " 71%
Randolph, Philadelphia (**$13,730) 1 " 61%
Paramount, Boston (**$11,920) 1 " 93%
Fox, St. Louis (**$13,400) 1 " 81%
Mary Anderson, Louisville (**$4,880) 1 " 84%

TIMBUKTU (UA)
2 wks—2ths—61%

THIS EARTH IS MINE (U-I)
28 wks—10ths—106%

TINGLER (COL.)
9 wks—4ths—152%

WOMAN LIKE SATAN (LOPERT)
Paramount, Seattle (**8,040) 1 " 64%
United Artists, San Franc. (**$16,280) 1 " 50%

WONDERFUL COUNTRY (UA)
11 wks—7ths—82%

YELLOWSTONE KELLY (WB)
14 wks—8ths—106%

WRECK OF THE MARY DEARE (MGM)
Roxy, New York (**$52,620) 3 " 69%
Orpheum, Boston (**$19,580) 1 " 121%
Loew's, St. Louis (**$11,600) 1 " 82%
Woods, Chicago (**$19,400) 2 " 104%
Viking, Philadelphia (**$8,330) 1 " 152%
United Artists, Louisville (**$7,690) 1 " 91%

YESTERDAY'S ENEMY (COL.)
6 wks—4ths—91%

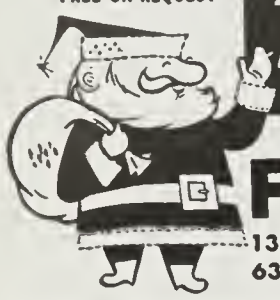
NOTE: Current features, now playing in First-Runs, show specific theatres and cities with itemized returns. Older features, now in the Subsequent-Runs, are listed for the record, but show a re-cap or grand total of the (a) Number of Weeks, (b) Number of Theatres, and (c) Combined General Average Business, as published in earlier issues of "THE TIP-OFF on Business."

PHILADELPHIA

(*Continued from page 20*)

Service on December 14. . . . Bill Doyle, formerly with UA here, is now a salesman with the company in New York City. . . . Mrs. Elizabeth Ziegler, "Mac," UA office manager, was on Florida vacation. Her secretary, Marlene Brown was married last fortnight to Jay Appel. . . . Herman Levine, Warner Brothers and Stanley Warner Theatres real estate executive, has been appointed director of real estate sales and leasing of the New York office of Albert M. Greenfield and Company at their New York office. . . . While Warners' "The F.B.I. Story" was playing recently at the Reading Drive-In, thieves broke into the safe at the Sinking Springs Drive-In, and made off with $800. Dick Fox, who owns both spots, had booked the cops at the wrong place. . . . Bern Bispeck resigned as manager Senate, Harrisburg, Pa., and was replaced by Donald W. Bonstein formerly of Lancaster, Pa. Bispeck will announce his new connection after the first of the year. . . . Rumor has it that the Bob Lynch's after their European trip, are planning a new Safari going to Ephrata and Kutztown via Jamaica, B. W. I. Bob is planning to buy 500 Por Larranaga Obsequois wholesale. . . . Local producer Jack H. Harris is back from the Virgin Islands where some location background footage for his new CinemaScope, DeLuxe Color film, "Dinosaurus" was filmed. . . . Ralph Pries, a vice-president of Berlo Vending Company, has been named state chairman for the March of Dimes in Pennsylvania for the fourth consecutive year.

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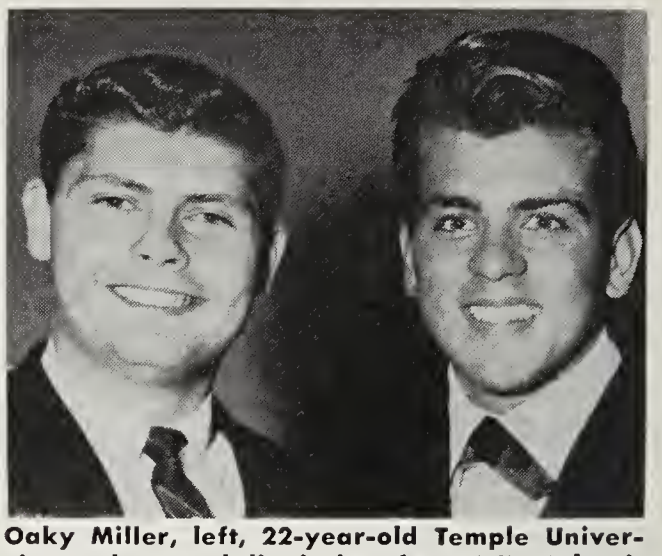
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PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
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Theatre Installations and Maintenance

PITTSBURGH

Dave Silverman and his Allied Artists crew are now ensconced in their new quarters in the Universal building. . . . Charlie Eagle, who retired several months ago as manager, Stanley, paid the theatre a surprise visit. . . . Lou Hanna has been elected chief barker of the local Variety Club. Other officers elected by the crew are Ray Downey, first assistant; Bernie Hickey, second assistant; John Marasco, dough guy; Harold W. Gray, secretary; and Jimmy Fallon, Nate Kaufman, Jimmy Klingensmith, Jimmy Nash, Jerome (Tad) Reeves, and Bob Rosuali, directors. . . . Harry M. Kalmine, Stanley Warner circuit vice-president and general manager, was in town from New York. . . . Bishop John J. Wright was principal speaker and Judge Samuel Weiss the toastmaster at the Variety Club banquet honoring outgoing chief barker Dave Silverman. Bishop Wright is chaplain for Tent 1. The affair, one of the big events of the season among show people, was held at the New Arena. . . . Arthur Manson, who was formerly Cinerama publicity man in Pittsburgh, has been appointed assistant to Harry Goldberg, national advertising and publicity director of Stanley Warner Theatres. Manson had been head of advertising and publicity for Cinerama nationally, before Stanley Warner sold out its Cinerama controlling interest.



Oaky Miller, left, 22-year-old Temple University student, and disc jockey for WMID, Atlantic City, N.J., is seen with Fabulous Fabian at the Philadelphia premiere of 20th-Fox's "Hound Dog Man," Milgrams' Fox.

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

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Formerly Highway Express Lines, Inc.

ST. LOUIS

Jimmie James, MITO secretary who assists his father, Tommy James, in the operation of the New Comet, West End, Strand and Douglass, became the proud father of his fifth daughter. . . . The local WOMPI will provide Christmas gifts for the old folks at St. Louis Infirmary and the Mary Rider Homes for Women this year. . . . Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity, told his company's story on forthcoming and current product at a luncheon at the Park Plaza Hotel.

SALT LAKE CITY

The Lyric, downtown house of the Utah Drive-In Corporation, is now showing second run double bills currently as a temporary change of policy, having shown first runs for many years. . . . The other downtown house of this circuit closed 'temporarily' last week. . . . The Hyland Drive-In is the only one remaining open until Nov. 1, other than the Park-Vu and the Motor Vu, which have installed heaters.

SAN ANTONIO

Vandals pried open the door of the Town Twin Drive-In to gain entrance. Although they gained access to a coin box containing $20 in a cigarette machine, they left the money—apparently content to smash equipment causing $167.40 damage. . . . The four Statewide Drive-Ins, the South Loop 13, Alamo Rigsby, and Mission, now are operating on a new winter schedule and are open only on weekends and holidays. . . . It's too early to tell whether this represents a trend or not, but an unusually large number of San Antonio theatres are showing new first-run pictures. Most remarkable of all, two drive-ins have ventured into the first-run field.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



DECEMBER 9, 1959 SECTION TWO VOL. 63 NO. 4

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
5901 **HOUSE ON HAUNTED HILL**—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
HOUSE OF INTRIGUE, THE—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
5839 **JOHNNY ROCCO**—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Dec. **PURPLE GANG, THE**—Barry Sullivan, Elaine Edwards

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
HYPNOTIC EYE, THE—(Hypnovision)—Jacques Bergerac, Allison Hayes
I PASSED FOR WHITE—Sonya Wilde, James Franciscus
PAY OR DIE—Ernest Borgnine, Zohra Lampert
RAYMIE AND THE BARRICUDA—David Ladd, Julie Adams

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
HOW TO MAKE A MONSTER—MD-75m.—(Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller
TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4541 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn		MGM
Affairs of Julie, The		For.
Al Capone	A3	AA
•Alamo		UA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
•All The Fine Young Cannibals		MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine		AA
Attack of the Jungle Women		Misc.
Auntie Mame	A3	WB

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Babette Goes To War		Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
•Because They're Young		Col.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
•Big Night, The		Par.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
•Blonde in 402, The		UA
•Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
Brain Eaters, The	A2	A-I
•Bramble Bush, The		WB
•Breath of Scandal, A		Par.
Bridges at Toko-Ri, The—RE	A2	Par.
Buccaneer, The	A1	Par.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain Buffalo		WB
Career	A3	Par.
Carry On Sergeant		For.
•Cash McCall		WB
Cast a Long Shadow	A1	UA
Cat, The		For.
•Chance Meeting		Par.
•Cinderfella		Par.
Circle, The		For.
City After Midnight	A2	Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE	A2	Par.
•Crack in the Mirror		Fox
Crawling Eye, The	A2	For.
•Crescendo—The Story of Franz Liszt		Col.
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A		Fox
•Dog's Best Friend, A		UA
Don't Give Up the Ship	A3	Par.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

TO BE REVIEWED

GOLIATH AND THE BARBARIANS—(Scope; C)—Steve Reeves
JAILBREAKERS, THE—Robert Hutton, Mary Castle

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
323 **GOOD DAY FOR HANGING**—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
325 **LAST BLITZKRIEG, THE**—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
322 **MURDER BY CONTRACT**—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
324 **SENIOR PROM**—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
329 **TWO-HEADED SPY, THE**—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Dec. **FLYING FONTAINES, THE**—(C)—Michael Callan, Evy Norlund
Dec. **THOUSAND AND ONE ARABIAN NIGHTS**—(TC)—UPA Cartoon feature

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
BABETTE GOES TO WAR—(CS; C)—Brigitte Bardot
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weld
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
CRESCENDO—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GENE KRUPA STORY, THE—Sal Mineo, Susan Kohner
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SUDDENLY LAST SUMMER—Elizabeth Taylor, Montgomery Clift
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
WHO WAS THAT LADY?—Tony Curtis, Dean Martin, Janet Leigh

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
909 **DOCTOR'S DILEMMA, THE**—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations

908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Dec. **NEVER SO FEW**—(CS; MC)—Frank Sinatra, Gina Lollobrigida
Jan. **GAZEBO, THE**—Glenn Ford, Debbie Reynolds
Jan. **TIME MACHINE, THE**—(EC)—Rod Taylor, Yvette Mimieux

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holiday, Dean Martin
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
FAIR BRIDE, THE—Ava Gardner, Dirk Bogarde, Joseph Cotten
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
KEY WITNESS—Jeff Hunter, Pat Crowley
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
PLEASE DON'T EAT THE DAISIES—(CS; C)—Doris Day, David Niven
SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5807 **HOT ANGEL, THE**—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R5816 **STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 **TEMPEST**—MC-125m.—(TE; TC)—Silvana Magnano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
R5909 **ULYSSES**—MD-104m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Jan. **TOUCH OF LARCENY**—James Mason, Vera Miles—England

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BIG NIGHT, THE—Randy Sparks, Dick Foran
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CHANCE MEETING—Harry Kruger, Micheline Presle
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JACK THE RIPPER—
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
907 **INTENT TO KILL**—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

•Fair Bride, The		MGM
First Man Into Space	A2	MGM
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
Floods of Fear	A2	U-I
•Flying Fontaines, The	A2	Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
Forbidden Fruit	B	For.
400 Blows, The		For.
Four-D Man	A2	U-I
Four Fast Guns		U-I
Four Skulls of Jonathan Drake, The	A3	UA
Frankenstein's Daughter	B	Misc.
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
•Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl in the Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Misc.
•Goliath and the Barbarians	A3	A-I
Good Day for Hanging	A1	Col.
•Gorgo		UA
Great Is My Country		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen from Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
Happy Anniversary	B	UA
Happy Is the Bride		For.
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
•Heller With a Gun		Par.
Hercules	A1	WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
High School Big Shot		Misc.
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
•Home from the Hill		MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hot Angel, The	A2	Par.
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House on Haunted Hill, The	A2	AA
House On The Waterfront, The		For.
How to Make a Monster	A2	AI
•Hypnotic Eye, The		AA

I

•I Aim At the Stars		Col.
I, Mobster	B	Fox
•I Passed for White		AA
I Was Monty's Double	A1	For.
•Ice Palace		WB
I'll Give My Life	A1	Misc.
Imitation of Life	A3	U-I
•Inherit the Wind		UA
Inside the Mafia	B	UA
Intent to Kill	B	Fox
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM

J

•Jack the Ripper		Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
John Paul Jones	A1	WB
Johnny Dark—RE	A1	U-I
Johnny Rocco	A1	AA
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
•Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Par.
Juke Box Rhythm	A1	Col.
Just My Luck		For.

K

•Key Witness		MGM
•Killers of Kilimanjaro		Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
Last Angry Man, The	A1	Col.
Last Blitzkrieg	A2	Col.
Last Mile, The	B	UA
Last Train from Gun Hill	A2	Par.
•Last Voyage, The		MGM
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
Libel	A1	MGM
Light Touch, The	A1	U-I
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lone Texan	A2	Fox
Lonely Hearts	A3	UA
Lonely Sex, The		Misc.
Look Back in Anger	A3	WB
Love Is My Profession	C	For.
Love Story, A		For.
Lovers, The	C	For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Machete	A3	UA
Mad Little Island		For.
Magician, The	A3	For.
Man in the Net	A2	UA
Man in the Saddle—RE	A2	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Mating Game, The	A3	MGM
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Missile to the Moon	B	Misc.
Mistress, The	A3	For.
•Moment of Danger		WB
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Murder by Contract	A3	Col.
Mustang	A1	UA
•My Dog, Buddy		Col.
My Name Is Toxie		For.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
•Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
•Once More with Feeling		Col.

909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining, impudent comedy
928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
917 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
914 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Nov. **JOURNEY TO THE CENTER OF THE EARTH, A**—(CS; DC)—Pat Boone, Arlene Dahl
Dec. **DOG OF FLANDERS, A**—(CS; C)—David Ladd, Donald Crisp
Jan. **QUESTION OF MORALITY, A**—(CS)—Rita Hayworth, Anthony Francoisa
Jan. **ROOKIE, THE**—(CS)—Tommy Noonan, Pete Marshall, Julie Newmar
Jan. **SEVEN THIEVES**—(CS;)—Edward G. Robinson, May Britt

COMING

BLOOD AND STEEL—Brett Halsey, Ziva Rodann
CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLane, Maurice Chevalier
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
SINK THE BISMARCK—Kenneth More, Dana Wynter—England
STORY ON PAGE ONE, THE—(CS)—Rita Hayworth, Anthony Francoisa
VOICE, THE—(CS)—Edmond O'Brien, Julie London
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand i—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LONELY HEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Jan. **DOG'S BEST FRIEND, A**—Bill Willlams, Marcia Henderson—Premium
Jan. **SOLOMON AND SHEBA**—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
Jan. **GUNFIGHTERS OF ABILENE**—Buster Crabbe, Judith Ames—Vogue

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FUGITIVE KIND, THE—Marlon Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GORGO—Bill Travers, William Sylvester—King
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
PUSHER, THE—Kathy Carlyle, Felice Orlandi
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
FOUR FAST GUNS—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
5918 **IMITATION OF LIFE**—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
5903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior import
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-110m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
SNOW QUEEN, THE—CAR-70m.—Russian-made cartoon—4658 (12-2-59)—Cute feature cartoon
5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren

COMING

HELL BENT FOR LEATHER—(CS: C)—Audie Murphy, Felicia Farr
LEECH, THE—Coleen Gray, Grant Williams
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 **AUNTIE MAME**—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
BOY AND THE LAUGHING DOG, THE—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

Jan. **CASH McCALL**—TC—James Garner, Natalie Wood
Feb. **RACHEL CADE**—(TC)—Peter Finch, Angie Dickinson
Feb. **RISE AND FALL OF LEGS DIAMOND, THE**—Ray Danton, Karen Steele

COMING

BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush
CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers
CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MOMENT OF DANGER—Trevor Howard, Dorothy Dandridge
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
TALL STORY—Anthony Perkins, Jane Fonda, Ray Walston
THIS REBEL BREED—Rita Moreno, Mark Damon

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Lopert
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Lopert
QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental

•One-Eyed Jacks		Par.
Operations Dames	A3	A-I
•Operation Murder		UA
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	AI
Paris Hotel		For.
•Pay or Die		AA
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Place in the Sun, A—RE	A2	Par.
•Platinum High School		MGM
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Purple Gang, The		AA
•Pusher, The		UA

Q

Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
Rape of Malaya		For.
•Rat Race, The		Par.
•Raymie and the Barricuda		AA
Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Return of the Fly, The	A2	Fox
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
•Rise and Fall of Legs Diamond, The		WB
Road Racers	B	A-I
•Rookie, The		Fox
Roof, The		For.
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senior Prom	A2	Col.
Separate Tables	A3	UA
•Seven Thieves		Fox
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
Sign of the Gladiator	B	AI
•Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rosa Bernd, The		For.
Sins of Youth		For.
Sleeping Beauty	A1	Misc.
Smiley Gets a Gun	A1	Fox
Snow Queen, The		U-I
•Solomon and Sheba	B	UA
Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA

Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
Story on Page One, The		Fox
Stranger in My Arms, A	A2	UI
•Strangers When We Meet		Col.
Subway in the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
•Suddenly Last Summer		Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
•Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
Teenage Cavemen	A2	AI
Teenagers from Outer Space	A2	WB
Tempest	A1	Par.
Ten Seconds to Hell	A2	UA
Terrible Beauty, A		UA
Terror from the Year 5000	A2	AI
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
They Came to Cordura	A3	Co.
Third Man on the Mountain	A1	M sc.
Third Sex, The	C	For.
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed		WB
•Thousand and One Arabian Nights	A1	Col.
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Tokyo after Dark	A2	Par.
Tonka	A1	Misc.
Too Many Crooks		For.
Tosca		For.
•Touch of Larceny	A3	Par.
Trap, The	A2	Par.
Truth about Women, The		For.
Two-Headed Spy	A2	Col.

U

Ulysses—RE	A2	Par.
•Unforgiven, The		UA
Up Periscope	A1	WB

V

Verboten	A2	Col.
Virtuous Bigamist, The		For.
•Visit to a Small Planet, A		Par.
•Voice, The		Fox

W

•Wake Me When It's Over		Fox
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
Westbound	A1	WB
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
•Wild River		Fox
Wild Strawberries	A3	For.
Witches of Salem	A3	For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Have No Time, The		For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod-Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Worner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros-Int.

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles)Casino

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—Trans-Lux

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots——Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

SWEDISH

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astorf
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-Tested and Approved

THEATRE FORMS AND SYSTEMS

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Gaad; F—Fair; B—Bad)

NOTE: This Short listing Is carried In every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441 (Dec.) Wonders of Puerto Rica G 20m. 4563

COLOR FEATURETTES

4441 (Nov.) Wonderful Gibralter .....G 18m.

COMEDIES

THE THREE STOOGES (8)

3401 (Sept.) Sweet and Hot .....F 17m. 4539
3402 (Oct.) Flying Saucer Daffy .....G 17m. 4539
3403 (Dec.) Oil's Well That Ends Well ..F 17m. 4567
3404 (Feb.) Triple Crossed .....F 17m. 4567
3405 (June) Sappy Bull Fighters .....F 16m. 4652

SPECIAL

(Eastman Color)

The Golden Fish .....E 20m. 4648

ONE REEL
MAGOOS

(Technicalor)

3751 (Sept.) Magoo's Cruise .....E 6m. 4539
3752 (Oct.) Love Comes To Magoa .....G 6m. 4539
3753 (Nov.) Gumshoe Magoo .....E 6m. 4564
3754 (Jan.) Bwana Magoo .....G 6m. 4568
3755 (Mar.) Magoo's Homecoming .....G 6m. 4599
3756 (Apr) Merry Minstrel Magoo .....G 6m. 4599
3757 (May) Magoo's Lodge Brother ....G 6m. 4607
3758 (July) Terror Faces Magoo .....G 6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701 (Nov.) Wolf Hounded .....E 7m.

HAM AND HATTIE CARTOONS

(Technicalor)

3511 (Oct.) Spring and Saganakl .....G 7m. 4540
3512 (Jan.) Picnics Are Fun .....E 7m. 4564

WORLD OF SPORTS

3801 (Sept.) Aqua-Rama .....G 9m. 4540
3802 (Oct.) Rasslin' Ref' .....F 9m. 4540
3803 (Dec.) Sportsmen's Paradise .....G 9m. 4564
3804 (Feb.) Aquatic Carnival .....F 9m. 4568
3805 (Apr.) Racquet Magic .....G 9m. 4615
3806 (June) Jungle Adventure .....G 10m. 4615
4801 (Sept.) Wheeling Wizards .....G 9m.
4802 (Nov.) Tee Marvels .....

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421 Super Wolf .....F 16m. 2740
4422 A Fool And His Honey .....F 16m. 3243
4423 Hooked And Rooked .....F 17m. 3292
4431 Fraidy Cat .....G 16m. 3218
4432 Champ Steps Out .....F 17m. 3209
4433 Dizzy Yardbird .....F 17m. 2830

THE THREE STOOGES
REISSUES

4401 Up In Daisy's Pent House ..F 17m. 3472
4402 Booty And The Beast .....F 17m. 3498
4403 Loose Loot .....F 16m. 3525

SERIALS

TWO REELS

Wild Bill Hickok .....E 15EP. 170
Captain Video .....G 15EP. 3209
Tex Granger ...G 15EP. 2369
4121 Pirates Of The High Seas ..F 15ep. 2964

COLOR FAVORITES CARTOONS

(Technicolor)

4601 Gerald McBoing Bong's Symphony .....E 8m. 3435
4602 Animal Crackers Circus ....G 7m. 198
4603 Bringing Up Mother .....E 7m. 3707
4604 Glee Worms .....G 7m. 2534
4605 The Tell Tale Heart .....E 8m. 3631
4606 Little Match Girl .....G 8m. 2534

MAGOO CARTOON REISSUES

4751 Ragtime Bear .....F 7m. 2740
4752 Spellbound Hound .....E 7m. 2814
4753 Trouble Indemnity .....G 7m. 2943
4754 Bungled Bungalo .....E 7m. 3021

CANDID MICROPHONES

4551 Number 4, Series G .....F 10m. 3129

ANIMAL CAVALCADES

3951 Chimp-Antics .....G 10½m. 3418
3952 Jungle Monarchs .....F 10m. 3473
3953 Greyhound Capers .....F 9m. 3585
3954 The Three Big Bears .....F 7m. 3623

FILM NOVELTIES

3851 Rhapsody On Ice .....G 9m. 2557
3852 A Lass In Alaska .....F 10½m. 2497
3853 Aren't We All .....F 10½m. 2328
3854 Magic Stone .....G 10m. 1820
3855 Babies By Bannister .....E 8½m. 1383
3856 Community Sing No. 1 .....G 10m. 2243
4851 Sitka Sue .....F 11m. 2591

THRILLS OF MUSIC

4951 Jerry Wald And Orchestra ..G 10m. 3388
4952 Machito And Orchestra ....G 10m. 3699

MGM

REISSUES
(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS
(Technicolor)

W-161 Just Ducky .....F 7m. 3615
W-162 Two Little Indians .....G 7m. 3623
W-163 Life With Tom .....G 8m. 3639
W-164 Puppy Tale .....G 7m. 3657
W-165 Posse Cat .....F 7m. 3691
W-166 Hic-Cup Pup .....F 6m. 3730
W-167 Little School Mouse .....F 7m. 3750
W-168 Baby Butch .....F 8m. 3778
W-169 Three Little Pups .....E 7m. 3646
W-170 Drag-Along Droopy .....G 8m. 3682
W-171 Billy Boy .....E 6m. 3739
W-172 Homesteader Droopy .....G 8m. 3758
W-173 Half Pint Palomino .....G 7m. 3639
W-174 Impossible Possum .....F 7m. 3707
W-175 Sleepy Time Squirrel .....F 7m. 3778
W-176 Bird-Brained Dog .....F 7m. 3798

Paramount

TWO REEL

SPECIAL

(VistaVision; Technicolor)

	VistaVision Visits Spain	E	18m. 4532

ONE REEL

CASPER CARTOONS

(Technicolor)

B17-1	(Nov. 15) Boo Bop	G	7m. 4431
B17-2	(Jan. 24) Heir Restorer	F	6m. 4463
B17-3	(Feb. 28) Spook and Span	F	6m. 4475
B17-4	(Apr. 25) Ghost Writers	F	7m. 4467
B17-5	(May 2) Which Is Witch	F	6m. 4512
B17-6	(Sept.) Good Scream Fun	G	7m. 4532
8-18-1	(Jan.) Doing What's Fright	F	6m. 4580
B18-2	(Mar.) Down Ta Mirth	G	7m. 4599
B18-3	(June) Not Ghoulty	G	9m. 4631
B18-4	(July) Casper's Birthday Party	G	6m. 4652

HERMAN AND KATNIP (4)

H18-1	(Jan.) Owly To Bed	F	6m. 4599
H18-2	(Feb.) Felineous Assault	G	6m. 4580
H18-3	(Apr.) Fun on Furlough	F	6m. 4599
H18-4	(Oct.) Katnip's Big Day	F	7m.

NOVELTOONS (6)

(Technicolor)

P18-1	(Oct.) Stork Raving Mad	G	6m. 4540
P18-2	(Dec.) Dawg Gawn	F	6m. 4599
P18-3	(Jan.) Animal Fair	F	6m. 4580
P18-4	(Apr.) Houndabout	G	7m. 4599
P18-5	(May) Huey's Father's Doy	F	6m.
P18-6	(Nov.) Out of this Whirl	G	7m.

MODERN MADCAPS (6)

M18-1	(Nov.) Right Off The Bat	G	7m. 4539
M18-2	(Feb.) Fit Ta Be Toyed	G	7m. 4583
M18-3	(Mar.) La Petite Parade	G	8m. 4599
M18-4	(June) Spooking Of Ghosts	F	6m. 4615
M18-5	(Sept.) Talking Horse Sense	G	7m. 4648
M18-6	(Oct.) T.V. Fuddlehead	G	7m.

PARAMOUNT REISSUES

POPEYE CHAMPIONS

E19-1	(Sept.) Let's Stalk Spinach	G	7m. 3177
E19-2	(Sept.) Punch and Judo	G	7m. 3194
E19-3	(Sept.) Popeye's Pappy	G	7m. 3243
E19-4	(Sept.) Lunch With A Punch	G	7m. 3259
E19-5	(Sept.) Swimmer Take All	F	7m. 3294
E19-6	(Sept.) Friend Or Phony	F	7m. 3333

CARTOON CHAMPIONS

S19-1	(Sept.) Better Bait Than Never	F	7m. 3552
S19-2	(Sept.) Surf Bored	G	7m. 3578
S19-3	(Sept.) Huey's Ducky Daddy	G	7m. 3666
S19-4	(Sept.) The Seapreme Court	G	7m. 3707
S19-5	(Sept.) Crazy Town	E	6m. 3739
S19-6	(Sept.) Hair Today, Gone Tomorrow	G	7m. 3715
S19-7	(Sept.) Cage Fright	G	7m. 3357
S19-8	(Sept.) Pig-A-Boo	G	7m. 3392
S19-9	(Sept.) Frightday The 13th	F	7m. 3483
S19-10	(Sept.) True Boo	G	7m. 3410
S19-11	(Sept.) Northwest Mousie	F	7m. 3666
S19-12	(Sept.) Surf and Sound	F	7m. 3715
S19-13	(Sept.) Of Mice and Menace	G	7m. 3766
S19-14	(Sept.) Ship-A-Hooey	G	7m. 3812

20th Century-Fox

(1958)

ONE REEL

CINEMASCOPE

MOVIETONE ADVENTURES

(Color)

7801	(Jan.) High Divers and Dolls	F	8m. 4463
7802	(Feb.) The Jumping Horse	G	9m. 4463
7803	(Mar.) Wild Race For Glory	G	9m. 4463
7804	(Apr.) Transcontinental	F	9m. 4463
7806	(Mar.) Fortress Formosa	G	9m. 4475
7807	(June) Inside Poland Today	G	10m. 4512
7808	(July) Snow Fun In College	G	9m. 4540
7809	(Aug.) Dance Beat	G	9m. 4540
7810	(Sept.) Rockets Roar	G	10m. 4552
7811	(Oct.) Blue Water Sports	G	9m. 4568
7812	(Nov.) Undersea Adventure	G	10m. 4568
7813	(Dec.) Fireworks For Freedom	G	10m. 4568
7901	(Jan.) Stairway Ta The Andes	G	9m. 4631
	(Feb.) Football Roundup	F	10m. 4568
7902	(Feb.) Basketball's Aces In Action	F	10m. 4591
7903	(Mar.) Swedish Air Jets Zoam	G	9m. 4591
7904	(Apr.) Whirlybirds and Thunderbirds	G	10m. 4631
7905	(May) Assignment Argentina	G	9m. 4648
7906	(June) Road Burners	G	10m. 4648
7907	(July) Recondo With 101st Air Borne		
7908	(Aug.) Secret of Sao Paulo		
7909	(Sept.) Romance of American Shipping		
7910	(Oct.) Dew Distant Warning		
7911	(Nov.) Frontier State		

TWO REEL

CINEMASCOPE SPECIALS

7805	(Jan.) Queen Elizabeth Hailed By U. S. And Canada	G	15m. 4463
7060	(Aug.) Royal Voyage	G	9m. 4631

SPECIAL

7350	(May) Colorful Courtship (DC)	G	15m. 4532
7351	(June) Fisherman Of Skeleton Coast	G	11m. 4648

ONE REEL

CINEMASCOPE TERRYTOONS

(Technicolor)

5801	(Jan.) Springtime For Clobber	F	6m. 4463
5802	(Feb.) It's A Living	F	6m. 4463
5803	(Mar.) Gaston's Baby	F	6m. 4463
5804	(Apr.) The Juggler of Our Lady	E	9m. 4423
5805	(May) Gaston, Ga Homel	F	6m. 4491
5806	(June) Dustcap Doormat	F	6m. 4491
5807	(July) Camp Clobber	F	7m. 4495
5808	(Aug.) Sick, Sick Sidney	G	7m. 4495
5809	(Sept.) Old Mother Clobber	F	7m. 4512
5810	(Oct.) Gaston's Easel Life	F	6m. 4520
3811	(Nov.) Signed, Sealed and Clobbered	G	6m. 4567
5812	(Dec.) Sidney's Family Tree	E	6m. 4567
5901	(Jan.) Clobber's Ballet Ache	F	6m. 4567
5902	(Feb.) Tale Of A Dog	F	6m. 4567
5903	(Mar.) Another Day For Doormat	F	6m. 4615
5904	(Apr.) The Flamboyant Arms	F	6m. 4615
5905	(May) Fooffle's Train Ride	F	6m. 4615
5906	(June) Gaston's Mama Lisa	F	6m. 4615
5907	(July) The Minute and ½ Man	G	7m. 4631
5908	(Aug.) Fabulous Fireworks Family	G	6m. 4648
5909	(Sept.) Wild Life	F	6m. 4648
5910	(Oct.) Hashimoto-San	G	6m. 4648
5911	(Nov.) Outer Space Visitors	F	6m. 4648
5912	(Dec.) The Leaky Faucet		

20TH CENTURY-FOX REISSUES

TERRYTOON TOPPERS

5831	Witch's Cat	F	7m. 2444
5832	Woodman Spare That Tree	F	7m. 3013
5833	Mysterious Stranger	F	7m. 2497
5834	Happy Landing	F	7m. 2625
5835	Lazy Little Beaver	F	7m. 2352
5836	Hula, Hula Land	F	7m. 2667
5837	Love's Labor Won	F	7m. 2444
5838	Golden Egg Gaasle	G	7m. 3120
5839	Feudin' Hillbillies	F	7m. 2403
5840	A Truckload Of Trouble	F	7m. 2724
5841	The Happy Cobblers	G	7m. 3279
5842	Happy Valley	G	7m. 3326
5931	The Racket Buster	F	7m. 2590
5932	The Super Salesman	F	7m. 2297
5933	Sparky The Firefly	F	7m. 3562
5934	The Magic Slipper	F	7m. 2541
5935	A Sleepless Night	F	7m. 2444
5936	Foiling The Fox	F	7m. 2839
5937	How To Keep Cool		
5938	Better Late Than Never		

Universal-International

TWO REEL

SPECIALS IN COLOR

3901	( ) Island Empire	G	18m. 4591
3902	( ) Venice Of The East	G	18m. 4631
4001	( ) The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.) Majestic Island (CS)		

ONE REEL

COLOR PARADES (8)

3971	(Nov.) Venezuela Holiday	G	9m. 4540
3972	(Dec.) Down The Magdalena	F	10m. 4540
3973	(Jan.) Round-Up Land	G	9m. 4544
3974	(Mar.) Safari City	G	9m. 4564
3975	(April) Travel Tips	F	8m. 4591
3976	(June) Land Of The Maya	F	9m. 4575
3977	(July) Below The Keys	G	9m. 4615
3978	(Aug.) Road Ta The Clouds	F	9m. 4631
4071	(Nov.) The Irish In Me	E	9m.

WALTER LANTZ COLOR CARTUNES (13)

3911	(Nov.) Jittery Jester	G	6m. 4539
3912	(Dec.) Little Televillain	F	7m. 4539
3913	(Jan.) Truant Student	G	6m. 4544
3914	(Feb.) Robinson Gruesome	F	6m. 4564
3915	(Mar.) Tomcat Combat	F	6m. 4580
3916	(April) Yukon Have It	F	7m. 4599
3917	(April) Log Jammed	F	7m. 4599
3918	(May) Panhandle Scandal	F	6m. 4631
3919	(June) Bee Bopped	G	6m. 4615
3920	(July) Woodpecker In The Moon	G	6m. 4652
3921	(Aug.) The Tee Bird	G	6m. 4648
3922	(Oct.) Romp In A Swamp	G	6m. 4652
3923	(Sept.) Space Mouse	G	6m. 4652
4011	(Nov.) Kiddie League	G	6m.

UNIVERSAL-INTERNATIONAL REISSUES

WOODY WOODPECKER CARTUNES

4031	Socca In Morocco	G	6m. 3691
4032	Alley To Bali	F	6m. 3730
4033	Under The Counterspy	G	6m. 3767
4034	Hot Rod Huckster	F	6m. 3798
4035	Real Gone Woody	F	6m. 3849
4036	Convict Concerto	F	6m. 3849

Warners

ONE REEL

BUGS BUNNY SPECIALS

(Technicolor)

6721	(Nov.) Pre-Hysterical Hare	G	7m. 453y
6722	(Jan.) Baton Bunny	F	7m. 4583
6723	(Feb.) Hare-Avian Nights	F	7m. 4583
6724	(Apr.) Apes Of Wrath	G	7m. 4583
6725	(June) Backwoods Bunny	G	7m. 4591
6726	(Aug.) Wild and Wooly Hare	G	7m. 4607
7721	(Sept.) Bonanza Bunny	G	7m. 4648
7722	(Oct.) A Witch's Tangled Hare	G	7m.

MERRIE MELODIES-LOONEY TUNES

(Technicolor)

5701	(Nov. 16) Mouse-Take Identity	F	7m. 4412
5702	(Nov. 30) Gonzales' Tamales	F	7m. 4412
5703	(Jan. 4) Don't Axe Me	F	7m. 4431
5704	(Jan. 18) Tortilla Flaps	F	7m. 4432
5705	(Feb. 22) A Pizza Tweety-Pie	G	7m. 4463
5706	(Mar. 8) Robin Hood Daffy	G	7m. 4463
5707	(Apr. 12) Whoa, Be Gone	F	7m. 4463
5708	(Apr. 26) A Waggily Tale	G	7m. 4475
5709	(May 10) Feather Bluster	G	7m. 4475
5710	(June 28) To Itch His Own	F	7m. 4512
5711	(July 26) Dog Tales	G	7m. 4512
5712	(Sept. 6) Weasel While You Work	G	7m. 4532
5713	(Sept. 27) A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11) Hook, Line and Stinker	F	7m. 4532
6701	(Nov.) Gospher Broke	F	7m. 4539
6702	(Dec.) Hip-Hip-Hurry!	F	6m. 4564
6703	(Dec.) Cat Feud	F	6m. 4564
6704	(Jan.) Mouse Placed Kitten	G	7m. 4584
6705	(Feb.) China Jones	G	7m. 4583
6706	(Mar.) Trick Or Tweet	F	7m. 4584
6707	(Apr.) The Mouse That Jack Built	G	7m. 4591
6708	(May) Hot Rod and Reel	F	7m. 4591
6709	(May) Mut In A Rut	G	7m. 4591
6710	(June) Really Scent	F	7m. 4591
6711	(July) Mexicali Shmoes	F	7m. 4607
6712	(July) Tweet and Lovely	G	7m. 4607
6713	(Aug.) Cat's Paw	F	6m. 4607
6714	(Aug.) Here Today, Gone Tamale		
7701	(Sept.) A Broken Leg Horn	G	7m. 4648
7702	(Oct.) Wild About Harry	F	7m. 4652
7703	(Nov.) Unnatural History	G	7m. 4648

WARNERS' REISSUES

BLUE RIBBON HIT PARADE CARTOONS

6301	Bowery Bugs	F	7m. 2650
6302	An Egg Scramble	F	7m. 2865
6303	Wise Quackers	F	7m. 2557
6304	Two's A Crowd	G	7m. 3013
6305	Canary Row	G	7m. 2953
6306	Dog Collared	F	7m. 2985
6307	Fox In A Fix	F	7m. 3013
6308	My Bunny Lies Over The Sea	F	7m. 2541
6309	Golden Yeggs	G	7m. 2890
6310	Scent-Imental Romeo	G	7m. 3040
6311	Canned Feud	G	7m. 3028
6312	Early To Bet	G	7m. 3074
6313	Boobs In The Woods	F	7m. 2798
6314	The Bee-Deviled Bruin	F	7m. 2618
6315	High Diving Hare	F	7m. 2618
6316	Doggone South	G	7m. 2915
7301	Drip Along Daffy	E	7m. 3188
7302	Often An Orphan	G	7m. 2678
7303	Putty Tat Trouble	F	7m. 3021
7304	Hot Cross Bunny	F	7m. 2474

WORLD WIDE COLOR ADVENTURE SPECIALS

TWO REEL

7001	Jungle Terror	E	20m. 2753

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668

Miscellaneous

	Antarctic Crossing (C) (Shoenfeld)	E	45m. 4607
	CAPRI (EC) (EROS)	E	24m. 4576
	Ceylon Holiday (C) (Schoenfeld)	G	15m. 4595
	Cruise Of The Eagle (CS;TC) (8V-Disney)	G	18m. 4591
	Diavolezza (C) (Shoenfeld)	F	12m. 4607
	Donald In Mathmagic Land (TC) (8V-Disney)	G	26m. 4595
	Grand Canyon (CS;TC) (Bu-Disney)	G	26m. 4563
	Coronation of Pope John XXIII (TC;VV) (Rank)	E	18m. 4539
	Geisha (C) (Brenner)	E	30m. 4563
	I Went To Britain (C) (Schoenfeld)	E	22m. 4599
	Journey Inta Spring (C) (Schoenfeld)	E	28m. 4595
	Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
	N.Y., N.Y. (TC) (UA)	G	15m. 4552
	Noah's Ark (TC) (Disney-8V)	G	20m. 4648
	Patterson vs Johansson Fight (UA)	E	17m. 4607
	Scotland (CS;TC) (BV-Disney)	E	25m. 4539
	Stoccato For Toy Trains (C) (Arthur)	G	8m. 4648
	Thrill Of A Lifetime (CS;C) (Howco)	G	11m. 4576
	Unknown Italy (C) (Shoenfeld)	F	12m. 4595
	Wales (8V-Disney) (CS;TC)	G	25m. 4532

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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

EXPERIENCED MANAGER-PROJECTIONIST desires position as combination manager-projectionist, or as manager, or as projectionist. Experienced in both drive-in and conventional theatres. Prefer southern New England. **BOX D122, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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GOOD PROJECTIONIST needs job with future. Will relocate anywhere. Ten years experience in booth. I have Penna. state license. Married with family. Have references. Available at once. **COX, 510 W. Main St., Bennettsville, S.C.** (129)

WANTED: General Manager—experienced in buying, booking, promotion and exploitation, for Victoria Circuit (three indoor theatres). State details—experience and salary expected. Write for interview. **VICTORIA THEATRE, Shamokin, Penna.** (129)

DO YOU WANT future security managing beautiful theatre catering to finest clientele, with opportunity to connect with top organization offering quick advancement in appreciation of sincere effort? Will consider and train promising, energetic assistant manager with faith in industry. **BOX B1125, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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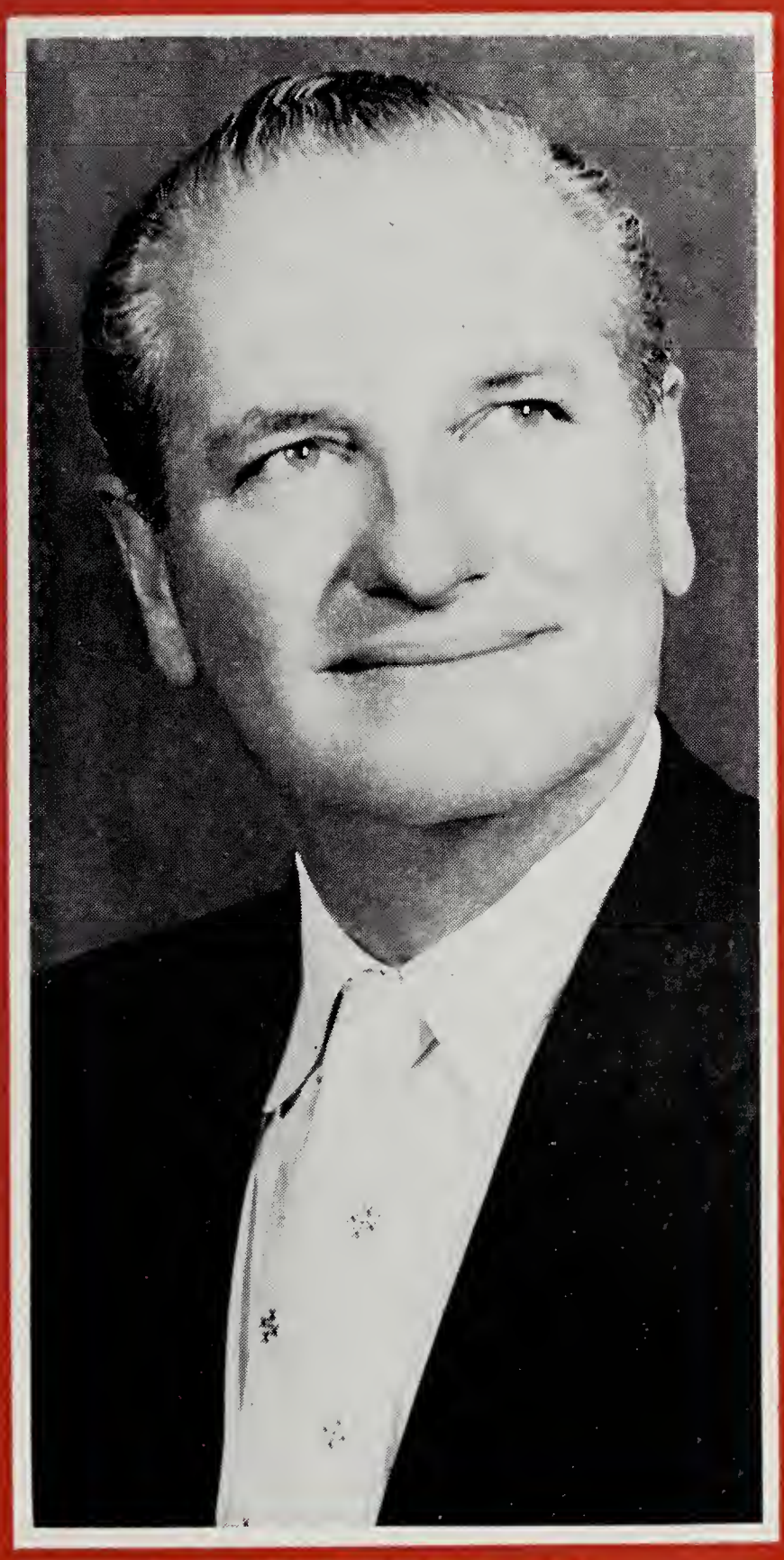
EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 16, 1959 Volume 63 Number 5

IN THREE SECTIONS • THIS IS SECTION ONE



Stormy Sessions At Allied Meeting

(See Page 8)

Physical Theatre-Extra Profits Dept.

M. Spencer Leve was named last week as president of Fox West Coast Theatres Corporation, succeeding John B. Bertero. Leve is vice-president in charge of theatre operations for National Theatres Amusement Corporation.

editorial: Time To Consult Your Auditor?

FRANKIE
AND
GINA
ARE
LOVERS!



TOGETHER
FOR
THE
FIRST
TIME!

The public will see a new, explosive star combination in "Never So Few." The excitement of this love story that survives great dangers, dramatic separations and feverish re-unions has been made memorable by Frank Sinatra and Gina Lollobrigida!



TO THE 200 EXHIBITORS WHO WILL START THEIR NEW YEAR WITH

FIREWORKS!

BIG-TIME PRE-SELLING FOR M-G-M's "NEVER SO FEW"

NATIONAL MAGAZINE ADVERTISING— Ads in Good Housekeeping, Life, Redbook, Seventeen, Modern Screen, Screen Stories, Movie Life, Movie Stars, TV Close-Ups, Movieland and TV Time, Photoplay, Silver Screen, Movie World, Movie Mirror, TV and Movie Screen.

M-G-M ADS IN 25 TOP MARKETS— M-G-M is placing special Sunday-in-advance newspaper ads.

NATIONWIDE THEATRE PREVIEWS— Special audience Previews, with Press, Radio, TV, civic leaders, opinion makers. It's worth a trip to the nearest city to see this BIG ONE. Ask your M-G-M branch.

SPECIAL SERVICES—TWO great ticket-selling trailers: Regular trailer, same de luxe values as the feature; also, Special (gratis!) Teaser trailer playing up Hot Star combination. Both trailers from N.S.S.

BIG SHOWMANSHIP PRESS BOOK— Key art of campaign shown directly at below left is featured in big ad selection. Tie-ups of all kinds to let them know you've got a terrific entertainment.

$2,300 CASH PRIZE CONTEST FOR THEATRE MANAGERS—It's a pleasure to promote. See Press Book for details of Contest. Let your showmanship catch fire like the two stars do!

PUBLICITY PENETRATION—"Sinatra—Lollobrigida" combination getting big press and magazine coverage. For instance, special article "Star Chemistry," by Alice Hughes syndicated nationwide by King Features in 40 cities. "Steve McQueen" getting press attention!

TERRIFIC RADIO SPOTS—Specially produced, with provocative dialogue between Frank and Gina, action, music, background effects. Step up your radio campaign!



METRO-GOLDWYN-MAYER presents

FRANK SINATRA · GINA LOLLOBRIGIDA

in A CANTERBURY PRODUCTION

NEVER SO FEW

Co-Starring PETER LAWFORD · STEVE McQUEEN · RICHARD JOHNSON · PAUL HENREID · BRIAN DONLEVY · DEAN JONES

Screen Play by MILLARD KAUFMAN · Based on the Novel by TOM T. CHAMALES · In CinemaScope And METROCOLOR · Directed by JOHN STURGES · Produced by EDMUND GRAINGER



INTRODUCING ELANA EDEN:

Following a world-wide search, with scores of tests in Hollywood, New York and abroad, this dark-eyed, raven hair beauty from the Holy Land was selected by Executive Producer Buddy Adler and Producer Sam Engel to portray the biblical heroine in the title role of the Samuel G. Engel Productions CinemaScope spectacle, "The Story of Ruth," which Henry Koster will direct from a screenplay by Norman Corwin. Actual filming will start November 16. Co-starring STEPHEN BOYD as Boaz.

41 Years of Service to the Theatre Industry

founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarian Street, Philadelphia 7, Pennsylvania. New York field affice: 8 East 52nd Street, New Yark 22. West Caast field affice: Paul Manning, 8141 Blackburn Avenue, Las Angeles 48, Calif. Landan Bureau: Jack MacGregar, 16 Leinster Mews, Landan, W. 2, England. Jay Emanuel, publisher; Poul J. Greenhalgh, general manager; Albert Erlick, editar; M. R. (Mrs. "Chick") Lewis, associate editar; Geargе Frees Nonamaker, feature editar; Mel Kanecaff, New Yark editar; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per yeor (50 issues); and outside of the United States, Canada, and Pan-American cauntries, $5 per year (50 issues). Speciol rates far two and three years an applicatian. Secand class postage paid at Philadelphia, Pennsylvania. Address all afficial cammunicatians ta the Philadelphia publishing affice.

MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 63 • NO. 5

DECEMBER 16, 1959



TIME TO CONSULT YOUR AUDITOR?

HERE ARE SOME things that you may or may not know, but properly investigated as they apply to your personal situation they might save you "a pretty" in annual income taxes.

1. Corporations, generally, having only 10 stockholders or less, one class of stock, and meeting other qualifications, may now elect to be taxed as partnerships. This eliminates the many tax disadvantages (such as double taxation) of doing business as a corporation, while at the same time retaining all other advantages of operating in that form. For example, if a corporation has a net operating loss, the stockholders can now deduct their proportionate share of the loss on their personal income tax returns and thus reduce their income taxes.

2. All individuals and businesses may now carry net operating losses back three years (or forward five years). If yon have an operating loss this year, you may be entitled to a cash refund on income taxes paid in 1956.

3. When a closely held business represents more than half of a taxable estate, the estate taxes may now be paid in 10 equal annual installments (with four percent interest on the unpaid balance).

There is more. So it is quite possible that, as the end of 1959 rolls around, a good auditor may save you much more than his cost.

MORE ON EDITORIAL INTEGRITY

OUR ATTENTION has been drawn to a current release of the Eastman Research Organization, Inc., that specializes in the analysis and guidance of publications, where some views pretty well parallel those expressed in our editorial "A LESSON IN ADVERTISING," in the issue of Nov. 25.

According to R. O. Eastman: *"The publishing business isn't any holier than the broadcasting business, but it is older and was in short pants a lot longer. Reputable publishers are therefore constantly on guard against any intrusion by their advertisers into their editorial pages, any attempted influence or control of editorial content or editorial policy.*

"That in the publishing business is labeled editorial venality *as opposed to* editorial integrity.

"Far sighted publishers go further than that. Through exhaustive research they seek to know the changing needs and interests of their readers in order to serve them better. Thereby the advertisers benefit and a healthy respect is engendered for the editorial integrity thus displayed.

"That publisher serves his advertisers best *who serves his readers* first."

Here at MOTION PICTURE EXHIBITOR, the constant striving for better and better service to our theatre executive readership is *our basic integrity.* It's something you do—more than talk about!

A QUOTABLE QUOTE FROM THE LIPS OF LIPTON

AS THE VICE-PRESIDENT representing Universal Pictures Company at the T.O.A. convention, DAVID A. LIPTON impressed with the following: *"The theatres of America are not kept operating profitably by mere numbers of pictures, nor by the size of a picture's negative costs, or even by impressive production budgets for whole programs. But by how many pictures you are going to get that have the block buster potential. A top grossing picture today, that earns extended playing time, substitutes for as many other pictures as the added playing time provides. The second, third, fourth, fifth, sixth, and seventh weeks of big hits are far better aud more important than an equal number of lesser pictures. The most successful theatres in America today are those that are playing the fewest number of pictures."*

This is a well-put analysis of the changing order. We would seem to need an increase in pictures with the block buster potential, rather than just an increase in the total number of pictures.

YOUNG BLOOD

EVEN A CASUAL OBSERVER at the recent TOA convention had to notice the attentive interest of the many younger men, and the recognition given to them by the so-called "old timers." At risk of slighting a few here or there, we would like to make special mention of Morton Thalhimer, Jr., and Sam Bendheim, Jr., of Richmond, Va.; of Walter Reade, Jr., who is rapidly surpassing his father's prominence in industry affairs; of M. A. Lightman, Jr., of Memphis; of Ed Fabian of New York; of John Rowley of Dallas, Sumner Redstone of Boston, Donald Schine of Gloversville, and others.

Slightly older, but still qualifying as young veterans, were J. J. Fitzgibbons, Jr., of Toronto; Van Myers of Florida; Dick Orear of Kansas City; Lou Finske of Florida; Jack Broumas of Maryland; ete.

All of this bodes good for the future of our industry. More and more, the veterans in every industry organization and association should spread responsibility on younger shoulders. It is only through such experience that the younger men can learn.

Nothing teaches like experience!

Watch for the big 41st ANNIVERSARY ISSUE on December 23rd!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SYRACUSE, N.Y.

Just received my SILVER CITATION for being a five time winner in the SHOWMAN-OF-THE-YEAR contest. This recognition made me very happy indeed. My thanks to MOTION PICTURE EXHIBITOR for giving me an opportunity to participate in such a wonderful contest.

SOL. L. SORKIN, Manager
RKO Keith's Theatre

EDITOR'S NOTE: Five individual Achievement Citations, awarded to the same showman in the same calendar year, merit the additional SILVER CITATION. There aren't many such winners.

From JACKSONVILLE, FLA.

The Jacksonville Chapter of WOMPI would like to take this opportunity to say THANK YOU for your help in making our National Convention in September a big success. We are sorry it has taken so long to thank you, but it was sincerely appreciated.

MARY WAGNER
Women of the Motion Picture Industry

EDITOR'S NOTE: To quote from one of the convention resolutions: "The annual meeting of WOMPI is important . . . to all members of the Motion Picture Industry in its entirety."

From BENTON CITY, WASH.

I would like to know whether or not a woman can run a projector in a theatre?



IS THIS GOOD FOR JUNIOR?



The above cartoon is reprinted with credit to THE SUNDAY BULLETIN (Philadelphia) dated Nov. 29, 1959. A subscriber has drawn it to our attention with the comment: "Is it possible that we finally have company?"

Somebody told me that only men could do it. I know that you should know whether this is true or not.

(Miss) DOROTHY LAMOTHE

EDITOR'S NOTE: We are sure that many a woman on a farm or in a factory is doing equally laborious work. But we have never heard of a female projectionist. We keep remembering Ethel Merman's famous song "ANYTHING YOU CAN DO I CAN DO BETTER!" Who knows?

From BINGHAMTON, N.Y.

I have just come from a serious operation at Lourdes Hospital, and on my desk was your new 1960 BOOKING CALENDAR. I appreciate it, and would like to have three more if they are still available.

MOTION PICTURE EXHIBITOR did a very nice job in 1959, and I know you will try to do even more for your theatre friends in 1960. Good luck!

MICHAEL SABAL
Cameo Theatre

From NEW YORK, N.Y.

Will you please send us five additional copies of MOTION PICTURE EXHIBITOR'S 1960 booking calendar, for use by our employees in this office.

J. E. LIGGETT
Liggett-Florin Booking Service

From KANSAS CITY, MO.

If you could spare it, would you please send us two more of your 1960 BOOKING CALENDARS. We received our November 11 issue OK, but no calendar was enclosed. Thanks and with warm film regards.

HANK WIGMAN
The Heart DriveIn Theatre

From CHARLOTTE, N.C.

Please send us three more. Nothing else is so satisfactory for both bookers and customers as your annual booking calendar.

M. GEEL, Booking Department
National Screen Service

EDITOR'S NOTE: Literally thousands of letters similar to the above have flowed through our offices during the past month. Each has been serviced, and the end is in sight for this annual effort. Thanks to one and all for their appreciation and praise for this unique industry service.

From CHICAGO, ILL.

I sincerely hope that your December 23 issue is one of the most successful in your career and I want to take this opportunity to wish MOTION PICTURE EXHIBITOR continued success and a happy holiday season.

S. J. GREGORY
Alliance Amusement Company

From PHILADELPHIA, PA.

We do want to congratulate MOTION PICTURE EXHIBITOR on its 41st Anniversary, and to hope that it will continue to serve the industry for many more years.

MEYER ADELMAN
New Jersey Messenger Service

From NEW YORK, N.Y.

We salute you on your continued service to the field of exhibition. We are happy to participate in your 41st Anniversary celebration.

IRWIN B. FREEDMAN
DeLuxe Laboratories, Inc.

From NEW YORK, N.Y.

May I take this opportunity to congratulate MOTION PICTURE EXHIBITOR, its publisher and his associates, on your coming 41st birthday. Considering the age of the motion picture industry itself, 41 years is indeed a long period of service.

W. J. TURNBULL, President
National Theatre Supply Company

EDITOR'S NOTE: The initial 1918 issue of MOTION PICTURE EXHIBITION is being commemorated with a 41st ANNIVERSARY ISSUE on December 23. But the word is out, and birthday greetings and good wishes have started to flow in. So, to Messrs. Gregory, Adelman, Freedman and Turnbull, and to all of the others, too numerous to mention go our heartfelt thanks. More about this in our December 23 issue.

As established in 1958 . . . and forecast in this year's issue of January 14th . . .

There will be no DECEMBER 30 issue of . . . MOTION PICTURE EXHIBITOR.

P.S. A hard-working staff is taking a well-earned extra week to enjoy the Holiday season with their families. But we'll be back functioning as usual with the issue dated January 6, 1960.

NEWS CAPSULES

MGM In Cinerama Deal

NEW YORK—A long-term, multiple-picture agreement between Loew's, Inc., and Cinerama, Inc., providing for the production by Metro-Goldwyn-Mayer in cooperation with Cinerama, Inc., of big-scale dramatic stories and outstanding musical comedy entertainment in the Cinerama process was announced by Joseph R. Vogel, president of Loew's, and Hazard E. Reeves, president of Cinerama.

Sol C. Siegel, vice-president in charge of production for M-G-M, will have complete supervision of the productions to be made, the first of which will go before the Cinerama cameras this summer.

Vogel said: "We are delighted to announce this new agreement which brings together the picture-making facilities of the world's largest studio and the most widely acclaimed of the special big-screen processes. We know that the public which has responded with outstanding interest to the many successful Cinerama productions will find a new wealth of entertainment when the great potential of the process for dramatic story-telling is fully utilized."

The Cinerama productions are in addition to, and do not affect the program of major pictures in preparation for the M-G-M schedule.

BROADWAY GROSSES

"Li'l Abner" Opens Big

NEW YORK—The pre-holiday doldrums did not greatly effect the Broadway first-runs, most with strong hold-over product. The Roxy had a fine opening with "Li'l Abner," while Radio City Music Hall continued strong with "Operation Petticoat."

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE BELOVED INFIDEL" (20th-Fox). Paramount ($39,435)*—The fourth and last week tallied $24,000.

"OPERATION PETTICOAT" (U-I). Radio City Music Hall ($147,610)—Thursday through Sunday reported as $117,151, with the second week claimed at $185,000. Stage show, including Christmas pageant.

"LI'L ABNER" (Paramount). Roxy ($55,404)—Friday, Saturday and Sunday garnered $58,500, with the opening week sure to top $86,500. Stage show.

"BEN-HUR" (MGM). Loew's State on reserved seat policy, with extra performances, announced the fourth week at $51,000.

"HAPPY ANNIVERSARY" (UA). Victoria ($22,900)—The fifth week was $12,000.

"THEY CAME TO CORDURA" (Col.) Criterion claimed $12,000 for the eighth week.

"THE LAST ANGRY MAN" (Col.). Forum announced the eighth week as $11,000.

"PILLOW TALK" (U-I). RKO Palace expected the last five days of the 10th week to hit $12,000.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported the 19th week would be $10,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 14

Loew's Circuit Plans No Liquidation—Picker

NEW YORK—Eugene Picker, president, Loew's Theatres, Inc., told the first annual meeting of the newly divorced circuit at Loew's State theatre that there will be no liquidation of the company.

The stockholders elected a slate of 10 directors; approved a restricted stock-option plan for executives; and defeated a proposal for cumulative voting of directors.

Picker said that unprofitable theatres, however, will be disposed of. During the past nine months, eight houses which were showing $192,000 annual loss were sold or are under current contract for early sale, at a net loss from book value of $274,000.

To balance that, there may be new acquisitions. The circuit now consists of 111 theatres, 100 operated and 11 leased. Modernization of theatres will continue, Picker stated.

He said that "we look forward to an increasingly improving attendance picture," and reported that "we are awaiting the inevitable day when closed-circuit television broadcasts of major sports events, outstanding vaudeville shows, the circus, etc. will be exclusively shown in theatres for a far greater return than is available to them through commercial television. Such programs will augment motion pictures in increasing our earnings. Every other possible or potential use of our theatres and properties is being constantly explored."

Loew's Theatres does not intend to reacquire its stock in the open market, Picker said, except for those "reasonable" amounts necessary to carry stock options that may be granted.

Picker announced he would cede back part of the 50,000 shares of stock optioned him under the restricted stock option plan at this time, provided that on Nov. 10, 1960, date of record, and thereafter under the life of the plan the option committee "will consider whether my efforts on behalf of the company and my value to it do not justify the granting to me of additional options of not less than the 15,000 I will relinquish, at 95 per cent of the market price on the dates of such consideration."



Maureen O'Hara, who co-stars in Columbia's "Our Man In Havana", is pictured here with the 1960 Muscular Dystrophy poster boy, at a recent appearance to raise money to fight the dread disease.

FILM FAMILY ALBUM

Arrivals

Skip Regan, general sales manager, The Filmgroup, and **Mrs. Regan** became the parents of their second son, **Michael Kevin**, born last fortnight at St. Luke's Hospital, Pasadena, Cal.

Gold Bands

Marilyn McGuire, secretary to **James H. Nicholson**, president, American International Pictures, was married last fortnight to **Charles Walter**, non-pro.

John B. Nathan, Paramount division manager for Continental Europe, North Africa and the Middle East, was married last fortnight to **Paulette Genovoix**, daughter of **Dr. Andre Genevoix** and niece of **Maurice Genevoix**, celebrated French author who is one of of the 40 Immortals of the Academie Francaise.

Obituaries

Emile Louis Beaud, 62, veteral projectionist, died last fortnight at his New Orleans residence after a six month's illness. He was instrumental in the establishment of the local Moving Picture Machine Operations Local 293 back in 1917, in which he held a golden membership card.

Tony Downing, 56, publicity controller, J. Arthur Rank Overseas Film Distributors, died Dec. 1 in a London, England, nursing home. He is survived by his mother and a sister.

Mrs. Alvin Frank, 68, mother of **John C. Flinn, Jr.**, director of studio publicity and advertising, Columbia Pictures, died last fortnight at her Coronado, Cal., home of a heart attack. She was the wife of **Alvin Frank**, retired business man, and previously was married to the late **John Flinn, Sr.**, who was an executive of Paramount Pictures in the east. She leaves her son, a great grandchild, and a brother.

Alfred E. Gold, 68, America's oldest newsreel cameraman when he retired two years ago, and a Motion Picture Pioneer, died last fortnight of a heart attack at North Miami Beach, Fla. One of the most colorful operators in his profession, his stories inspired the series of short subjects called "The Adventures Of A Newsreel Cameraman," released by 20th-Fox, the parent company of Movietonews, Inc., with whom Gold was working when he retired. He is survived by his wife, a son, two daughters, and six grandchildren.

Wesley Langer, 73, early day theatre operator in Seattle, died Dec. 1. He and his wife recently celebrated their golden wedding anniversary. They operated the second motion picture theatre in Seattle, the Ruby, in 1919. He was a charter member of the Motion Picture Operator's Union in Seattle.

Ruben Shor, 57, prominent exhibition personality, died Dec. 10 of a heart ailment at his Cincinnati home. He operated some 20 houses in Ohio and neighboring states, including the first-run Keith in Cincinnati. He was president in 1957 and 1958 of Allied States Association of Motion Picture Exhibitors, and for a number of years was president, West Virginia Allied. Surviving are his widow, a daughter, three grandchildren, and four brothers.

Allied Battlers Set Six Resolutions

Stormy Board Session Reaffirms ACE, COMPO, White Paper Campaign; Raps 70mm. Distribution

MIAMI BEACH, FLA.—This was the National Allied convention that advance reports indicated would be full of sweetness and light. So what happens? Just the most violent intra-organization battle in recent years, and when the smoke had cleared and the damage had been surveyed, the militant "old guard" had maintained their control. Time alone will tell how deeply these differences, centered primarily on Allied's attitudes toward ACE and conciliation and the white paper effort to government, have split the organization.

As the convention began, it appeared certain that the group's new president would be Edward W. Lider, Boston, who is on record as strongly in favor of ACE and conciliation and represents Allied's "moderates." Hour after hour went by, and the tense board meetings continued. At last the word came. Al Myrick, president of the Iowa-Nebraska unit, the darkest horse imaginable, had been elected president of National Allied. Allied's "old guard" had maintained control.

As the open convention sessions continued under the guidance of convention chairman Ben Marcus, the board continued hammering out Allied's position on an agenda of more than 20 items. When they completed their work, nerves were frayed, but six resolutions had been decided upon.

The first concerned the white paper, and the board reaffirmed its intention to press the campaign in the next session of Congress via a grass-roots letter writing campaign. The resolution charges the anti-trust division with failure to properly enforce the consent decrees, depriving exhibitors of relief from unfair trade practices, particularly in the licensing of pictures.

The second resolution concerned ACE, with the board deciding to continue membership and active participation. Allied expressed the hope that conferences between exhibition and distribution would continue, and that action would be forthcoming shortly on increasing the supply of quality films and eliminating burdensome terms and unfair trade practices.

Irving Dollinger, obviously due to the power struggle during the board meeting, later announced his resignation as Allied representative on the ACE executive committee where he had been serving as alternate to Horace Adams. He also resigned from the ACE subcommittee on exhibitor-distributor relations, which he headed, and from his post as an Allied representative on the COMPO executive committee.

President Myrick, who was confined to his bed with a virus ailment all during the convention, has a ticklish job ahead, it would seem, as his various appointments will do much to heal or widen the current organization rift.

The third board resolution renewed Allied membership in COMPO, expressing appreciation for that organization's aid in spreading the word about the success of the so-called Wisconsin merchandising plan to increase attendance via local business-building cooperative efforts. Allied also favored continuation of Academy Awards program industry sponsorship and COMPO's opposition to federal minimum wage legislation. Allied, however, reserved the right to solicit information from its own members on the latter topic and to act on facts peculiar to small town and subsequent-run independent operations. Ben Marcus was commended for his service as Allied representative on the COMPO governing triumvirate.

Resolution four rapped distribution plans for many 70 mm. attractions, calling the wide-screen technique a gimmick to deprive small-town and independent theatres of quality films until long after they have been played in a few large houses. The resolution called on distribution to make 35 mm. prints of these features available promptly to the nation's houses. The practice of urging theatregoers to travel more than 100 miles to see attractions like "Ben-Hur" was also rapped. The resolution stemmed from a discussion on the convention floor stimulated by Trueman Rembusch, who attacked distribution plans for the 70 mm. features. The Allied resolution also stated that 70 mm. projection afforded a better picture technically only on screens larger than those in most theatres.

The resolution on conciliation was lukewarm in support of the practice, stating that not enough reports had been received to really evaluate the system. It called on companies to impress their branch officers with the need to set early dates for concilation meetings and to treat exhibitor complaints seriously.

The last resolution favored the plan of Ben Marcus whereby exhibition would acquire quality features in the companies' post-1948 film libraries for theatrical exhibition to protect theatres from the "disastrous consequences" of making these features available to TV. Allied favored prompt attention to this and support of any feasible means agreed upon to carry it out.

This last resolution followed discussion of such a plan by Marcus in his keynote address. He visualized exhibition purchasing the best of the libraries and distributing them to theatres, with the other films being released to television in some more orderly fashion than has been the case.

Marcus also concentrated attention on exhibitor merchandising of films on the local level. Experiences in Wisconsin and Detroit, it was pointed out by Marcus and Michigan Allied's Milton London, have shown that sub-run and small town grosses can be boosted considerably through cooperative exploitation efforts by exhibitors and distributors. COMPO is currently preparing tests of the Wisconsin plan in two or three exchange levels to determine its value on a national scale. Over and over it was pointed out that the sale of film features to TV was the industry's most crippling mistake.

Marcus also discussed availabilities and clearances, stating that the law of economics makes changes in these patterns a certainty. Runs must occur, he said, while public memory is fresh, and 28-day houses are sure to become seven or 14-day houses. Entertainment must go to the people, he added, and the future will see fine drive-ins playing day-and-date with first-run houses.

Charles E. McCarthy, COMPO executive secretary, discussed the numerous censorship efforts sure to confront the industry as state legislatures meet next year. He agreed with Myers that theatres were now the co-target of censors with films. COMPO has prepared a kit for exhibitors to acquaint them of their rights and explain methods of combatting censorship proposals.

McCarthy also discussed COMPO's minimum wage campaign. National Screen will distribute a questionnaire to exhibitors to gather information for the fight against pending legislation.

Robert Hoff discussed the Motion Picture Investors, stating that he has sold $500,000 worth of stock in 14 appearances. Allied voted unanimous endorsement of MPI, and at least three Allied members, including Chicago's Jack Kirsch, will join the MPI board. Hoff explained that it was possible for MPI to spearhead an effort to buy post-1948 films for theatre reissue, as proposed by Marcus.

Distributors addressing the convention on product plans for the future included Columbia's Rube Jackter, American International's Sam Arkoff, and United Artists' Milton

(*Continued on page 22*)



Joseph R. Vogel, president, Loew's Inc., recently received from Italian Consul General Ruggero Farace, right, an insignia designating upon him one of the highest honors that Italy can bestow upon a citizen of another country—the rank of Commander in the Order of Merit of the Republic of Italy, for his contribution to the Italian film industry in making "Ben-Hur" there.

Leve Named To Head Fox West Coast Unit

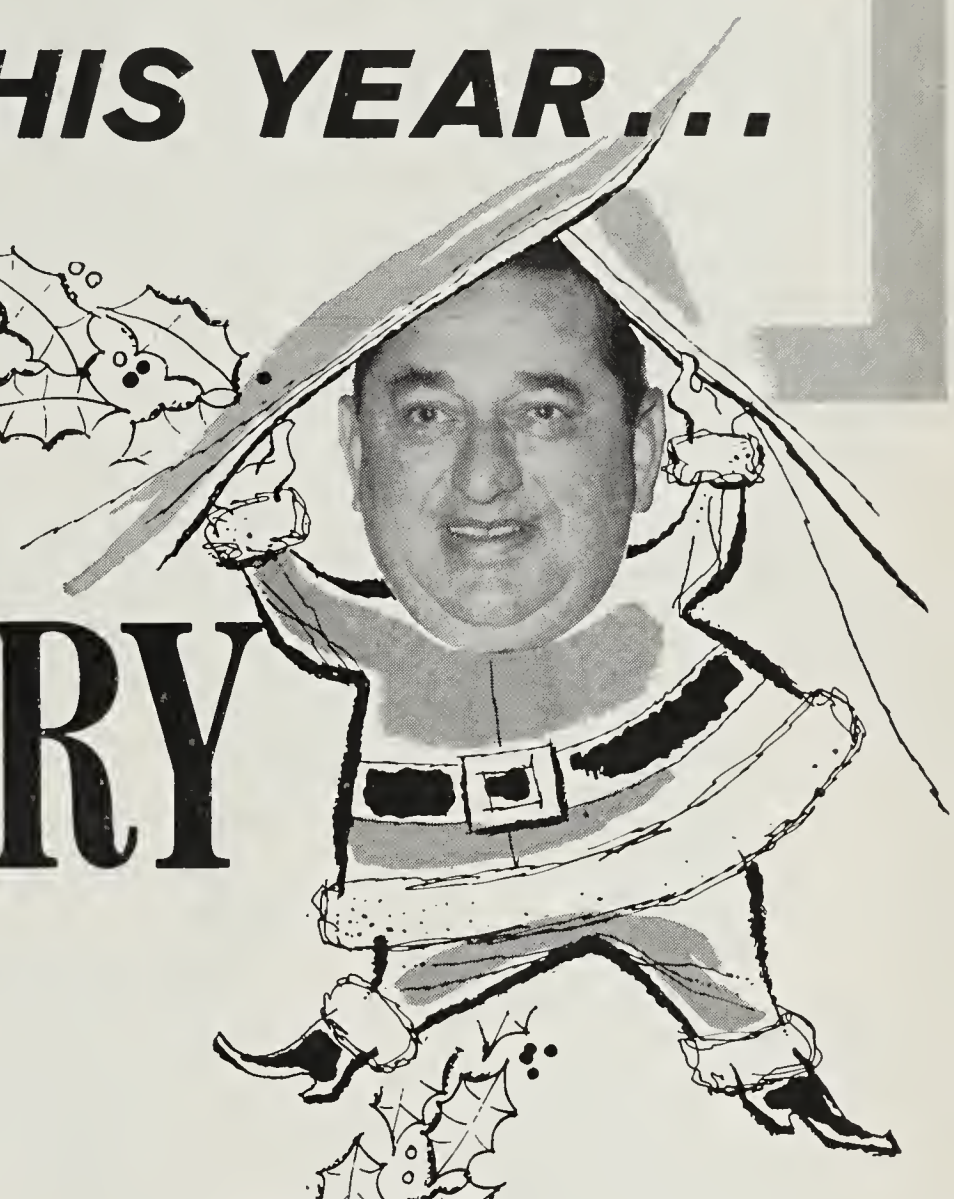
LOS ANGELES—Appointment of M. Spencer Leve as president of Fox West Coast Theatres Corporation is announced by B. Gerald Cantor, president of National Theatres and Television, Inc.

Leve will succeed John B. Bertero, who formerly held this post.

Leve, who will continue as vice-president in charge of theatre operations of National Theatres Amusement Corp., has been associated with NT and T and its subsidiaries for 31 years. He has held most recently the posts of general manager of Fox West Coast Theatres, southern California division manager, and northern California division manager.

A member of the executive committee of the Council of Motion Picture Organizations and of the exhibitor-producer liaison committee of the Theatre Owners of America, Leve was recently elected as the assistant to the president of the Theatre Owners of America.

CHRISTMAS WILL BE A LITTLE LATE THIS YEAR...



ON

FEBRUARY 17TH

WHEN **700 THEATRES** ACROSS THE NATION

open day-and-date behind the

MILLION DOLLAR EXPLODATION CAMPAIGN

BEING MINTED BY JOE LEVINE FOR...

40 NATIONAL MAGAZINES WITH TOTAL READERSHIP OF 195,000,000!

TV SATURATION IN EVERY KEY MARKET WITH TOTAL AUDIENCE OF 267,000,000

WHY WERE HIS VICT ALWAYS LADIES THE NI

JOSEPH E. LEVINE presents

JACK THE RIPP

STARRING LEE PATTERSON · EDDIE BYRNE · BET

SCREENPLAY BY JIMMY SANGSTER · FROM AN ORIGINAL STORY BY PETER HAMMOND AND COLIN CRAIG · PRODUCED, DIRECTED AND PHOTOGRAPHED BY ROBERT S. BAKER AND

A PARAMOUNT PICTURES RELEASE

Paramount Pictures

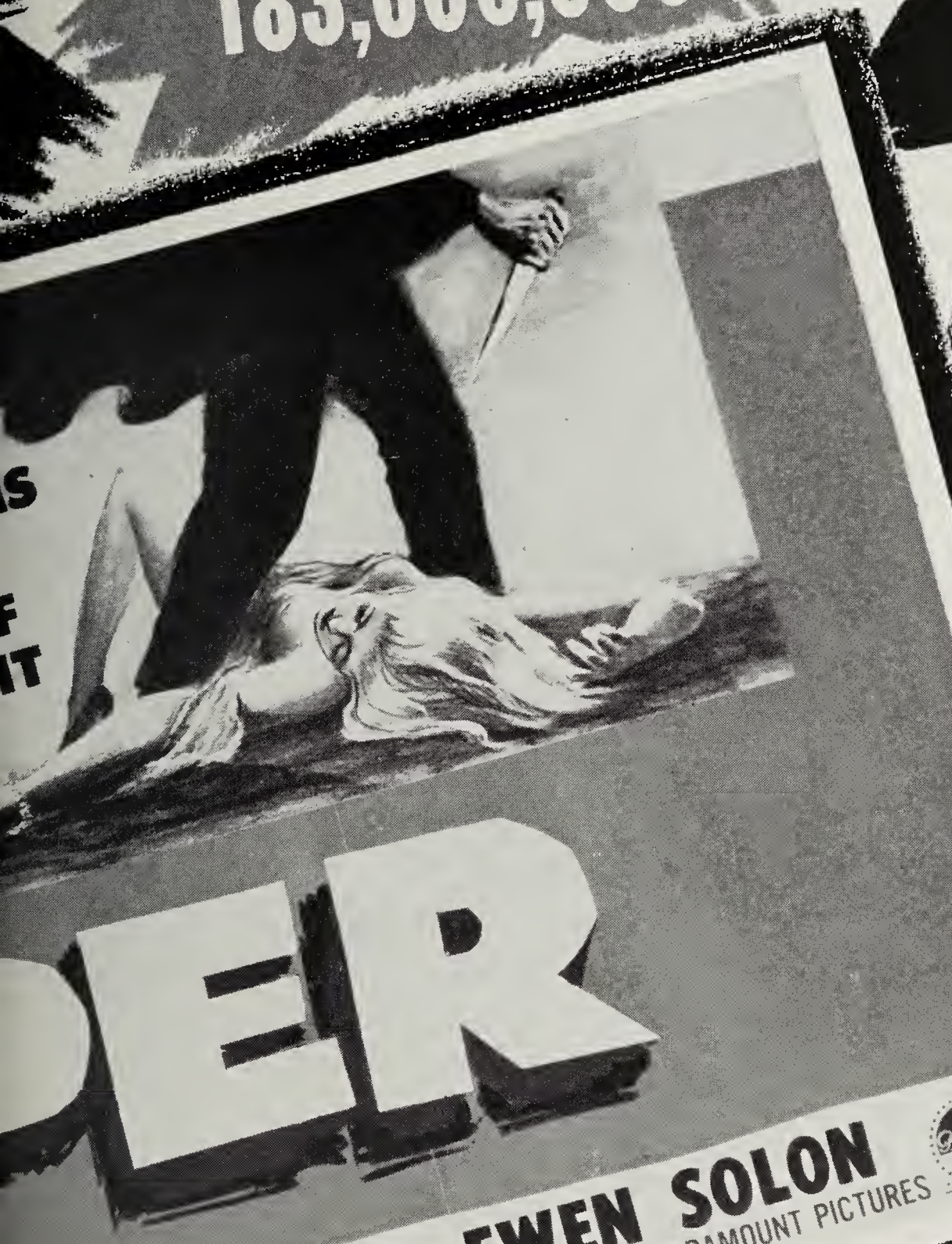
NATIO BOO HARD COV

RADIO SATURATION IN EVERY KEY AREA WITH TOTAL LISTENING AUDIENCE OF

183,000,000

TREMENDOUS POINT-OF-SALE NEWSPAPER CAMPAIGN WITH TOTAL READERSHIP OF

342,000,000!



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...Y McDOWALL · EWEN SOLON

...GERMAN · A MID-CENTURY FILM PRODUCTION · AN EMBASSY PICTURE · DISTRIBUTED BY PARAMOUNT PICTURES

...WIDE
...ROMOTION!
...d PAPER BACK!

DISC JOCKEY MUSIC PROMOTION WITH SPECIAL NEW SCORE BY JIMMY McHUGH and PETE RUGOLO!

Plus...

EMBASSY'S POTENT PANEL OF WORLD-FAMOUS CONNOISSEURS OF CRIME!

•

THEY SAW IT!

THEY LIKED IT!

THEY WILL HELP YOU SELL IT!

•



GYPSY ROSE LEE
She writes 'em!

PETER LORRE
He "slays" 'em!





BASIL RATHBONE
He solves 'em!

SW Net Profit Doubles Last Year As Theatre Resurgence Leads Way

NEW YORK—The net profit of Stanley Warner Corporation and its subsidiaries during the fiscal year ended Aug. 29 was more than double the profit of the 1958 fiscal year, it was announced by S. H. Fabian, president.

The net profit for the 1959 fiscal year is equivalent to $2.38 per share on the common stock, which compares with earnings of $1.15 per share last year.

Fabian stated, "Box-office receipts in comparable theatres have shown an increase in 27 out of the last 32 weeks. This is the first time in years that box-office receipts for such a long period have shown an improvement. Earnings of the theatre division were higher in the 1959 fiscal year than those of the previous year."

Sales of Playtex and Isodine products showed notable gains during the year. The company has embarked on a further foreign expansion through the opening of a factory in the European common market and a formation of a subsidiary to manufacture Playtex products in Switzerland.

The consolidated net profit before federal and foreign income taxes for 1959 was $9,887,000 after provision of $4,757,000 for depreciation and amortization of properties and $2,104,800 for amortization of the cost of Cinerama films. The net profit for the year was $4,812,000 after deducting $2,925,000 for foreign and federal income taxes and $2,150,000 (a non-cash item) representing that portion of the extraordinary non-operating losses equivalent to the saving in federal income taxes which would have been payable except for such losses.

For the 1958 year the profit before federal and foreign income taxes was $3,833,100. The net profit for the year was $2,333,100.

During the 1959 fiscal year extraordinary non-operating losses amounting to $1,641,100 after income taxes were charged to earned surplus. Last year losses from unusual property dispositions of $2,303,400 were likewise charged to earned surplus.

Theatre admissions and merchandise sales and other income of Stanley Warner and subsidiaries, including its wholly owned subsidiary, International Latex Corporation, for the year totaled $123,877,700, which is an increase of nine per cent over similar income of $113,319,000 for the prior year.

Fabian pointed out that Stanley Warner's financial position is very strong. Cash and government securities, which on August 29, 1959, totaled $18,188,400, exceeded all current liabilities. Current assets amounted to $45,392,500 which was $7,096,300 more than the sum of current liabilities, funded debt, and all other liabilities of Stanley Warner and its subsidiaries.

During the 1959 fiscal year prepayments made against the long term bank loan and other debt payments amounted to $7,114,700. The next installment on the long term bank loan is not due until Nov. 1, 1960.

Stanley Warner operates 210 theatres in the United States; manufactures and sells Latex girdles, bras, Latex gloves, baby pants and swim caps. It is in the pharmaceutical field, its proprietary items being Isodine, Isodettes, and Calamatum, and its ethical items being Betadine and Supertah. Synthetic latex is manufactured to fill the needs of the company as well as for sales to outsiders.

The company also operates a VHF television station in up-state New York.



Columbia Pictures has entered into a co-production arrangement with Toho International with "War In Space" set as the first film to be produced under the deal. Shown here at the Columbia New York home office are, left to right, A. T. Yonemoto, director in charge of foreign sales of Toho Company, Ltd., of Tokyo; Bernard E. Zeeman, vice-president and treasurer, Columbia Pictures International; Leo Jaffe, Columbia's first vice-president and treasurer; and N. Kawakita, vice-president, Toho International.

Freed Will Produce Academy Award Show

NEW YORK—Arthur Freed, veteran Metro-Goldwyn-Mayer producer and song writer, has been named producer of the 32nd Annual Academy Awards Presentations Show, it was announced by Valentine Davies, Awards program committee chairman for the Academy of Motion Picture Arts and Sciences.

Freed will supervise production of the annual Academy Awards Show scheduled for Monday night, April 4. The show will be carried over the combined television and radio facilities of the National Broadcasting Company and the Canadian Broadcasting Company.

Freed also produced the 24th Annual Academy Awards Presentations Show in 1952.

He has won two "Oscars," and in 1951 was presented the Irving G. Thalberg Memorial Award for consistently high quality of motion picture production. His "Oscar" statuettes were won as producer of "An American in Paris" in 1951 and "Gigi" last year.

Foreign Critics Elect

NEW YORK—Dr. Nathan Swerdlin, film editor, Jewish Day-Journal, is the new president of the Film Critics' Circle of the Foreign Language Press of New York.

Other officers include James Karabatos, Greek National Herald, vice-president, Wladislaw Borzeck, Polish Morning World, financial secretary; and Sigmund Gottlober, executive secretary for his 20th term.

Rank Studio Not For Sale

LONDON—The Rank Organization denied last fortnight that it would lease or sell its Pinewood Studios to 20th-Fox.

It was said that 20th-Fox has substantial deals for studio space, but otherwise Rank has ample production of its own to maintain the studio.

Capitol Renovation Completed For "Sheba"

NEW YORK—Announcement is made by Eugene Picker, president of Loew's Theatres, Inc., that Loew's "New" Capitol on Broadway will reopen to the public with a gala premiere on Dec. 25 following a $1,000,000 renovation.

United Artists' "Solomon and Sheba" Technirama-70 spectacle, starring Yul Brynner and Gina Lollobrigida, will be the inaugural attraction.

The entire auditorium is being redecorated and relighted in pastel colors. White marble is being installed in the middle lobby, and extensive alterations to the front, lobby and foyer are being made. The grand stairway of white Cararra marble remains, but has been bisected with a modern escalator from the orchestra to the divans and balcony. Loew's "New" Capitol will be the only theatre on Broadway, and one of the few theatres in America, to feature this modern convenience.

Alterations also include the installation of the new "easy-chair" lounger seats in the orchestra, which is being completely reseated with the same large, wide chairs that are proving so popular at the new Loew's State. By spacing the seats 40 inches between rows and staggering their position to permit unobstructed viewing of the giant screen, the orchestra will lose in the neighborhood of 700 seats. Loew's "New" Capitol, when reopened, will include 1,520 seats in the orchestra, 2,016 in the balcony, and 126 chairs in the divans making a total of 3662 seats. Before modernization, the theatre had a capacity of 4417 seats. Newly installed motor-driven transverse curtains across the balcony will permit further capacity reductions to 2,200 seats or 2,900 seats.

A new air-conditioning system is being installed that will distribute cool air in summer and warm air in winter. Magic-eye doors, and a brilliant electrical display will add to the beauty and comfort of the theatre.

The glassed-in rear partition in the orchestra is being moved forward six feet, thus enlarging foyer space and providing an elegant promenade in back of the orchestra. Sight lines for those sitting in rear rows will be greatly enhanced.

The columns, walls, ceiling, and soffits are being completely restored to their original silver-leaf state. The old proscenium and side boxes are being removed, and a new contour curtain will operate, mechanically, on a preset contour design.

New channels of entrance and egress from the orchestra are being installed. The center box office will be shifted to the uptown side of the entrance.

The three large rock crystal chandeliers originally featured in the famed Sherry's Restaurant are being retained.

New rest rooms of modern design have been installed off the grand foyer, and two pair of doors from the grand foyer into the middle lobby have been equipped with automatic treadles.

The Capitol originally opened on Oct. 24, 1919, and was the world's largest theatre at the time. Built by the late Messmore Kendall on property purchased from the Jacob Wendell Estate, it was for many years under the management of the late Major Edward Bowes. The original policy featured films, symphony orchestras, and stage presentations, and has featured stage presentations intermittently during its 40 year history. The Capitol was acquired by Loew's Theatres, Inc., several years ago.

Rome, Munich Hear U-I Plans For Future

NEW YORK—Addressing Continental sales meetings in Rome and Munich, Universal Pictures president Milton R. Rackmil told enthusiastic Italian and German company executives that U-I's fast and strong comeback in the past year was due to the selective production policy which was inaugurated as a vital part of its economic and financial reorganization.

Rackmil, who with foreign general manager Americo Aboaf is currently conducting a series of sales conferences throughout the world, pointed to the fact that U-I had now released four boxoffice successes in a row, starting with "Imitation Of Life" and "This Earth Is Mine" and continuing through with the currently popular "Pillow Talk" and "Operation Petticoat." "These pictures have proven to be record-breakers in both the foreign and domestic markets," said Rackmil.

The Universal Pictures president stressed his personal enthusiastic confidence in the movie industry's future and predicted that his company would play a vital part in that future throughout the world.

Rackmil outlined a program of 45 pictures, which—he said—would be ready within 18 months. In addition he stressed the fact that "Spartacus," with its starring cast of Kirk Douglas, Laurence Olivier, Jean Simmons, Charles Laughton, Peter Ustinov, and Tony Curtis, would be ready for release next summer.

Foreign general manager Americo Aboaf commended the German and Italian convention delegates on their outstanding performances in the fiscal year just concluded and emphasized that a new spirit of enthusiasm has pervaded the company's entire sales force throughout the world.

Pantages Readies "New Look"

LOS ANGELES—To allow the construction workers to roll with the Operation New Look, as the complete new redecoration job has been titled, the RKO Pantages closed last week. Operation New Look is to be completed to hail the west coast premiere on Christmas Day of "Operation Petticoat," the Universal-International Technicolor feature starring Gary Grant and Tony Curtis.

The theatre will be streamlined and modernized from sidewalk to screen. It will have a new marquee, front, and lobby. The center box office will be eliminated and a new side box office erected. The lobby floor will be a combination of carpet and terrazza. The auditorium and lounge rooms will be completely redecorated. A new contour stage curtain will be installed as well as many other innovations to enhance the beauty of the theatre and add to the comfort of the partrons.

Bruder Buys Astor

NEW YORK—It was revealed last fortnight that Astor Pictures Corporation and its subsidiary, Atlantic Television Company, have been purchased by Franklin F. Bruder from the estate of Robert Savini.

Bruder, executive vice-president and director, City Stores Corporation, has been an investor in feature film production for some years. He will serve as chairman of the Astor board, with Fred Bellin continuing as Astor president. Other Astor directors will include Bellin, George F. Foley, Anthony Tarell, Alfred H. Morton, and Everett N. Crosby.

Morton will become president of Atlantic TV, Bruder announced.

Winston-Salem, N.C., Mayor Opposes Censorship As "Dangerous Business"



Crowds similar to this have been a regular thing at the Fine Arts, New York City, since the opening of Zenith International's "The 400 Blows" six weeks ago.

WINSTON-SALEM, N. C.—The local Board of Aldermen sent back to its Public Safety Committee for a public hearing a proposal that a movie censorship board be set up, but the committee has deferred action on the hearing and Mayor Marshall Kurfees has suggested that the matter be dropped since a self-policing agreement has been reached between the Parents League and the theatre managers.

The Parents League said it had not instigated the move for the censorship board although it had appointed the committee to confer with the managers.

Mayor Kurfees said he would oppose any move to establish a censorship board.

"Censorship is a dangerous business," he said, "and is certainly outside the province of the Winston-Salem Board of Aldermen. In my opinion, a city board of censors would be entirely unconstitutional."

He said "It is the duty of the Board of Aldermen to see that we have good city government in Winston-Salem—not to enact a mass of unconstitutional ordinances seeking to govern the entire lives of our citizens."

The proposed censorship board would be composed of representatives of Parent-Teacher Associations, Ministers' Association, motion picture theatre operators, the YMCA, and YWCA. The board under the proposal presumably would view motion pictures and recommend whether police should ban them under threat of prosecution as obscene exhibitions.

Protestants Discuss Regulation Of Films

DETROIT—Dr. S. Franklin Mack, executive director, broadcasting and films commission, National Council of Churches, at their meeting at the Statler Hilton Hotel last fortnight, stressed the need for self-regulation by the industry and for public support of desirable films at the box office by church members.

"The idea of self-regulation is to be applauded," Mack said, though he felt unprepared to state whether the present code may be considered adequate. He disclosed that the National Council's study commission is reviewing the question of the Code itself. He exorted that "if the industry is to have a code, then enforce it with vigor."

No formal action was taken upon motion pictures at the meeting despite earlier rumors that some stand on entertainment issues would be taken. The study commission of 35 members from churches, industry and other areas has devoted most of its first year to radio and television and its review of motion picture problems will probably be reported on at a New York meeting in June.

Mack said that the Commission will not be satisfied with making a pronouncement. "We are going to try to work out operational procedure, and take a stand our constituency will support." A "reliable rating service" that would reach 233,000 individual churches is considered one of the possibilities for influencing the box office, Mack noted, but with regard to suggestions that a service similar to the Catholic Legion of Decency be set up, he commented, "I don't know how it can be implemented."

Mack urged positive support for worthy pictures.

N.Y. Critics To Vote

NEW YORK—The New York Film Critics will vote on Dec. 28 on this year's best picture, actor, actress and director. A proposal to add an award for best screen writing will be discussed at that time.

Wanda Hale, The News, has been elected secretary of the group, succeeding Paul V. Beckley, Herald Tribune, who moves automatically into the vice-chairman's post vacated by Howard Thompson, The Times, who replaces Justin Gilbert, The Mirror, as 1960 chairman.

Harrisburg Exhibs Fight Tax

HARRISBURG, PA.—Mayor Ziegler told theatre operators last fortnight that "we will review your request, but we won't make any promises" in connection with their petition seeking relief from an 8½ per cent amusement tax, levied in 1948.

The theatremen contend that there will be an almost certain loss of more movie houses because of the combination of lost patronage and the tax. Seven of the city's 14 theatres closed since the tax went into effect, E. G. Wollaston, State manager, said. Others said remaining theatres have dropped 60 per cent of their business. The amusement tax is "highly discriminatory and unfair," Wollaston said. "If we aren't given relief, we will have to close our theatres." He cited a number of other cities in the state where the tax has been eliminated or lessened.

Mark Rubinsky, Uptown, said his admissions had dropped to a new low, and E. Richard Bennett, local projectionists' union, said there has been a 56 per cent loss of jobs here among members since the tax started.

IFIDA Adds Member

NEW YORK—Michael F. Mayer, executive director if Independent Film Importers and Distributors of America, Inc. (IFIDA), announced the acceptance by the membership committee of the application of Realities International Films, Inc., of membership in the organization. Twenty-one distributors-importers have now joined the new organization, and additional applications are being processed.

The new member is a Pennsylvania corporation and its representtative on the board will be Joseph Solomon, of Philadelphia.

BIGGEST CHRISTMAS S
HISTORY OF N.Y.'S RAD

"We have just honored CARY GRANT as the #1 Boxoffice star of the Radio City Music Hall, and it gives me great pleasure to see his new picture perform to the record business that OPERATION PETTICOAT opened to over this past weekend."

Russell V. Downing
President, Radio City Music Hall



Cary Grant ✭ Tony Curtis

Co-starring
JOAN O'BRIEN • DINA MERRILL • GENE EVANS with DICK SARGENT *and* ARTHU

HOW OPENING IN THE O CITY MUSIC HALL



Acclaimed by the New York press as:

"A rollicking comedy" (JOURNAL-AMERICAN); **"A delightful comedy"** (DAILY NEWS); **"Hilarious—a gay comedy"** (WORLD TELEGRAM); **"A top star comedy"** (POST); **"Funny enough to drown you in laughter"** (DAILY MIRROR).

"Operation Petticoat"

'CONNELL

Directed by BLAKE EDWARDS Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN Produced by ROBERT ARTHUR

A GRANART PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE

in Eastman COLOR

TOA's Pickus Praises New Harmony As Florida Exhibs Elect Ed Lipson

JACKSONVILLE—To Joe Lipson, youthful and hard-working Orlando manager for Dixie Drive-In Theatres, went the honor of serving as the 1960 president of the Motion Picture Exhibitors of Florida.

Reelected to major offices were B. B. "Deacon" Garner, Lakeland, treasurer, and Sheldon Mandell, this city, secretary.

Vice-presidents are Ignacio Carbonell, Key West; Mark DuPree, this city; Pete Sones, Tampa; Tommy Hyde, Tallahassee; and Bob Daugherty, Leesburg.

Named to two important posts was LaMar Sarra, this city, vice-president and general counsel of Florida State Theatres, who became MPEOF representative on TOA and the MPEOF legislative chairman. Sarra, who is also legislative chairman of TOA, was recently appointed by TOA president Al Pickus as the TOA representative on the new COMPO committee to fight against Federal minimum wage legislation which might prove injurious to theatre operations.

An advertising and exploitation forum was the main convention highlight for many exhibitors. A wealth of useful ideas was presented by such experts in their field as Mrs. Margaret Twyman of New York (community relations for MPAA); Sarra (good taste in advertising); Walt Meier, Imperial Theatre, this city (exploitation stunts for action pictures); Jim Carey, Loew's Normandy Twin Outdoorer, this city (radio advertising); Irving Mack, Chicago (the preparation of trailers and advertising programs); and Elmer Hecht, Wometco, Miami, and Jim Partlow, United Theatres, Orlando (miscellaneous).

Jerry Gold, Pahokee exhibitor, presided at the luncheon, with Fred Mathis, Paramount branch manager, this city, delivering a forceful appeal on behalf of the Will Rogers Memorial Hospital.

The main speaker, Al Pickus, TOA president, reviewed the many accomplishments of his organization during the past year, including increased membership in TOA and its regional groups and progress in easing the competition from military camps. He spoke highly of the healthy new "development of unity and understanding with production and distribution. It was not of the spectacular sort to make newspaper headlines; it was the action of men of good will who realize that they have mutual problems. It means more than any other single factor in insuring a strong industry for tomorrow. The film company presidents have signified their intention of doing everything possible to keep theatres from closing. With such an attitude on the part of distribution, how can we despair about the future of our industry. With such industry team work, we must succeed."

Pickus also was laudatory about the conduct of MPEOF. "I congratulate you, as one exhibitor to another, for the magnificent legislative job you did this year in Florida. I know you were faced with many bills—including censorship, taxes, and daylight saving time—which would have hurt your business. I know that when the Legislature adjourned, not a single measure was passed which directly affected movie business. This is a tremendous tribute to your quiet, constructive, and intelligent behind-the-scenes work."

Speaking on the threats of censorship, Pickus said, "We have, and shall continue to urge exhibitors to use tact and good judgment in their ads, just as we have asked the film companies to use discretion in their ads—because we believe most of the current pressure for censorship comes not from the content of films, but from the way they are advertised. TOA stands ready to give you all possible assistance in your local fights. Call on us, if you need help."

As the MPEOF convention progressed to its final session, more than 250 persons had registered for participation in social events, dinners, business meetings, and workshops, including a group of 50 WOMPI members and the entire local Motion Picture Council. Outstanding contributions for the successful conduct of the convention were made by chairman Horace Denning, Betty Loop, Mark DuPree, Robert Heekin, John Crovo, French Harvey, Peyton Bailey, and Mrs. Walter Lynch, of the city's Tourist and Convention Bureau. Herb Ruffner served as organist at all social gatherings.

The MPEOF board of directors voted to supply all Florida exhibitors with copies of the Production Code and the motion picture advertising code to assist them in local fights against censorship and carping critics.

TOA Renames Harling To SBA, Toll-TV Groups

NEW YORK—Theatre Owners of America's president Albert M. Pickus announced last fortnight that Philip F. Harling had been reappointed chairman of the Pay-TV and Small Business Administration Committees.

Harling, executive of Fabian Theatres and assistant to Pickus, has held both posts since inception of the committees several years ago. At the same time Pickus announced the reappointment of H. F. Kincey, president, Wilby-Kincey Service Corporation, as chairman of TOA's Film Reviewing Committee.

Serving with Harling on the Pay-TV committee will be Arnold Childhouse, United California Theatres; Nona White, president, Independent Theatre Owners of Arkansas; Sumner M. Redstone, executive of Northeast Drive-In Theatres; and Mitchell Wolfson, president, Wometco Enterprises.

Redstone Lauds ACE, Era Of Cooperation

JACKSONVILLE — Sumner Redstone of Boston, keynote speaker at the 10th annual convention of the Motion Picture Exhibitors of Florida, lauded the formation of the American Congress of Exhibitors and the initiation of a new era of "discussion and cooperation between production and exhibition to bring about a major development of tremendous potential significance," and urged exhibition not to destroy "the opportunities this presents by a failure to think and act with reason and dignity and with consideration for the producers."

He also called for "a proper use of that exploitation ingenuity which is supposed to be characteristic of our business. From the suburbs to the heart of Times Square we have seen, in recent times, both little men and industrial giants tearing down outmoded, uncomfortable, drab and undistinguished movie houses and creating in their stead modern, comfortable, and sometimes even exciting and glamorous motion picture theatres—theatres in keeping with the showmanship tradition of the industry. And these new theatres have been successful.

"Through years of diminishing boxoffice, there are nonetheless those among us, both in production and exhibition, who have created new success after success for no other reason than they have been filled with the zest for living, in love with the motion picture business, undaunted by its challenges and its hazards, indeed stimulated and invigorated by the world of motion picture entertainment. They have felt and they have lived the romance of the motion picture industry. And, therein, lies the key to success."

Welcomed by Mayor Hayden Burns and Arnold Haynes, MPEOF president from Naples, the conventioneers heard a brief luncheon address by Mitchell Wolfson, Wometco leader from Miami and a former TOA president, with the main address by Mrs. Margaret Twyman of New York, director of commun-

(*Continued on page 18*)

Col. Acquires B.M.I., Expands Music Activity

HOLLYWOOD — The music publishing company, Broadcast Music, Inc., has been acquired by Columbia Pictures, it has been announced by Samuel J. Briskin, vice-president in charge of west coast activities. The acquisition by Columbia of Broadcast Music, Inc., creates a new company to be known as the Gower Music Corporation. Jonie Taps, Columbia studio executive and general manager of Colpix Records, the Columbia Pictures record division, heads the new music firm.

Taps will henceforth divide his time between Hollywood and New York, spending one month alternately East and West. While in New York, Taps will work with Columbia vice-president Paul N. Lazarus, Jr., and Paul Wexler, who has been associated with Taps in an executive capacity for the past two years. While on the coast, in addition to heading up the record division of the company, he will continue to supervise the integration of company-controlled music both for Columbia feature production as well as for Screen Gems, Inc., the Columbia television subsidiary.

Columbia's additional music interest includes the Columbia Pictures Music Corporation in partnership with Shapiro-Bernstein.

Directors' Guilds Merge

HOLLYWOOD—Frank Capra, president, Screen Directors Guild; and Michael J. Kane, president, Radio-TV Directors Guild, jointly announced last fortnight the merger of the two organizations, decided by a mail vote of the two memberships on Nov. 11.

The merged organization will be known as the Directors Guild of America, Inc. Membership of the merging guilds aggregate 2,068 directors, assistant directors, stage managers, and program assistants.

Capra will serve as president for two years; and Kane as vice-president, with Joseph C. Youngerman as national executive secretary, and Newman H. Burnett continuing as New York regional executive secretary.

The merger, first contemplated in 1955, brings into the new organization contracts with CBS, NBC, ABC, and agreements with 361 producing companies. National offices will be located at the SDG Building in Hollywood.

Curtain going up...

ON 1960's FIRST GREAT COMEDY
AT GRAUMAN'S CHINESE THEATRE
... IN JANUARY from *Columbia!*

TONY CURTIS

DEAN MARTIN



JANET LEIGH



Who was that Lady?

co-starring
JAMES WHITMORE · JOHN McINTIRE · BARBARA NICHOLS
Directed by GEORGE SIDNEY · An ANSARK-GEORGE SIDNEY PRODUCTION · A COLUMBIA PICTURE

Written and Produced by NORMAN KRASNA Based on his play,
"Who Was That Lady I Saw You With?" As produced for the New York stage by Leland Hayward



The NEW YORK Scene

By Mel Konecoff

Why, only last week, Jack Byrne, vice-president and general sales manager at MGM, met with the press across the luncheon table at Sardis, admitting that he has ducked similar meetings heretofore because the company was plagued by financial difficulties in the days pre-"Ben-Hur."

Anyhow, regarding the latter, it could be made available, he thought, for road showing in 35 mm approximately next May after about 50 situations have been playing in the 70 mm version. Ten theatres are booked to play the epic come Christmas.

Byrne noted that the company is by no means an organization dedicated to one picture, meaning "Ben Hur," and in keeping with that, he reported that Metro will release two quality features each month of 1960. He didn't know if any of them would be road shown. The objective is a flow of product comparable to the company's better days.

The sales executive lashed out at the pessimism that permeated the industry in months gone by, which, in his opinion, was unwarranted. His company is going forward as though the industry were in its heyday. Not only is Metro on its way up, but the entire industry is moving forward, he felt. Every studio is doing its best, said he, and "the future will look a helluva lot better than ever before."

MGM is fortified with quality product, and he reminded that forthcoming will be "Never So Few," with Frank Sinatra and Gina Lollobrigida, which will play 200 dates starting New Year's. The film will be preceded by one of the company's biggest advertising and publicity campaigns, including personal appearances by players, national ads, tie-up, coop ad campaigns, etc.

Also listed was "The Gazebo," with Glenn Ford and Debbie Reynolds, for January; "The Subterraneans," "Home From The Hills," "Please Don't Eat The Daisies," and "The Bells Are Ringing" for distribution in the near future.

Also present were Burtus Bishop, assistant general sales manager; Dan Terrell, publicity manager; and Si Seadler, advertising manager.

PRODUCTION NOTE: Otto Preminger, producer and director, last week related that he had finalized arrangements to shoot "Exodus" for UA release entirely in Israel and Cyprus. It will be filmed in Panavision 70 mm, by cameras that are being built especially for him, and in Technicolor.

He hopes to open in New York, Chicago, and Los Angeles by next Christmas on a road show basis. The picture will start March 28. He wouldn't reveal what the production budget would be, but admission prices will probably have a $3.50 top.

Preminger admitted it will probably turn out a long picture, much as he dislikes them, and this despite not filming the lengthy and numerous flashbacks. It could run to three hours, but he didn't think that the public would object if it isn't padded. He will edit on the scene, and his crew will be international in orgin. Paul Newman and Eva Marie Saint head the cast.

Also on his scedule is "Bunny Lake Is Missing" for Columbia, to be filmed next fall in New York. "Advise And Consent" will be shot in Washington in the fall of 1961 for UA release, this being the first of a new three picture deal with that company. "The Other Side of the Coin" will be filmed in Malaya in 1962 to wind up his contract with Columbia. In addition, he's got a stage play to be done on Broadway next fall.

Preminger, who has always stood against censorship, was in favor of classifying films for adults on a self-governing basis by the industry. He opined that the system worked well in England and that it was only fair to let parents know when to send their children to the theatre. Policing should be left to exhibitors and/or the industry, with perhaps the various organizations, who are always dissuading patrons from attending certain movies, pitching in and helping.

As for losing business through this move on some pictures, he thought that you can't make an adult film properly and have it suitable for family audiences. You have to give up something along the line. He didn't know exactly how it would work but he thought it might start with the producer requesting an adult seal. He was against any state agency interfering or administering it. Preminger thought it would be an honorable gesture on the part of the industry.

UNVEILING NOTE: 20th Century-Fox last week unveiled its "Journey To The Center of the Earth" at a sneak preview at the Paramount. The company first hosted press, stars, and others at a special dinner in the lower depths of Leone's. The film company provided not only buses for transporting the large group to the theatre, but do-it-yourself kits to enable the more hardy souls to dig their own path to the core of the earth. Included were a flashlight, rope, a compass, a whistle, and a shovel. Incidentally, the TV campaign is arousing much attention and want-to-see. In anticipation of large family attendance, the theatre is enlarging its free parking facilities.

Webb & Knapp Plan To Demolish Roxy

WILMINGTON, DEL.—The Roxy, 50th Street and 7th Avenue, New York City, will be demolished in connection with expansion plans of the Hotel Taft, William Zeckendorf, president, Webb and Knapp, Inc., told stockholders here at a special meeting held last fortnight in lieu of the annual meeting. Buying the Roxy is already under contract, Zeckendorf said.

In connection with purchase of the 20th-Fox studio property at Century City, Cal., Zeckendorf said the press had been in error in describing as a "penalty" payment of $1,000 per day. Actually, the sum applies to the purchase price as a payment on account, Zeckendorf said.

John J. Gilbert's resolution to hold future stockholder meetings in New York was supported by 2,496,903 shares with 7,555,335 against. In 1955, a similar resolution was supported by owners of 825,134 shares.

Gilbert's resolution for stockholder ratification of selection of auditors was supported by 2,478,487 shares, with 7,617,218 opposed. The last time this resolution was introduced it polled the support of owners of 796,519 shares.

The stockholders also reelected 13 directors and approved a recapitalization plan.

Zeckendorf left the meeting before the vote on the Gilbert proposals.

TOA (*Continued from page* 16)

ity relations for the Motion Picture Association of America, Inc.

Wolfson urged exhibition to "find a common bond and a common purpose and agree on how it can be achieved. Then work toward our goal together. Sharpen up your theatres and find ways to encourage investments in the production of more films." He stated that his firm, Wometco, will soon announce aggressive new plans to stay in the exhibition field for many years to come.

Mrs. Twyman urged theatre owners and managers to "sell through personal contacts with individuals and community organizations (both men and women). This is an area which should have been the backbone of our business in any situation all the time. But, instead, we find that it is a thing which has been sadly neglected. You exhibitors sell the tickets and you know your customers. So buy for them and appeal to them with the kind of exploitation you know they will accept and respond to without distaste and confusion about the films you are showing. Let's get back those lost customers. There are masses of them." She also warned exhibitors against complacency in viewing the current trends toward censorship and its attendant evils, and particularly asked them to actively follow the lead of other merchants in recognizing the dominance of women in the purchase of goods and entertainment, including motion pictures.

Louis Gold, Pahokee exhibitor, conducted a concessions forum with indoor and drive-in theatremen and supply firm representatives participating.

Col. Drive Leaders Named

NEW YORK—Entering the final lap of Columbia Pictures' "Salute to the President" sales drive, Columbia's Milwaukee branch held its first-place lead over runner-up Cleveland and third-place New Haven.

Carl Shalit remains at the top of the division manager's listing, with Harry Rogovin in second place and Harry Weiner replacing Sam Galanty in third place.

AI Appoints Two Execs

NEW YORK—William G. Reich, general manager for American International Pictures Export Corporation, announced the appointments of Richard Guardian as supervisor of Latin American sales operations and of Gerard M. Simon as assistant to the general manager.

Reich also announced the resignation of Remi Crasto, supervisor for the Far East.

Minimum Wage Unit Meets

NEW YORK—The first meeting of the COMPO minimum wage campaign committee was held last week in the COMPO offices, convened by Charles E. McCarthy, COMPO executive secretary.

Attending were the members of the all-industry committee.

"How I Would Sell . . .

NEVER SO FEW

MGM's actionful romantic drama in CinemaScope and MetroColor

Practice sleight of hand! Wave a magic wand! Mumble your favorite abracadabra! The alchemy of John Sturges and Edmund Grainger has produced some Hollywood legerdemain in the screen version of Tom Chamales' novel which lifts the picture into the GREAT hall of fame. MGM's version of "NEVER SO FEW" has all of the elements which could produce a landslide of "greenbacks" at the boxoffice! Surely this fine production deserves "super" attention on the part of all exhibitors.

Having read the book, your writer came away from a prevue screening, impressed with the multiple assets of the picture—not the least of which is the rare chemistry of star power, a story with guts, and a production quality (including scenes filmed in Burma) which hits a real high-water mark in entertainment.

The co-starring of Frank Sinatra and Gina Lollobrigida, with a brilliant supporting cast, places this film in high orbit. We presume you are acquainted with the story—it's really composed of two stories—one of Captain Reynolds, an American soldier who leads a small band of native troops on a perilous and terrifying mission behind the Japanese lines in the jungles of Burma, and another of the passionate love affair which easily becomes quite memorable!

Howard Strickling and his publicity staff at MGM have created an unusual barrage of advance promotion and exploitation. The two most important elements are . . . (1) some 70,000,000 readers in this country will see well-conceived ads in a huge list of national magazines and . . . (2) the KLEENEX "Jingle Contest", as outlined in the press-book, and breaking currently in all advertising media—is simply terrific! Every exhibitor ought to get going on the latter item at the local level!

Now—if you're looking for an incentive for the touchstone of showmanship—you'll find, as an adjunct to this little article, a boxed story describing and unveiling MGM's "NEVER SO FEW" theatre manager's contest! Every exhibitor has an opportunity to ventilate the idea. The $2300 being offered in cash prizes should decidedly dilate your "hard sell" ability!

"NEVER SO FEW" is a neatly packaged box of emotional elements. It deserves a "long range" campaign and the book, the stars and the specific emotions and dialogue—all of these factors are important to your campaign! While space limitations prevent their reproduction, we like and recommend the press-book ads—with special emphasis on the "shirt-sleeve approach".

In addition to the press sheet ads, we've originated three ads (A, B and C) with some copy that explores some combustible angles! While these ads are "rough", perhaps the copy will spark you because of the intimate, average town approach —which, sometimes, can be re-arranged to work in "key situations" also!

An Exclusive **SHOWMANALYSIS** *Prepared by—*

M. B. SMITH, Vice President in Charge of Advertising Commonwealth Theatres Inc., Kansas City, Mo.



SMITH

ABOUT THE AUTHOR • M. B. Smith, 50, became interested in show business while in college, and he entered the business as a relief projectionist in 1929 with the Fox Theatre organization. He's a Texan!

He became interested in the field of selling films while working in the Fox Strand, Hays, Kans., where they had an "art department." In 1941, he was Kansas district manager with Commonwealth Theatres and resumed upon his release from the Navy, headquartering in Kansas City.

In 1957, he was placed in charge of advertising and publicity for the circuit which operates 82 properties scattered over five states. In 1958, he became a vice-president.

Smith merged the Allied theatre organization and Missouri-Kansas exhibitor group in 1957 into United Theatre Owners of the Heart of America. The latter organization has become famed for its "Show-a-Rama Conventions."

A unique tie-up with the Kleenex Company provides an interesting contest sure to reap public attention for "Never So Few."

Name the stars in the new M-G-M movie

"NEVER SO FEW"



WIN $30,000 IN STOCK

(IN THE COMPANY OF YOUR CHOICE)

IN THIS EXCITING KLEENEX JINGLE CONTEST

GRAND PRIZE
$20,000 IN STOCK PLUS $10,000 BONUS*
...$30,000 IN STOCK IN ALL!

*You must enclose one opening strip from any box of Kleenex tissues with each entry. Winner receives $1000 bonus in stock for each *additional* opening strip submitted up to 10 . . . $10,000 bonus in all.

2nd prize—$7,500 cash
3rd prize—$2,500 cash
100—4th prizes—
$50 each in cash

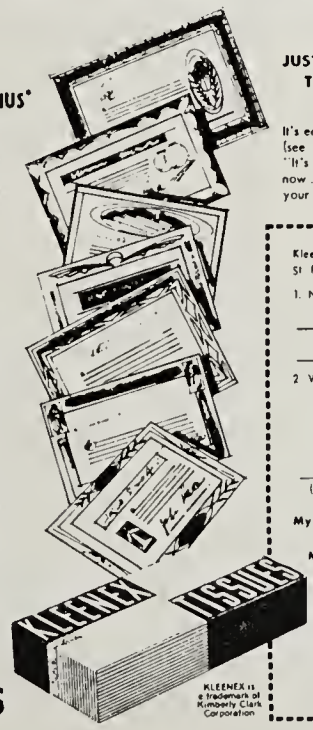
Grand Prize winner will be awarded cash. If winner selects stock, Kimberly-Clark Corp. will use the amount of the prize to purchase, on winner's behalf, any publicly traded security qualified for sale under U. S. and applicable state securities laws. An order for the stock winner selects will be placed at market price on the next trading day after winner's instructions are received.

Judging of the jingle will be based on originality, sincerity and aptness of thought. Winners will be notified by mail by Feb. 21, 1960. Duplicate prizes will be awarded in case of ties. Entries and all ideas therein become property of Kimberly-Clark Corporation. Decision of the judges will be final.

Contest is limited to residents of the United States, its territories and possessions. Offer void wherever prohibited or restricted. Employees of Kimberly-Clark Corp., its advertising agencies and families are not eligible.

Get extra entry blanks where you buy

KLEENEX TISSUES



KLEENEX is a trademark of Kimberly-Clark Corporation

JUST NAME THESE 4 HIDDEN STARS... THEN FINISH THE JINGLE ON THE COUPON BELOW.

It's easy—it's fun! Make your last line to the jingle (see coupon) rhyme with "day." For example, "It's fine for work or play." Fill in the coupon now . . . and win $30,000 in stock in the company of your choice!

Cut out and mail today!

Kleenex tissues, Box K
St. Paul 4, Minnesota

1. Name the 4 movie stars of Never So Few!

_____ _____

_____ _____

2. Write a last line to this jingle:

Kleenex is so handy,
I use it every day
Costs so little, helps so much

_____

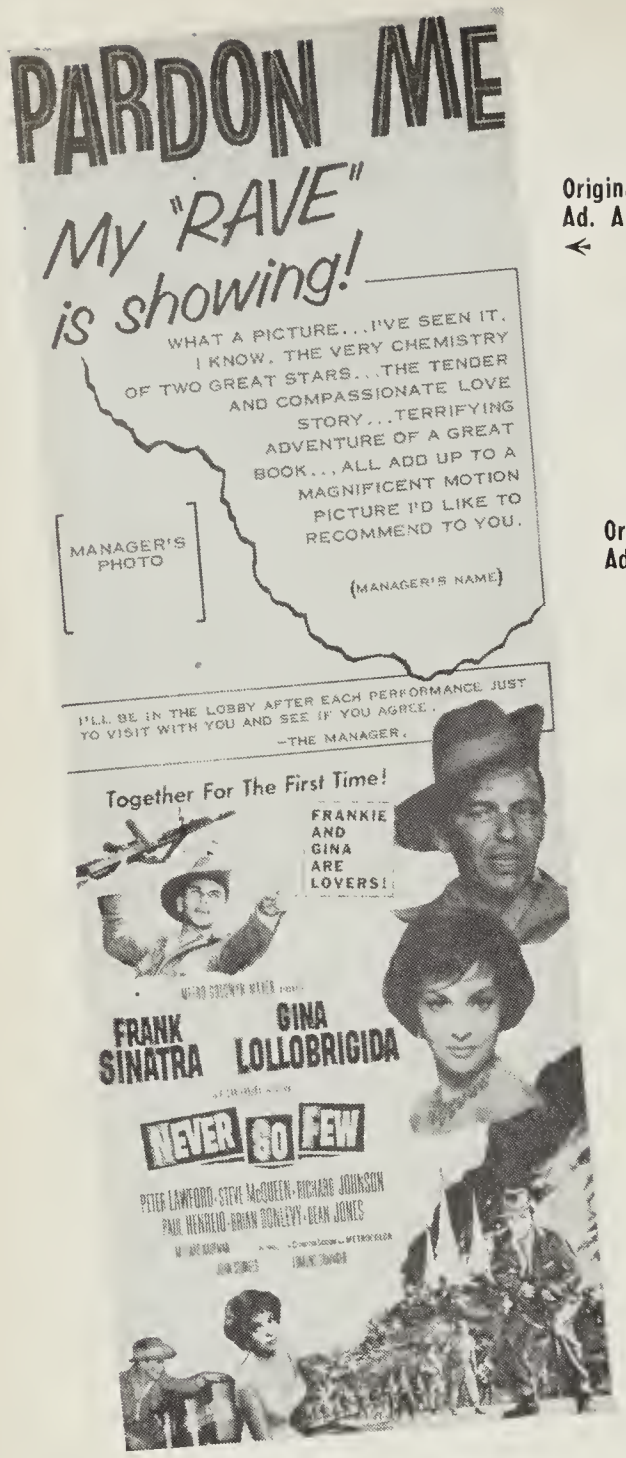
(Finish last line to rhyme with "day")

My name _____

My address _____

City _____ Zone ____ State ____

Enclose the opening strip from any box of Kleenex tissues with each entry. Winner of $20,000 Grand Prize will receive $1000 bonus in stock for each *additional* opening strip submitted, up to ten. Entries must be postmarked by midnight Dec. 15, and received on or before Dec. 21, 1959.



Original Ad. C ↓

Original Ad. A ↓

Ladies and Gentlemen... This is a Classic Scene!

ONE OF MANY SUPERB MOMENTS...RIGHT OUT OF THE BEST SELLING NOVEL!

Original Ad. B ↓

YOU'LL LONG REMEMBER THIS PASSIONATE LOVE STORY ...SET AGAINST A BACKGROUND OF A TERRIFYING MISSION IN THE JUNGLES OF BURMA.



TWO MAGNIFICENT STARS...TOGETHER FOR THE FIRST TIME!

YOU'LL AGREE... THIS IS A TREMENDOUS

METRO-GOLDWYN-MAYER presents

FRANK SINATRA \ GINA LOLLOBRIGIDA

in A CANTERBURY PRODUCTION

NEVER SO FEW

Co-Starring

PETER LAWFORD · STEVE McQUEEN · RICHARD JOHNSON · PAUL HENREID · BRIAN DONLEVY · DEAN JONES

Screen Play by MILLARD KAUFMAN · Based on the Novel by TOM T. CHAMALES · In CinemaScope And METROCOLOR · Directed by JOHN STURGES · Produced by EDMUND GRAINGER

Roaring Down The Hall of Fame

ANOTHER GREAT MOVIE JOINS THE PARADE OF THE VERY BEST FROM HOLLYWOOD

IN THE TRADITION OF...
SOME CAME RUNNING
RAINTREE COUNTY
THE TENDER TRAP
CAT ON A HOT TIN ROOF

TWO MAGNIFICENT STARS...TOGETHER FOR THE FIRST TIME. HERE IS A PASSIONATE LOVE STORY... UNFOLDING AGAINST A PERILOUS AND POWERFUL ADVENTURE...JUST AS IT HAPPENED IN THE FAMED NOVEL.



Based on TOM T. CHAMALES best-selling novel Filmed where it happened in exotic Burma!



METRO GOLDWYN MAYER presents

FRANK SINATRA | GINA LOLLOBRIGIDA

in A CANTERBURY production

NEVER SO FEW

In CinemaScope And METROCOLOR

co-starring

PETER LAWFORD · STEVE McQUEEN · RICHARD JOHNSON · PAUL HENREID · BRIAN DONLEVY · DEAN JONES

Screen Play by MILLARD KAUFMAN · Directed by JOHN STURGES · Produced by EDMUND GRAINGER

A well-handled screening, with prevue opinion cards, should be considered. The human steam in the picture roars in two directions—it has a wonderful romance which the ladies will love—and it also possesses high-voltage current for important people in the many service organizations. This is especially true for VETERANS OF FOREIGN WARS!

"Creative imagery" or "imagery transfer"—or the building of a "word picture"—should be most important in a radio saturation campaign on this picture. The dialogue is brilliant and there are plenty of spots in which action, tension, drama and romance could be used in one-minute segments. As we send this article to press, we've not been privileged to listen to the radio material, but, when it is available, it should be examined carefully. Radio "saturation", consisting of six to ten one-minute spots per day during the entire run of the picture, with "live" dialogue from the soundtrack can produce phenomenal results at the boxoffice. We frequently like to use newspapers for "the informative build-up," and then switch basically to radio during the run, commencing opening day. This permits radio to be the clincher with taglines such as: "SEE IT NOW . . . TONIGHT . . . IN THIS THEATRE!"

There's another element in the inventory of ways and means in advertising today on a quality picture. I call it "the intimate level approach" triggered with "shirt-sleeve" conversational copy! It would work well on your "NEVER SO FEW" advertising campaign! You'll find five illustrations (D, E, F, G, and H) demonstrating this idea with "barker line" and "substance copy" which should be used over a neat "NOW SHOWING" slug ad on the picture! This approach, used after the picture



The still of lovely Gina Lollobrigida and the Lollobrigida Rose provides an opportunity to present women attending with a rose as well as creating an attractive lobby display.

M-G-M's "NEVER SO FEW" THEATRE MANAGER'S CONTEST
FRANKIE AND GINA ARE NATURALS FOR SHOWMANSHIP!
Together For The First Time and The Explosion Makes For LIVE-WIRE PROMOTION and Tie-Ups!
THEREFORE M-G-M ANNOUNCES A $2300 CASH PRIZE CONTEST FOR MANAGERS. SUBMIT YOUR CAMPAIGN!

Two sets of Cash Prizes For Best Campaign! One set for large and identical prizes for smaller situations! Any Theatre May Enter! JUDGING IS ON RESULTS—NOT ON AMOUNT OF MONEY SPENT!

PRIZES FOR LARGER SITUATIONS		PRIZES FOR SMALLER SITUATIONS	
1st Prize	$500 Cash	1st Prize	$500 Cash
2nd Prize	$300 Cash	2nd Prize	$300 Cash
3rd Prize	$200 Cash	3rd Prize	$200 Cash
4th Prize	$100 Cash	4th Prize	$100 Cash
5th Prize	$50 Cash	5th Prize	$50 Cash

TOTAL OF $2,300 IN CASH PRIZES!

To enter the contest all that is necessary is for you to submit your campaign including newspaper tear sheets, photographs of any unusual stunts, of window or lobby displays, samples of any special printed material, details of any radio or TV promotions, etc. In other words, include everything you can on "Never So Few" plus a detailed typewritten outline of your campaign and mail it to "Never So Few" Theatre Manager's $2300 Prize Contest, % Exploitation Department; Metro-Goldwyn-Mayer; 1540 Broadway; New York 36, N.Y. Be sure that your package is clearly marked as an entry in "Never So Few" theatre manager's contest.

A committee of judges composed of representatives of the trade papers and MGM will make the final selections. The contest closes May 31st, 1960 and the winners will be notified as shortly thereafter as possible.

opens, will frequently push you through the "right door" for extra tickets.

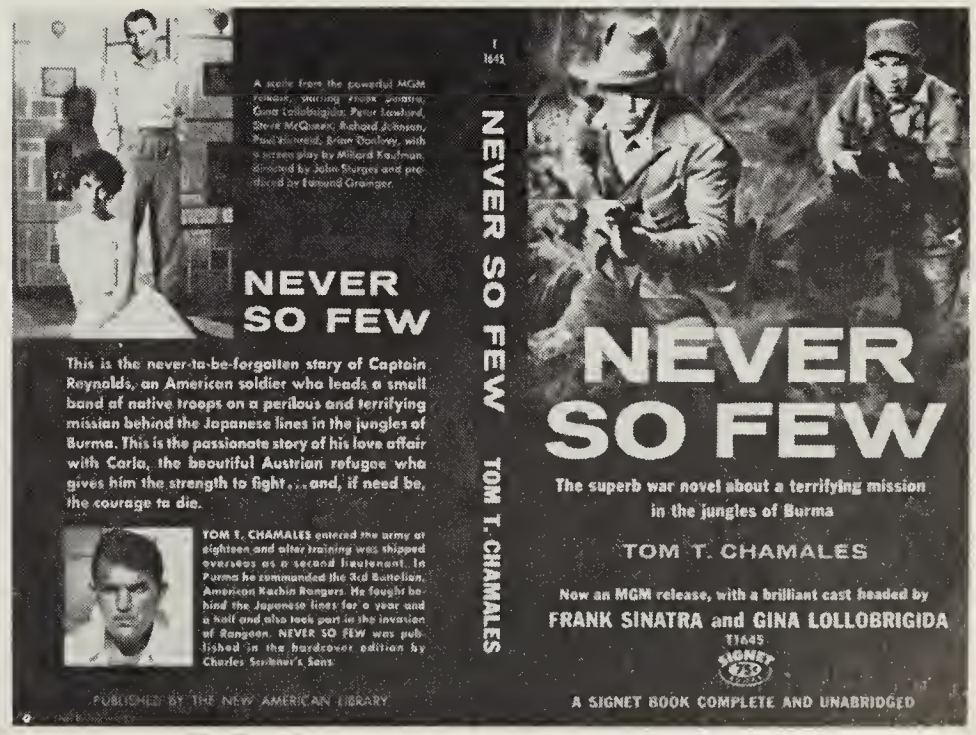
Perhaps this is minor—but still #3881 E (Miss Lollobrigida holding a rose) intrigues us! It's something that would lend itself well to a lobby "blow up" with this copy: *"Hello! I'm GINA LOLLOBRIGIDA . . . and you'll soon see me with FRANK SINATRA in "NEVER SO FEW". I think you'll like this new motion picture very much!"* The copy should be signed by Gina—and this copy should appear below: "FREE! A GINA LOLLOBRIGIDA ROSE *for* EVERY LADY ON OPENING NIGHT (the date)!"

We haven't tried to give you a complete campaign! The press book is a whole continent of ideas and basic materials. We heartily recommend the idea that no picture is pre-sold. The national effort only proves helpful—your local campaign is the uniting campaign between it and the public! Mr. Sindlinger stated a fact when he said, "It takes us three and four weeks to accomplish (in selling motion pictures) what we used to accomplish in a week or ten days!" Length of campaign is important!

It's the little things that build importance in an advertising campaign! Everything should be considered, from giving away copies of the Signet Book "NEVER SO FEW" prior to the engagement, right down to a coloring contest with the special mat available in the press book!



Copy with a chuckle promising something different in motion picture entertainment is a natural for "Never So Few.' The cute drawings and clever catch lines are used with space provided for title and theatre.





LONDON Observations

by Jock MacGregor

CONGRATULATIONS to John Ware, 20th Century-Fox publicity chief, whom Jimmy Pattinson has elevated to the board of directors. This is great news. Far too little prestige or authority is given here to publicists generally, with the result that good men are being lost to the industry. Some seem to believe anyone can do the job. Now, with a few notable exceptions, relations between the trade and press have deteriorated badly.

Certain producers with scant sense of showmanship are the prime offenders. They treat the publicist as an unavoidable evil, taking him on at the last possible moment and getting rid of him at the first chance without giving him a fair opportunity to plan or complete a campaign. They regard the exploiting of a picture as the distributor's prerogative and ignore pre-selling and providing the right ammunition themselves.

However, these producers expect the world to line up for their pictures cold without any pre-selling on their part. Now they must wake up to the fact that with the increasing shortage of West End show houses and changing release pattern, vigorous pre-selling is also needed for the home market. Pictures which do not get the full West End treatment suffer, and valuable days of release are wasted before the word gets around. Currently, exhibitors are moaning about the very poor business done by the "—30—" ("Deadline Midnight" here)—"Never Love a Stranger" unit program. It offered good entertainment but went on suburban release without any form of first-run. There is a lesson here.

To the good publicist, nothing is too much trouble, but there are those who do not turn up at press shows at all leave alone be there to welcome the top critics, return phone calls, or provide material by deadlines. They are then surprised when they are by-passed. And some visiting American publicists have caused great dissatisfaction around the studios. Drawing top salaries they have rarely stirred from their hotels or extended their rewriting of the British unit man's handouts beyond deleting the "u" in such words as *colour* and *humour*. They themselves are definitely non-U.

THE TRADE PRESS and leading bookers were joined by the national critics at John Davis' lunch to honor Norman Wisdom on his seventh picture in seven years for the Rank group. A Wisdom comedy seems now as much a British Christmas tradition as turkey, mince pies,and holly. Norm is virtually the last of the big stars in regular employment on the group's once mighty star roster. In the afternoon in right mellow mood we saw his latest comedy romp, "Follow a Star." Norm will in future also make some comedies for UA release. . . . Jim Carreras has done it again with "The Stranglers of Bombay," which packs the chills and thrills as expertly as it is packing the London Pavilion. This melodrama about an ancient Indian sect whose religion was bloodless murder not only shocks but holds the interest. Columbia is holding the U.S. release back to next summer vacations to get the maximum returns. . . . Bill Williamson, of the independent Cinema Administration group, told a nice story at the war time Army Kinema Service reunion. There was something about the girl lining to get into see "Ferry to Hong Kong" at the Picture House, Stratford on Avon, beyond being attractive. It was Leslie Caron, whose husband has been directing the Memorial Theatre season. Bill invited her to come in, but she politely refused to take precedence over those who had been waiting longer. Now there's a trouper and an example to some artists. . . . Spyros P. Skouras and Buddy Adler were raving even by their standards after seeing the rough cut of "Sink the Bismarck." They hail the performances of Dana Wynter and Kenneth More and believe they have a terrific box office picture. Now they are to step up their production here. Set for early production are "Husbands and Lovers" and "Cleopatra," two of 20th-Fox's biggest for 1960.

SILVER ACHIEVEMENT CITATION holder for campaigns published in MPE's EXPLOITATION, Nat Matthews of ABC's Ritz, Leyton, can have precious little time for himself. Through his exploitation activities he seems to have cornered all the unpaid charitable and professional jobs in the district. As an enthusiastic Rotarian, he inveigled me into speaking on films at a recent lunch, and it was great discovering the high esteem in which he is held. During the lunch the chairman told me what a pillar of strength Nat is—as though his regular showmanship reports did not reveal this. Too many circuit managers are apt to become mere cogs instead of leading lights in their communities. My reward for the talk —to judge the local beauty contest. . . . We must hand to Phil Hyams a laurel for a wonderful gesture. Reluctantly, he has had to close the Eros Theatre, Lewisham, and has generously taken display adverts in the British trade papers recommending the services of manager L. Morely Clarke and chief projectionist W. C. Adams.

CONGRATULATONS to: Miles Jervis, chairman of the Birmingham branch, on being nominated for the vice-presidency of the Cinema Exhibitors Association; to Ivan Foxwell on being invited by Paramount to produce in Hollywood; to Andy Worker on his appointment as managing director of Shepperton Studios.

York, Pa., Cuts Tax

YORK, PA.—City Council last fortnight voted into law the newly reduced amusement tax bill which will require theatre owners to turn only five per cent of admissions over to the city instead of the previous 10 per cent.

N.Y. Fights Subliminal Ads

ALBANY, N.Y.—A bill prohibiting subliminal advertising for commercial purposes has been pre-filed by Assembly-woman Aileen B. Ryan, Bronx Democrat, for insertion in the Penal Law.

ALLIED *(Continued from page 8)*

Cohen. Jackter emphasized orderly release and urged that exhibitors support with playdates the films that are less than blockbusters so production losses could be minimized and more funds pumped back into production. He then outlined Columbia's 1960-61 schedule.

Arkoff stated that the time had come for AI to take its place in industry thinking with the other "majors." Majority, he said, comes from producing features that bring a profit to distributor and exhibitor.

Cohen spelled out the impressive schedule of United Artists for 1960 and part of 1961.

In the merchandising session, speakers included Roger Lewis, United Artists; Robert Ferguson, Columbia; and Dave Lipton, U-I.

Lewis called attention to the huge pre-release exploitation expenditures on top films (as much as $1,500,000 each for "Solomon and Sheba" and "On the Beach") and said they must be supplemented by exhibitor efforts. Most theatremen, he asserted, make only a token exploitation effort. Exhibitor reluctance to provide playdates for pictures which may not set boxoffice records in early engagements, he charged, robs the public of a chance to vote on the merits of such films. Showmanship, he emphasized, is as much a cost of theatre operation as any other fixed cost. It must not be considered a luxury by exhibitors.

Ferguson referred to 1960 as the year of the "Big M" (for merchandising). Columbia was aware of the need to key campaigns to the local level, he said, pointing out that radio time and other exploitation for "Who Was That Lady" is keyed to coincide with local playdates. He also outlined the "10 commandments" of good merchandising. They included proper use of trailers; screening by exhibitors of all films so they know what they are selling; resistance to local censorship pressures; participation of the theatre in community life; wise choice of advertising media, depending upon a particular film's needs; clean physical operation; ignoring the so-called "quick-buck" attraction; giving each film its merchandising effort, since the promotion of middle-grade films can be the difference between profit and loss; proper use of the press book; and "selling the steak as well as the sizzle" (never forget the picture itself in view of all the tieups, etc.).

Lipton emphasized pre-selling, charging that distributor failure along these lines is courting disaster. The exhibitor, he added, clinches the sale at the local level. He praised the Marcus Wisconsin merchandising plan and the increased exhibitor cross-plugging currently in evidence.

London outlined the Detroit merchandising plan, explaining that efforts are pegged at specific films. Institutional efforts, he asserted, were not too productive since moviegoing has become more or less an impulse action. The Detroit cooperative campaign proved, he said, that it is better to invest heavy exploitation on the better films to skyrocket grosses. It is relatively difficult, he added, to build grosses on the weaker films. Exhibitors seek no handouts, London emphasized, but cooperative boxoffice building efforts can increase profits for both theatremen and distributors.

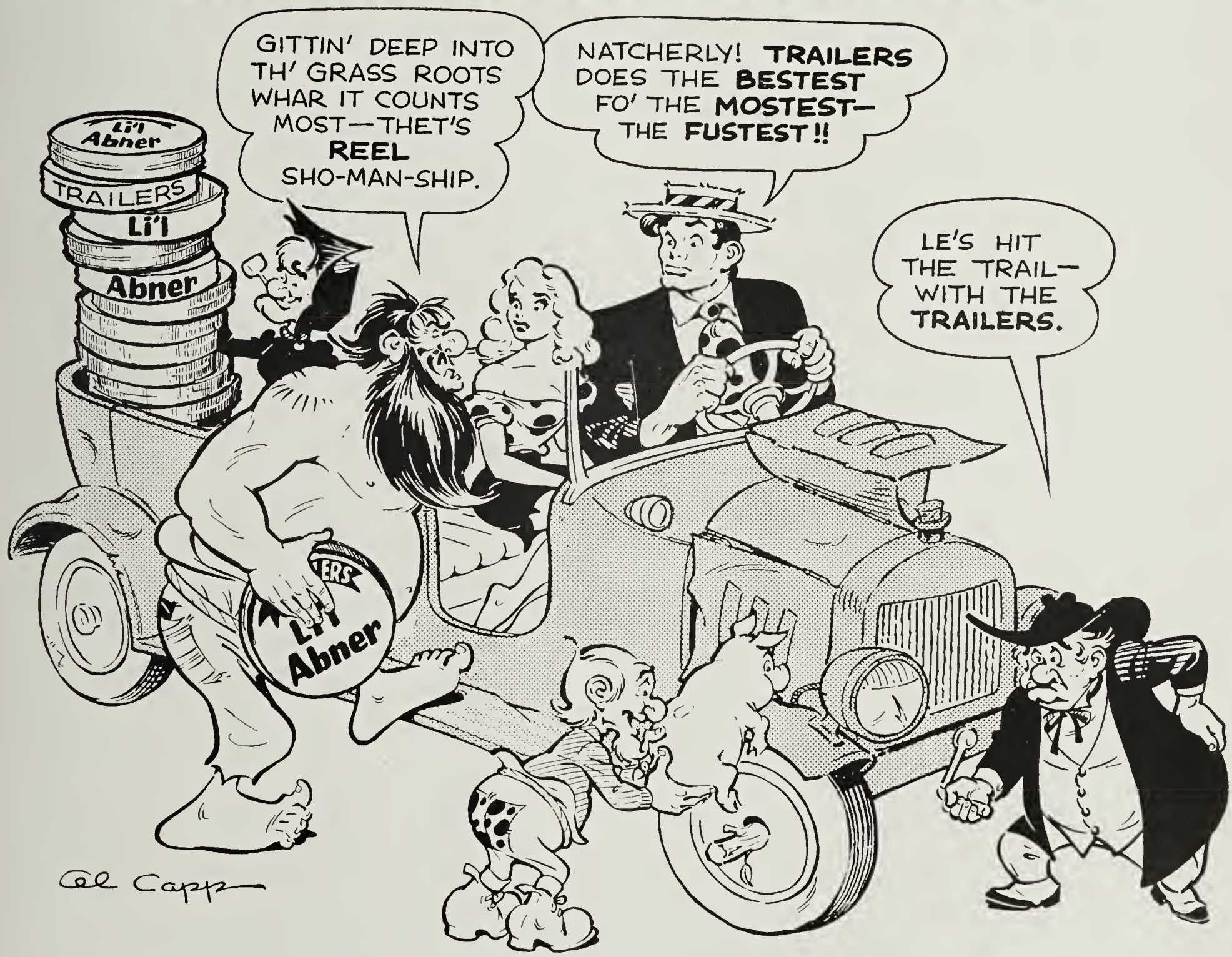
Fabian Cites ACE Progress; Myers Urges Decree Definition

S. H. Fabian, ACE chairman, gave a report on the achievements of ACE to date.

He explained "the platform of ACE" had evolved into "three sub-committees: exhibitor-distributor relations, research, and more product.

(Continued on page 24)

GRASS ROOTS SHOWMANSHIP!



"Li'l Abner", a Paramount Picture, produced by Norman Panama, directed by Melvin Frank, starring Peter Palmer, Leslie Parrish, Stubby Kaye, Julie Newmar and Stella Stevens. --- Color by Technicolor.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY





CANADIAN Highlights

By Harry Allen, Jr.

THE MOTION PICTURE INDUSTRY in Canada is facing up to the problem of the distressed exhibitor. A report to the Motion Picture Industry Council of Canada annual meeting showed only nine cases were handled by a national committee set up to deal with the problem. The national committee, headed by Ralph Dale, assisted by H. D. Main and E. G. Forsythe, was called in only when local committees were unable to work out the problem with the branch managers. The cases set precedent for the other committees to follow. An exhibitor in trouble goes to the committee nearest him, explains his problem, shows his financial situation; if the committee sees merit, the case is taken to the branch manager of the distributor. When that fails, the national committee makes the approach to the distributor's general manager.

The annual meeting also set up a national showmanship award for the coming year. The award, sponsored by the council with the assistance of exhibitor and distributor groups, will be a grand award following quarterly selections. All details haven't been finalized, although there is a committee set up to deal with the problem. The winning campaigns will be used for discussion purposes at exhibitors' meetings held by distributors' publicity representatives.

Telemeter was demonstrated to the MPIC by Eugene Fitzgibbons, president. Exhibitors were told they would have first call on the franchise in their communities. Exhibitors gave a favorable reception. They were told by Fitzgibbons that anything under 5,000 units was presently uneconomical.

The question of Sunday shows—one of the major wedges left to Canadian exhibitors to expand their profit picture—stands at the same position it did last year. The exhibitors are ready to stand behind any provincial exhibitors' association willing to promote the question in an active way. British Columbia seems to be the location most likely to become the test area. The lever is Telemeter. If a customer can deposit money on a Sunday for his entertainment, then why can't he pay at the boxoffice?

The amelioration of the Theatres Act in Ontario is expected to aid exhibitors in the rest of the country, the Motion Picture Industry Council was told. It is now illegal to operate with nitrate film, and in view of these circumstances, certain limitations imposed on theatres could be relaxed.

The MPIC, by resolution, is looking into the quality of some of the black and white films shown. Exhibitors complained there was poor lighting and poor contrasts. It is felt that more care in the printing of the films should be taken. The disparity in the prints shows most in drive-ins.

THE ANNUAL MEETING of the Motion Picture Theatres Association of Ontario elected David Axler of Toronto president at its annual meeting. Other officers are Russ Simpson, Renfrew, B. G. Markell, of Cornwall; Jack Clarke, of Toronto, and Lou Consky. Arch Jolley continues as executive secretary.

Speaker at the annual luncheon, Walter Reade, Jr., suggested that exhibitors do more than bicker and complain. They should initiate research towards the mechanical development of the industry. He said that motion picture production in this country could be successful and pay for itself.

Judge Directs Verdict For Trust Defendant

BOSTON—Federal Judge George Sweeney in U.S. District Court ordered a directed verdict for the defendant in the anti-trust case of the Victoria, Greenfield, Mass., owned by Herbert Brown, against the Western Massachusetts Theatres, Sam Goldstein, president, operating the Garden in the same city.

The original suit was filed in October, 1952, for one million dollars against the eight majors, Western Massachusetts Theatres, and the M. A. Shea Circuit operating the Lawler, Greenfield. The Victoria charged national conspiracy to set up a system of runs, clearances, and admission price fixing against the eight majors and the other two houses. Three years ago, the majors made an out-of-court settlement in order to obtain covenant not to sue. The sum the plaintiff received at that time was reportedly in six figures.

As the defendant exhibitors did not settle at that time, the suit was continued and brought up in District Court here on Nov. 9 against Western Massachusetts Theatres only. After two days of trial, Judge Sweeney ordered a mis-trial on a technicality. On Nov. 17 the case started over again and has been on trial continuously since that date. After counsel for the plaintiff had concluded its evidence today, Judge Sweeney ordered a directed verdict for the defendant, deciding that there was not enough evidence that the defendant had participated in the alleged conspiracy and that the case could not go to trial. Counsel for the plaintiff, George S. Ryan and W. Bradley Ryan of Boston, have indicated that they will appeal to the Circuit Court of Appeals for a reviewing in the spring or fall of 1960. Counsel for the defendant was Philip M. Cronin of Boston.

ALLIED (*Continued from page 22*)

"Out of the exhibitor-distributor relations committee headed by Irving Dollinger has come another trial run for conciliation.

"The research and advertising committee has one project in work—a questionnaire sent out at the request of the M.P.A.A. advertising committee after consultation with our side.

"The research committee has an ambitious project in preparation which has reached the point where a pilot study is being worked up requiring the cooperation of exhibitors in limited areas. With assistance of an expert who is guiding the research, we are trying to find out why people have stopped coming to the theatres and what we can do to bring them back in greater numbers . . .

"The third sub-committee is relentlessly hunting down ways and means to ensure the release of more product. I believe that the consistent release of more product is the key to the revival of our business . . . I beleve we are on the way to getting more pictures . . . An increase in the number and quality of releases will undoubtedly stimulate a further rise in theatre income."

Fabian stated that the ACE policy is to remain a small task force and policy committe; not to replace existing organizations, but to formulate the programs which represent the need of united exhibition; not to build an empire by adding staff and jobs but to leave the actual work to existing committees and organizations which are efficient and competent.

"That is why," he continued, "we have refrained from taking over the toll-TV activity, why we have released to COMPO 11 projects, including censorship, taxes, industry publicity and the like, why COMPO will handle the minimum wage fight. We farm out these problems, and, if we don't like the way they are handled, ACE will take them back . . ."

"One thing has become increasingly evident —the inter-dependence of distribution and exhibition . . .

"We're trying to find cures for chronic problems . . . With the progress we have made thus far, with good faith and good-will by distributor and exhibitor, I believe we can write a new successful chapter in the annals of our industry."

Allied general counsel and board chairman Abram Myers called for Court interpertation of the consent decrees that "would be binding" on all in the industry. He said such action "would end once and for all controversy on the meaning of the decrees," adding that the question of "pre-emptive rights" is the stumbling block to the granting of permission to the divorced circuits to make pictres. He voiced the hope that "some way can be found for compromise for some give-and-take whereby the ideas of the Department of Justice can be met."

Ben Smerling, executive vice-president ABC Vending Company, urged the theatremen to draw upon the aid of vendors and concessionaries in their battle to boost attendance at motion picture houses. He said suppliers of concession items want to apply as much of their energy as possible to helping theatre men improve their business.

Since they have a stake in helping theatres stay alive, Smerling said that the suppliers are willing to make "substantial sums" available to exhibitors in their fight to improve attendance, and suggested a cooperative drive to hike attendance.

He estimated that the sale of edibles in U.S. theatres amounts to about $500,000,000 yearly.

The herculean task accomplished by Joseph R. Vogel, president of Loew's Inc., in pulling the company onto solid ground, was hailed at the awards banquet which ended the convention. He was honored as "The Industry Man of the Year." Burtus Bishop, assistant general sales manager, Loew's, accepted on Vogel's behalf .

Bishop also accepted an award to William Wyler, cited as director of the year for his direction of "Ben-Hur."

Other awards went to Harold Mirisch, head, Mirisch Company, as "the independent producer of the year"; Rock Hudson as "the actor of the year"; and Doris Day as "the actress of the year." Mirisch and Hudson received their awards in person.

The banquet host was the Coca-Cola Company and a cocktail party preceding it was given by the National Carbon Company.

ALBANY

The first meeting of the local Variety Club under its new officers was held and was preceded by a buffet supper. This was to be followed by a December "Kings For A Day" dinner honoring Heart Fund co-chairmen Albert J. Bearup and Charles L. Mooney, both local newspapermen. The annual "Heart Fund" dinner will be held in January, Chief Barker Jacob M. Olshansky said. . . . Renominated by Local F-43, IATSE, were president Douglas Hermans, 20th-Fox; vice president Carmela Motolese, Columbia; secretary, Helen Wisper, MGM; and treasurer, Margaret Hildreth, MGM. They will be installed at the January meeting. . . . The Glen Drive-In, Glens Falls, is now on week-end operation. . . . A request for removal of the one-day clearance which Schine's Strand, Ogdensburgh, has over Alex Papayanakos' American, Canton, 18 miles distant, was filed with the distributing companies here by Ray Smith, buyer-booker for Papayanakos. Currently, Papayanakos can play any picture 21 days after national release if Schine fails to book it. . . . George H. Schenck returned to the theatre concessions field, reaffiliating with Tri-State Automatic Candy Corporation, as Albany district manager.

ATLANTA

Sympathy is extended to Sid Laird, Al-Dun Amusement Company, West Point, Ga., in the death of his father, who was a former theatre manager in Birmingham, Ala., before his retirement 10 years ago. . . . Roth Hook, circuit theatre owner in Alabama, was injured in an automobile accident and is recuperating at the Monroe General Hospital, Key West, Fla. . . . E. D. Martin, Martin Circuit executive and former TOA president, was burned on 40 per cent of his body when his racer crashed and burned at Daytonia International Speedway. He is in good condition at Halifax Hospital, Daytonia Beach, Fla. . . . Frank Merritt, Acme Theatres, Birmingham, Ala., checked in at Oscner Clinic, New Orleans, for treatment. . . . Roger Wood, booker, Capital Releasing Corporation, was back at his desk after surgery at a local hospital. . . . Louie Carter, formerly with Warners, is now with the Allied Artists office. . . . George W. Kreegar, executive with Benton Brothers Film Express, was elected mayor of Smyrna, Ga. . . . The local WOMPI held their monthly meeting at the local Variety Club. . . . The mother of Mrs. Tommie Kelly, Cecil, Rochelle, Ga., passed away. . . . Betty and Al Rook, owners, Film Booking Office returned from the funeral of Al's uncle in Owensville, Mo. . . . Ray Edwards, sales manager, Howco Films, entered a local hospital for surgery. . . . John Moffitt, Montgomery, Ala., theatre owner, has taken over the Pitkin and Rith Theatres there from Don Wenger. . . . Greta Flowers, secretary to publicist Judson Moses, became the bride of Gene Neson; and Sara Jones, National Screen Service, became the bride of G. P. Wingo. . . . Paul Clayton, former theatre owner in Laurens, S.C., died of a heart attack in Philadelphia.

BOSTON

After 15 years of quarters in the Park Square Building, Affiliated Theatres Corporation has moved to 646 Washington Street in the building owned by American Theatres Corporation. The buying and booking outfit, headed by Arthur K. Howard, John Glazier and Tom Fermoyle is taking over the rear space on the second floor for its operations. . . . Marie Haroix, secretary to Tom O'Brien at Columbia Pictures, was married to Roger Connor and will return to her desk after a wedding trip. . . . James McNamara, manager, Dartmouth Drive-In for Yamins Theatres, died recently in Fall River. He had been with the circuit for 20 years and is survived by his widow and a son. . . . Arcade Marcoux, Bailey Square Theatre, New Bedford, is installing large screen equipment and 70mm projection to be ready for the big pictures after the first of the year. The Center, Fall River, a Yamins Theatre, is also installing the mammoth equipment for an early 1960 playing time.

King Vidor, director of "Solomon and Sheba" which opens Christmas Day at the New Capri was a visitor to town to talk to the press. . . . Arthur Rosenbush, well known theatre manager is now at the Strand, Woburn, for owner Ray Feeley, replacing Lloyd Patriquin, who has entered the newspaper field in Stoughton. . . . Diane Baker, who has a featured role in 20th-Fox's "Best Of Everything" and in "Journey To The Center Of The Earth", paid a visit to town to be interviewed by the film press. Phil Engel, 20th-Fox publicist, escorted her around town after the press luncheon where she made four radio appearances. . . . Sympathy is extended to three members of the United Artists staff, all of whom lost their sisters, Agnes Donahue, booker, Max Berlone, office manager, and Charlie Murphy, former head shipper who is now at the Film Exchange Transfer Company. . . . Mickey Daytz is a patient at the Phillips House of Massachusetts General Hospital following a serious eye operation.

NEW HAMPSHIRE NEWS—To celebrate the completion of extensive redecorating and remodeling of the Pineland Hall lobby, Center Ossipee, manager Paul R. Hatch showed a double feature free of charge. Some 400 persons viewed the new candy stand, ticket office, and lounge area, and three received door prizes consisting of a transistor radio and two gifts of 20 free passes. . . . Gardens, Laconia, showed a ski movie narrated by Sverre Engen, a great skier of the first half-century, now turned producer. . . . A Saturday matinee at the Scenic, Rochester, recently featured four hours of cartoons and two full-length features with gifts for all children attending. . . . Daniel Webster, Nashua, gave a special advance showing of "Hound-Dog Man" for "girls only" at 10:30 one Saturday morning. Free coffee and doughnuts were given out along with an 8 by 10 photograph of Fabian. . . . An editorial in the Littleton Courier praised movie theaters for remaining open in the face of stiff competition from TV. It was mentioned that the Jax, local theater, did not plan to close during the winter but would remain open Friday through Monday. Village, Whitefield, and Lisbon Playhouse were reported as having similar schedules. The owner of the latter, Anthony Corey, has the philosophy "If you can't lick 'em, join 'em" for he has a television set installed in the lobby. The editor aslo said, "The theatre continues to be an important asset in any community, playing its role in the general economic and social life. It is depressing to see any business property closed, and this is certainly true of the theater."

PROVIDENCE, R. I., NEWS — On the second anniversary of his appointment as manager, Shipyard Drive-In, Langdon Wilby staged one of his famous parties. All adults were given free coffee and cake, while the youngsters were served free soda and cake. For live entertainment, the popular local disc-jockey, Jim Hines, was on hard to entertain. . . . The Hill-Top Drive-In, suburban East Greenwich, which is equipped with in-car heaters, is operating Thursdays through Sundays. . . . Many of the surrounding open-airers are beginning to curtail activities, at least those that are not equipped with in-car heaters. The Boro Drive-In recently announced that screenings would only be held on week-ends.

BUFFALO

Super Technirama 70 is being installed in Shea's Teck for the presentation of "Solomon and Sheba." . . . Greta Thyssen, one of the stars of "Terror Is A Man," which is having its world premiere at Shea's Buffalo, was in doing some tub-thumping for the Valient Films opus. . . . Mannie A. Brown, former manager, local Paramount exchange and associated with other exchanges in a sales capacity in recent years, and who has been booking the Tip Top drive-ins for the past few seasons, has formed a new corporation to distribute NTA Pictures in the Buffalo, Albany and Cleveland areas. It is Mannie Brown Associates, Inc., with headquarters in the Film Building. . . . Appointment of a Philadelphian as manager of the new Riviera, scheduled to open Christmas in Rochester, was announced by Schine Theatres. He is Emanuel Friedman, formerly associated with William Goldman Theatres. The Riviera's opening attraction will be "Solomon and Sheba." . . . Sharron Carhart, receptionist, Paramount exchange, and Norman Dechert, projectionist who runs screenings there, announced their engagement. A June wedding is planned.

CHARLOTTE

Jack Malphurs, Midway Drive-In, Thomasville, N. C., was reporting to Condolidated Theatres of Charlotte. "Tonight's daily report shows a deposit of $5," he said. "This deposit came from a gentleman who told us that the Lord had told him to pay it to this theatre. He said that he had slipped into this theatre when he was a kid. He has been converted and he insisted on paying this theatre $5. He said that was the only way he could make restitution for slipping into the theatre. We thanked him for his offer and then suggested that he could put the money into the mission that converted him. We told him that his debt was paid to us by rebuilding our faith in the human race with his offer. However, he said "The Lord told him to give the money to the theatre and that's where he wants it to go." Consolidated entered on its ledger: "From on High, $5,", and will give the $5 to a mission.

CHICAGO

Ted Parvu reopened the Gala, Garrett, Ind., with the cooperation of merchants. . . . Roger Sher took over the La Porte, La Porte, Ind. . . . The Grove, Galesburg, Ill., reopened. . . . Stanley Pratt, Theatro Del Lago manager, and Joan Castro were wed. . . . Ben Cooney is now operating the Stony . . . Robert Lubliner, Clark, is father of a new son. . . . The Luna Building was purchased by the American National Bank and Trust Company for an undisclosed price. . . . Charlotte Freedam, Universal exchange secretary for 35 years, was found dead in her apartment. . . . Howard F. Murphy, who has operated two theatres in Franklin, Ind., died recenly. . . . The annual fall convention of Alliance Amusement Company was attended by department heads and 90 of its theatre managers. The main topic was improvement of the theatres. . . . Chicago Cinema Lodge, B'nai B'rith at its installation of 1959-60 officers and directors in the Michigan Room of the Congress Hotel conferred "the man of

the year" award on Vic Bernstein, local branch manager, Allied Artists, and a vice-president of the Lodge. Alvid D. Rose, Tastee-Freez Corporation of America, was installed as president of the Lodge. . . . Two men were arrested for attempting to extort money from Mrs. Honey Fischman, former ousted member of the Police Censor Board for Movies. . . . Mike Mandy, manager, Luna, is better after a hospital stay. . . . Bill McAllister, B and K theatre manager, was hospitalized for surgery. . . . Ira Dyer is making extensive improvements to the Ace, Pleasant Hill, Ill., and plans to reopen after it was closed for several years. . . . Madison Peoria, Inc., a Paramount subsidiary, bought the Madison from Robinson Theatre Company. Publix Great States has leased the house for a long term. . . . Les Zucker, Columbia, recovered from an illness at a Billings, Mont., hospital. . . . Joe Zigler has reopened the Albany, Albany, Ind. . . . Larry Shubnell has leased the Court, Auburn, Ind, from H. E. Hart, and has reopened after refurbishments. . . . Will Evers, veteran B and K manager who was in charge of the Century, died of a heart attack. Jack Wiggins, who managed the Lakeside for several years until B and K gave up its lease, was appointed Century manager.

CINCINNATI

Visitors on Film Row included Sam Galanty, Columbia division manager; J. J. Maloney, MGM central division sales manager, and James Hendel, UA central district manager. . . . Jay M. Goldberg, co-manager of Realart Pictures of Cincinnati and Indianapolis, and with the company for more than 10 years, has been elected vice-president of the Adath Israel Synagogue. . . . Kip Smiley, Paramount West Virginia salesman and a veteran of Film Row, has been transferred to the Pittsburgh exchange as sales manager. . . . Margaret Woodruff, Columbia booker, is a proud grandmother for the first time. Grandson Bradley Woodruff was born in mid-November. . . . Chakeres Theatres, Inc., Springfield, O., has acquired the Sidney Drive-In, Sidney, O, from I. J. Klass, owner of the Ames, Dayton, O. Chakeres Theatres now owns and operates eight drive-ins and 24 roofed houses in Ohio and Kentucky.

COLUMBUS, O., NEWS—Mayor M. E. Sensenbrenner has written to Arthur Krim, president of United Artists, and producer Stanley Kramer urging them to include Columbus in the list of 18 capitals in which the film version of "On The Beach" will open Dec. 17. . . . Robert Little, general manager, World, was host to delegates to the Independent Theatre Owners of Ohio convention at a screening of Universal-International's "Operation Petticoat." . . . Sanford Newman, of the staff of the Ohio State University campus dormitory radio station, WOIO, has jointed the staff of Loew's Broad as student assistant. Newman formerly was employed in several Cleveland theatres. . . . Leo Yassenoff, owner of the Academy-Neth circuit here, was honored with a "flowers for the living" testimonial dinner in recognition of his many civic and charitable activities. Yassenoff founded the Dutch Uncles Club nine years ago, an organization devoted to brightening the lives of fatherless boys. He has served as an executive of the Boys' Club and has been active in the Hillel Foundation, Charity Newsies, United Jewish Fund, and the Jewish Community Council.

CLEVELAND

Carol Jacobs, daughter of Max and Sally Jacobs, who formerly operated independent exchanges in Cleveland, was married in Wade Park Manor to Bill Lipton. . . . Herbert Horstemeier, booking agent, is now booking for the recently reopened Harbor, Ashtabula Harbor; Lyric, Fairport Harbor; and Shoreway, Toledo. . . . Sterling Burrows, projectionist, has leased the Lincoln, Elyria, and will reopen it as soon as National Theatre Supply completes installation of equipment. The house has been closed several years since Frankel Brothers of the Capitol and Rivoli, did not renew their lease. . . . Mrs. Ethel Gertz is no longer actively engaged in the operation of the Jack L. Gertz Enterprises and is now living in Chicago. E. J. Hammond, who had been associated with the late Jack Gertz in the company, is now operating it as general manager. He is retaining the firm name and says the same policies of operation will be continued under his management. . . . Sylvester Pierce, manager, Berea, Berea, O., won re-election to the Berea City Council for a second two-year term.

DALLAS

The Dallas Tent of Variety will continue another year under leadership of Phil Isley, local theatre circuit owner, as chief barker. Isley was re-elected by the Variety directors. Other officers for the coming year are Charles Weisenburg, first assistant chief barker; Harold Novy, second assistant chief barker; Meyer Rachofsky, re-elected dough guy, and W. L. Marshall, re-elected property master. . . . Jay D. Burger, was appointed manager of the Hampton Road Drive-In . . . Dave Callahan, Rowley United Theatres, suffered fractures of both arms and several ribs and was injured internally while helping to move a windmill from his farm to his home for use as a ham radio antenna. Callahan was steadying a boom being used by the moving firm when it broke and flipped him about 30 feet into the air. . . . The Preston Royal, first new picture house here for 12 years, opened its doors with the world premiere of "The House of Intrigue." The Theatre is located in the Preston Royal Shopping Village. It was built by Barton and Gordon McClendon, who also owns the Casa Linda. The manager, is Joe Jones, who moves here from Honey Grove, Tex., where he had been a McLendon theatre manager of a theatre which was destroyed by fire recently and is not being rebuilt. The Preston Royal will have 70mm super-wide screen equipment and is the only theatre in Dallas specifically designed for the widescreen process. There is no balcony in the Preston Royal, all of its 1,000 seats being on one floor. . . . "Porgy and Bess" has a new date at the Esquire, now scheduled to open on Christmas Day. Since "Porgy and Bess" was filmed in the Todd-AO widescreen process, the Esquire will close down for the installation of this projection equipment.

DES MOINES

Mr. and Mrs. Al Myrick, operators of the State, Lake Park, Ia., recently celebrated their 25th wedding anniversary. Al, who heads

Film Exchange and Dealer Listing for the ALBANY FILM TERRITORY

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• *Film Distributors*

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Br. Mgr.: Herbert Schwortz. Office Mgr.: Mel Show. Soles: Jomes Moore. Coshier: Cormelo Mottolese. Emerg. Phone: Show, UN 9-5195.

METRO-GOLDWYN-MAYER, 1060 Broadway—HObart 5-3538
Br. Mgr.: Edword R. Susse. Office Mgr.: Helen Deon. Sales: Rolph Ripps. Booker: Helen Wisper. Coshier: Morgoret Hildreth. Emerg. Phone: Dean, AD 8-2589.

20TH CENTURY-FOX, 1052 Broadway—HObart 3-1203
Br. Mgr.: C. G. Pontoges. Sales: John Wilhelm. Bookers: Douglos Hermons, Woyne Corignon. Coshier: Winifred Allen. Emerg. Phone: Hermons, BEdford 5-7820.

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Representotive: Arthur J. Newmon.

UNION & ELLIS, 1048 Broadway—HObart 4-1623
Rep.: Max Westebbe. Emerg. Phone: 6-8743

UNITED ARTISTS, 110 N. Pearl St.—HEmlock 6-1283
Br. Mgr.: Burton E. Topol. Office Mgr. ond Booker: Marcio McLean. Soles: Milton G. Levins. Emerg. Phone: McLeon, 6-9540.

UNIVERSAL-INTERNATIONAL, P.O. Box 852—HObart 4-4177
Sls. Rep.: Eugene E. Lowe. Emerg. Phone: EXpress 3-5202.

WARNER BROS., 991 Broadway—HObart 4-1197
Br. Mgr.: Herbert L. Goines. Booker: Alfred H. Morchetti. Coshier: Lillion Buschofsky. Emerg. Phone: Morchetti, CE 7-2806.

• *Supply Dealers*

ALBANY THEATRE SUPPLY CO., 443 N. Pearl St.—S-5055. Emerg. Phone: 62-4309.
NATIONAL THEATRE SUPPLY CO., 962 Broadway—S-1479. Emerg. Phone: CEdor 7-1328.

• *Signs, Advertising and Printing*

FRANCIS E. DOWNEY, 2 River Road, Glenmont, N.Y.—S-6119
JUDGE NEON SIGN CO., INC., 659 Broadway—4-8866
PETERS PRINT, 146 Sheridan Ave.—3-0026
SEYMOUR DISPLAYS, 241 Clinton Ave.

• *Film Delivery Services*

CLARK SERVICE, INC., 20 Loudonville Road—4-1255
Mgr.: Fronk Corroll. Emerg. Phone: 62-5088.
FIRLICK EXPRESS SERVICE, 141 S. Hawk St.—3-3712
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NEXT!
Cincinnati Territory
Issue of December 23
New Orleans Territory
Issue of January 6

Save Them!

the Iowa-Nebraska Allied, has operated the State for 26 years. . . . James Gray, manager, Pastime, Maquoketa, Ia., suffered painful burns to his hand while removing an electric light bulb from the theatre marquee. He came in contact with some bare wires and fell from a stepladder to the sidewalk. . . . The Iowa-Nebraska Allied association executive committee voted unanimously to give the conciliation plan an all out effort and urged its members to give the plan a real test. . . .One case of conciliation was reported recently in the Des Moines area in an attempt to settle a year-old dispute over the rental percentage, but no settlement was reached. . . . The Iowa commerce commission has authorized the Iowa Film Delivery to increase its rates approximately 50 cents per delivery.

DETROIT

Anticipating the approaching opening of Detroit's new convention hall, all phases of entertainment are being stepped up. One manifestation during the past year has been the increasing popularity of strip-teasers in niteries. From one, they have gone up to about 30 spots beckoning with flesh to the point now it is being imported from all over, and even stout and elderly exotics are pulling out wardrobes unused for years. Now, jumping on the skin-show bandwagon is the Colonial. In addition to two features, the house offers "Girlesk." This is not burlesque, but strippers. . . . The "Detroit Sunday News" for the past year has been publishing a tabloid, "The Passing Show," devoted to screen, stage, TV radio, art, books, hobbies, home and modernization. Now the section has gone back to full size. Also, attached to the roto section is a new magazine, of the size and format of "TV Guide." In fact the design makes the reader look twice to realize he is reading "TV Magazine." Cover, first, and last pages are on slick paper, in pages in full color. The other 48 are on newsprint and contain programs for the week, stories, classified programs, and ads. When "The Passing Show" was started, the alleged emphasis was to be divided evenly between movies and TV. From the outset, TV loomed more and more importantly, and this last move creates no enthusiasm amongst movie people. "The News" owns one of Detroit's four TV stations, the NBC outlet.

HOUSTON

The promise of a drive against horror and sex movies has been dropped into the laps of city officials by the sponsoring Dallas Southeast Civic League. The league put the matter up to the mayor and city manager in a letter asking for help in controlling the motion pictures that are shown to youngsters. The point was made that a successful drive a few years ago stamped out horror and sex "comic books" for children, but now the same youngsters are getting "more of the same in larger and stronger doses" through motion pictures. It was indicated that the league is not seeking censorship of the films themselves, but "if the picture is for adults, you should only have adults at the theatre." At movies which are advertised for adults, there are 15 and 16 years olds attending, it was pointed out. . . . The Strand a landmark on the Dallas Film Row, is being demolished to make way for a parking lot. Built in 1913, the Strand, originally the Hippodrome, first brought to Dallas the high price of 50 cents for motion pictures. . . . Robert Fry, Palace, Tyler, Tex., was in on a booking and buying trip. . . . J. A Pritchard, Allied Artists, made a business trip to Oklahoma City.

JACKSONVILLE

Leonard Allen, Paramount publicist from Atlanta, accompanied star Fess Parker when he toured the area in a series of public appearances for first-run openings of "The Jayhawkers," including the local Town and Country. . . . Mike Meiselman, manager, Town and Country, announced the theatre's closing for appoximately two weeks for the installation of 70-millimeter equipment in the projection booth. . . . Children, teenagers and oldsters from all the city's suburbs flocked to the admission-free matinees which were staged by Florida State Theatres as part of the circuit's 45th anniversary celebration. Participating theatres were the Capitol, Edgewood and San Marco. Invitations to the unusual birthday parties were extended to schools and to the general public in broadcasts from several radio stations. Although there were no boxoffice receipts, the theatres' concessions counters had a land office business.

Bill Glover, formerly of Ardmore, Okla., is a new student booker on Byron Adams' staff at United Artists. . . . Marie De Nazarie, United Artists staffer, was confined to her home for a few days after suffering minor injuries in an automobile accident. . . . Hal Jordan, former Durham, N. C., exhibitor, is now working as an outside salesman for Bob Bowers, Allied Artists manager.

MIAMI, FLA., NEWS — Wometco Enterprises, Inc.'s interim report to stockholders for the 36 weeks ended Sept. 12, shows the company's earnings after taxes up 15.2 per cent over the comparable period of 1958. The board of directors declared a regular quarterly dividend of 17½ cents per share on Class "A" stock and 6½ cents per share on Class "B" stock, payable Dec. 15th. In addition, the board approved a donation of $70,000 to the Employees' Profit-Sharing Trust. . . . Wometco Theatres employees gave a total of $500 to the Will Rogers Memorial Hospital, $1,200 to the Variety Children's Hospital, and $7,925 to the Broward and Dade Counties United Funds via their Wometco Employee Fund for Giving. . . . Mitchell Wolfson, president, Wometco Enterprises, announced the appointment of Arthur Hertz to assistant comptroller.

MEMPHIS

Theatre organs may be on the way back. The one at Malco here has already returned. Three friends of the house reconditioned the 1928 model three-manual Wurlitzer which years ago entertained patrons of the theatre between pictures. The organ lovers did the work for fun. It is estimated it would have cost $5,000 if done by commercial repairers. The house is undecided whether to revive organ entertainment, however, Malco has gone so far as to audition a number of organists. . . . Drive-In closings in this area include Laco, Lexington, Tenn.; Audubon, Henderson, Ky.; Lakeview, Hardin, Ky.; Zebra, Pine Bluff, Ark.; Midway, Camden, Tenn.; Marshall County, Benton, Ky.; 64, Russellville, Ark.; 67, Corning, Ark.; Carroll, Huntingdon, Tenn.; Iuka, Iuka, Miss.; Sunset, Selma, Tenn.; Skyview, Savannah, Tenn.; Bel Air, Centerville, Tenn.; Starlite, Henderson, Ky.; Gay, El Dorado, Ark.; Highlands, Hohenwald, Tenn.; Cardinal, Mayfield, Ky.; Paris, Paris, Ark.; 41, Amory, Miss.; Broadway, North Little Rock, Ark.; Ellis, Millington, Tenn.; Lepanto, Lepanto, Ark.; Dixie, Searcy, Ark.; Airview, West Helena, Ark.; and Malvern, Malvern, Ark.

NEW HAVEN

Bernie Menschell, president, Bercal Theatres, Inc., has announced appointment of Elmer Wilson as manager, Manchester Drive-In, Bolton Notch, Conn., succeeding James Tsuffis, who has resigned to resume his studies at the University of Connecticut. Wilson had previously served on the Manchester resident staff. . . . Two more Connecticut drive-ins have disclosed plans to remain open through winter after installing free, electric in-car heater service. Bernie Menschell, Bercal Theatres, Inc., and Eddie O'Neill, O'Neill Theatres, disclosed contracts for heater service at the Pike Drive-In, Newington, and Bridge Drive-In, Groton.

NEW ORLEANS

Nina Roser, UA cashier, is looking forward to that happy event which will increase the Roser household to three. . . . Joseph Moreland, Theatre Service office manager, is back at work after illness. . . . Adrian Schmitt is the new secretary to Paramount Gulf official Ben Bicknell.

Ladies Auxiliary of Variety Club Tent 45 plan their annual Christmas tea social for the afternoon of Dec. 17. The ladies recently donated a televison set to the Crippled Children's Hospitay. . . . M. E. Terry is operating the La Place, La., drive-in on week-end policy. . . . E. W. Clinton closed the Mono, Monticello, Miss., leaving the town without motion picture entertainment . . . Gulf States Theatres reopened the newly remodeled State, McComb, Miss., with "South Pacific." House had been closed since September. . . . Doyle Maynard and Jimmy Thompson are now operating the Chief Drive-In, Natchitoches, La.

PHILADELPHIA

Milgrams' Fox closed to get ready for the Christmas opening of UA's "Solomon and Sheba". . . . Frank Hauss, business agent, Local 418, IATSE, Camden, N.J., was in Lady of Lourdes Hospital there with a slipped disc. . . . Ernest T. Baker, 55, who had been doorman at the now-closed Queen, Wilmington, Del., died at Delaware Hospital of a heart attack. . . . Bernard L. Sackett held "Nickelodeon Nights" at his Wayne Avenue Playhouse featuring the old silent "Hunchback Of Notre Dame" with Lon Chaney and his own rickety piano accompaniment. . . . Melvin Fox, Fox Enterprises, returned from a Havana visit, not overly enthusiastic about conditions under the Fidel Castro regime. . . . Variety Club Tent 13 is holding a New Year's Eve party. Reservations are $22.50, per couple, and this includes a sirloin steak supper served by the Bellevue. . . . Warners' "Cash McCall" will have its world premiere at the SW Stanley on Dec. 30.

PITTSBURGH

Sam Navari, Eastwood, spent the summer in his native Italy and brought back a wife. . . . Paul Lazarus, Jr., Columbia Pictures vice-president in charge of advertising, was scheduled for a Pittsburgh visit to meet the press and a group of area exhibitors at a luncheon in the Carlton House. . . . Stanley

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
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Theatre Installations and Maintenance

Perilman, son of Columbia Pictures salesman Saul Perilman, became engaged to Charlotte Rogow. . . . Mary Scott, of Stanley Warner accounting department escaped serious injury when she was struck by a falling venetian blind in her home. Her glasses protected her eye from injury. . . . Paramount's "Lil Abner" was selected by the Pittsburgh Press for their annual "Old Newsboys Premiere," to be held at the Stanley in December. All proceeds go to Childrens' Hospital. Stanley Warner zone manager M. A. Silver has donated the theatre, as in past years.

PORTLAND

Owner of the Chief, Madras, Henzel Piercy has invited theatermen to see his new projection of "80 Days Around the World." The Chief, operated by Piercy, has a new wall-to-wall screen, deeply curved. A new aperature plate, developed by Piercy, gives a sharp, non-distorted throw—sharp on the edges as well as the center. The resulting projection is remarkably like Cinerama, is the report. Madras is in eastern Oregon. . . . Fabian, teenage rock 'n' roll star, opened at The Auditorium here. "Hound-Dog Man," introducing Fabian, was playing at the Fox. . . . With both newspapers here, The Oregonian and the Oregon Journal, battling a strike called by members of the Stereotyper Union here, motion picture exhibitors are finding the curtailment of regular editions a handicap

The papers have combined supervisory staff and are publishing a paper that is a collector's item—the first time in history that the names of both metropolitan dailies appeared on the same masthead. The strike, theatre men say, has cut business.

ST. LOUIS

The Ace, Pleasant Hill, Ill., reopened under direction of Mrs. Gladys Cuddy and Mr. and Mrs. Ira Dyer. . . . Edward Trainor is the new manager of the Roxy and Kay Drive-In, Shelbyville, Ill., for Frisina Amusement Company, Springfield, Ill. . . . A and J Amusement Company, Henderson, Ky., reopened the State, formerly the Clay, Clay, Ky. . . . The Lemay, Lemay, Mo., is now on week-end operation only. . . . "The Toys for Tots" campaign got under way with a matinee at the Fox through the cooperation of Arthur Enterprises, Inc., Better Films Council of Greater St. Louis and the Marine Corps Reserves. . . . Eddie Stevens, United Artists manager, was in Memorial Hospital, Belleville, Ill., for tests and observation. . . . Eddie Koehr, National Screen office manager, attended the graduation of his son, Jimmy, from college in Newport, R.I.



David Wayne, one of the stars in Columbia's "The Last Angry Man," was in Philadelphia recently to help publicize the film, and is seen here describing to Jack Borgenicht, manager, Trans-Lux, some of the action of the film.

SALT LAKE CITY

The Gem is set for reopening Christmas Day. Dorothy Farmer will be house manager. . . . Philadelphia producer Jack Harris was in in connection with his U-I release "4-D Man," which was sneak previewed at the Lyric. . . . A burglar stole a nut vending machine from the Rialto. . . The Motor-Vu, Ute, and Park-Vu, now make three local drive-ins which have winter car heaters installed. The Ute has started a "car hopper" service. . . . The reserved seat showing of "Porgy and Bess" is set for the Villa. . . . The Utah of Intermountain Theatres, Inc., gave a free children's party of three features at morning showings tied-in with the Hyland Dairy Products. . . . Dan Kostopulos, owner, Broadway, plans to entertain handicapped children and hospitalized youngsters with a big Christmas party.



SAN ANTONIO

G. C. Pena and his brother, Leobardo Pena, were in booking Mexican product for their new Eagle Drive-In, Benavides, Tex., which they recently opened. The drive-in has a 200 car capacity with a central speaker system. . . . After being enlarged and redecorated, the Texas, Del Rio, Tex., has been reopened. New booth equipment has been installed and a new wide screen now permits the showing of CinemaScope productions. . . . Mr. and Mrs. Leroy Fischer, Grand Prairie, Tex., have purchased two theatres in Irving, Tex., the Highway 183 Drive-In and the Irving, hardtop. They are owners of the Uptown, Grand Prairie. . . . Elliott English has been named manager, Sabine, Port Arthur, Tex., by Charles Paine, district manager of Jefferson Amusement Co. . . . Sam E. Tanner, general manager of Jefferson Amusement Co. and East Texas Theatres, was host to 22 managers and guests at his ranch at Henderson, Tex., for their semi-annual meeting. Robert Lugenbuhl, East Texas district manager, in his welcoming talk, outlined the program of the session, which was concentrated on exploitation plans for the holiday season. . . .

SAN FRANCISCO

Manager Mike Shirar of the New Mission and Jeanette Lawson, who was in charge of the lobby candy counter at the Amazon, are now Mr. and Mrs. . . . With the ending of the "Porgy and Bess" hard ticket run, the Coronet will remain dark for refurbishing preparatory to the opening Dec. 22 of "Ben Hur." . . . Sharon Barry and Arlene Bosco are out of the Coronet and into the Cinerama Orpheum as usherettes. . . . Jayne Titus leaves the Stage Door to handle the phones at the Coronet. . . . Ralph Lachman promoted from assistant manager at the Coliseum to take over the Balboa. . . . Patricia Klein leaving the Alcazar to join the staff in New York of the Select Operating Corp., which owns the Shubert and other legit houses.

WASHINGTON

Bob Reed, assistant manager, Loew's Capitol, has been inducted into the Army and is stationed at Fort Knox, Ky. . . . Fred Erling, manager, Loew's Columbia, reports that the rebuilding of the Columbia is coming along on time. . . . Jerry Baker, managing director, RKO Keith's, reports that Keith's has a tie-up with WMAL-TV and American Airlines whereby a patron can win a trip for two to Disneyland. The contest was in connection with Disney's "Third Man On The Mountain." . . . Andy Williams, radio and television star, was honored by the Variety Club Tent 11 as the "Personality of the Year." . . . Harry Belafonte, star of UA's "Odds Against Tomorrow," which finished a two week run at Keith's, was in town on behalf of his picture. . . . The Colonial, Hagerstown, Md., reopened. . . . The following drive-ins have closed: 219, Deer Park, Md; Pitts, Front Royal, Va.; Braddock, Frederick, Md.; Ridge, Charlottesville, Va.; West Point, West Point, Va.; and Skyline, Waynesboro, Va. . . . Additional area closings are the Basie, Hampton, Va.; Waller, Laurel, Del.; Pitts Drive-Ins in Kilmarnock, Va., Warrenton, Va., Orange, Va., and Culpepper, Va.; Ruckersville Drive-In, Ruckersville, Va.; Village Drive-In, Village, Va.; Fort Story, Fort Story, Va.; Sunset Drive-In, Alexandria, Va.; Page Drive-In, Luray, Va.; Cavalier Drive-In, Elkton, Va.; Highland Drive-In, Blue Springs, Va.; and Super 40 Drive-In, Cumberland, Md. . . . Capitol Booking and Buying Service announced that the Tri-State Drive-In, Hancock, Md., had closed for the season.

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Why Theatres Equip For 70mm Projection — *Page 34*

Display Appeal Sells Candy — *Page 36*

Ampex Offers Unique Theatre Sound Control — *Page 38*

New Products — *Page 40*

News Notices — *Page 42*

PHYSICAL THEATRE • EXTRA PROFITS



Photo shows marquee of the New Stanley, Philadelphia, which was recently remodeled, refurbished, and re-equipped to the tune of half a million dollars. For complete details and pictures about this magnificent theatre, see PHYSICAL THEATRE story on Page 32.

Volume 14 Number 12

December 16, 1959

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.



Preferred and Profitable... Pepsi-Cola's 292% gain in syrup sales since 1950 shows that your customers recognize Pepsi quality and prefer this refreshment. Why not select the brand that has more to offer in both prestige and profits? Among those profiting by the big preference for Pepsi are: Interstate Circuit, Inc., Malco Theatres, Inc., Walter Reade Theatres, Inc., Skouras Theatres, Inc., Stanley Warner Management Corp., Crescent Amusement Co., and many other theatre owners. *Get details from your local Pepsi-Cola bottler or write to: National Accounts Dept., Pepsi-Cola Co., 3 West 57th St., New York 19, N. Y.*

EDITORIAL

Five Points Toward A Successful Future

At the recent NAC-TOA Convention in Chicago, many theatremen were heard to express regrets that "new blood" was not coming into the industry. And as they lamented this fact, they also took note of the obvious lack of new faces at the Convention. These factors all point to one thing—that our great industry is not considering the future as it should.

As we now approach the new year, we must consider possible plans to alleviate this shortage. We must immediately institute programs so that more young men and women will enter our proud and honored ranks, or we will soon find that the rising demands of a fast-growing population will not be answered.

At this time, almost all other industries are actively participating in programs to recruit young people. Universities and colleges all over America have clubs, scholarships, and advisory committees to direct and prepare students for active work in particular segments of American industry. Do we have such sensible endeavors working for us?

Of all the many competent organizations in our industry, one stands head and shoulders above the rest in preparation for the industry's future—the SMPTE.

Yes, the Society of Motion Picture and Television Engineers is not standing still. It has a definite program for advancement, and follows a plan that will guarantee new talent for its aspired membership.

Listing one of its aims as, "Guidance of students and the attainment of high standards of education," the SMPTE administers a five point program which can serve as a model to all similar industry organizations.

The following is a condensation of the SMPTE's proven program:

(1) Four student chapters (at City College of New York; Rochester Institute of Technology; the University of Miami; and the University of Southern California) have been established to encourage the interest of young people in motion picture and television engineering.

(2) Student chapter meetings take place eight to ten times each year, giving members an opportunity to hear outstanding papers and talk with prominent men in the field.

(3) Student members equally participate in national SMPTE conventions in the Spring and Fall of each year.

(4) Each year the Student Member Award is presented "for an outstanding paper prepared by a Student Member and presented before a meeting of a Student Chapter."

(5) To further encourage more people to enter the industry, the SMPTE Committee on Education organizes and sponsors technical courses for those entering the industry, as well as for those industry people anxious to keep abreast of new developments.

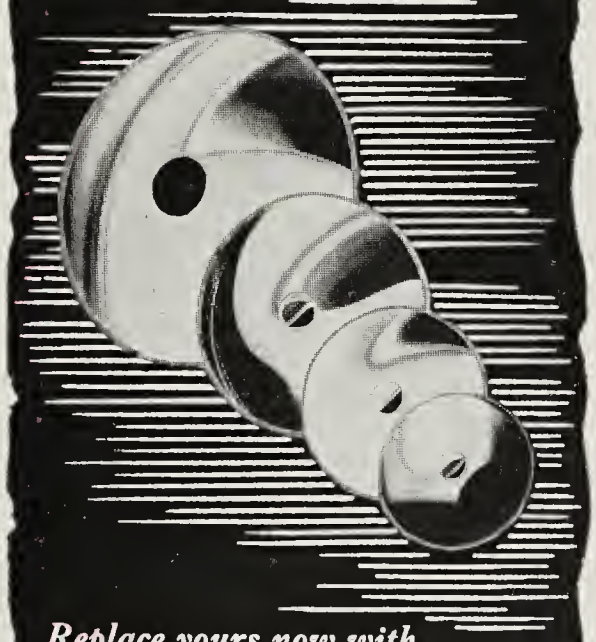
This program has not only proven to be rewarding to the SMPTE, but has also proven to be rewarding to the entire industry. If more of our many noteworthy organizations were to adopt a similar plan, we would be able to say with confidence, THE MOTION PICTURE INDUSTRY IS PREPARED.

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Stanley Refurbished

To the tune of more than a half million dollars, Stanley Warner Circuit outdid itself in remodeling, refurbishing, and re-equipping, as the 38-year-old Stanley, Philadelphia, received a treatment that has made it one of the nation's "showplaces."

A long-time Quaker City entertainment landmark, the Stanley was recently re-opened as the New Stanley, featuring the "best" in equipment, and the "most" in design and comfort.

The huge building, which was cleaned out until nothing was left but a shell, was rebuilt from the floor up. The work, which took place at a feverish pace, was completed in a record seven weeks.

First the spacious lobby was rebuilt and redecorated. The street wall consists of mosaic tile and formica, with aluminum and glass doors. The rear of the boxoffice is screened in fruit wood formica, with gold and aluminum trimmings. The interior walls are composed of marble and formica (wood grained) tile, which makes cleaning and maintenance an easy task. Inside doors are of bronze and glass, with two additional sets of padded leatherette doors. Two handsome tile planters decorate the lobby.

The lobby ceiling is decorated with three beautiful imported crystal chandeliers. The ceiling is also covered and illuminated by indirect cathode lighting, and is spotted throughout with pin-point effect lighting.

PHYSICAL THEATRE

Vol. 17, No. 12 December 16, 1959

Architect William H. Lee, who did all of the redesigning, planned the eyecatching poster cases, which were built by the George Habgood Company.

Next came the foyer redecorations. The foyer wall consists of two sets of padded leatherette doors, outlined with formica, and four pairs of bronze and glass doors, set into a marble wall. The rear wall of the foyer is covered with formica and the standee wall is made of formica, glass, and bronze tubing. A $10,000 candy stand features a mirrored background with an illuminated ceiling and formica trimming. This candy stand is easy to clean, and well designed to give the patron the most possible opportunity to select a confection. A modern design is accentuated by excellent lighting. The ABC stand is supplemented by ABC vending machines, which have been recessed into the walls. Also in the foyer are two attractive tile planters, which are located on each side of the theatre.

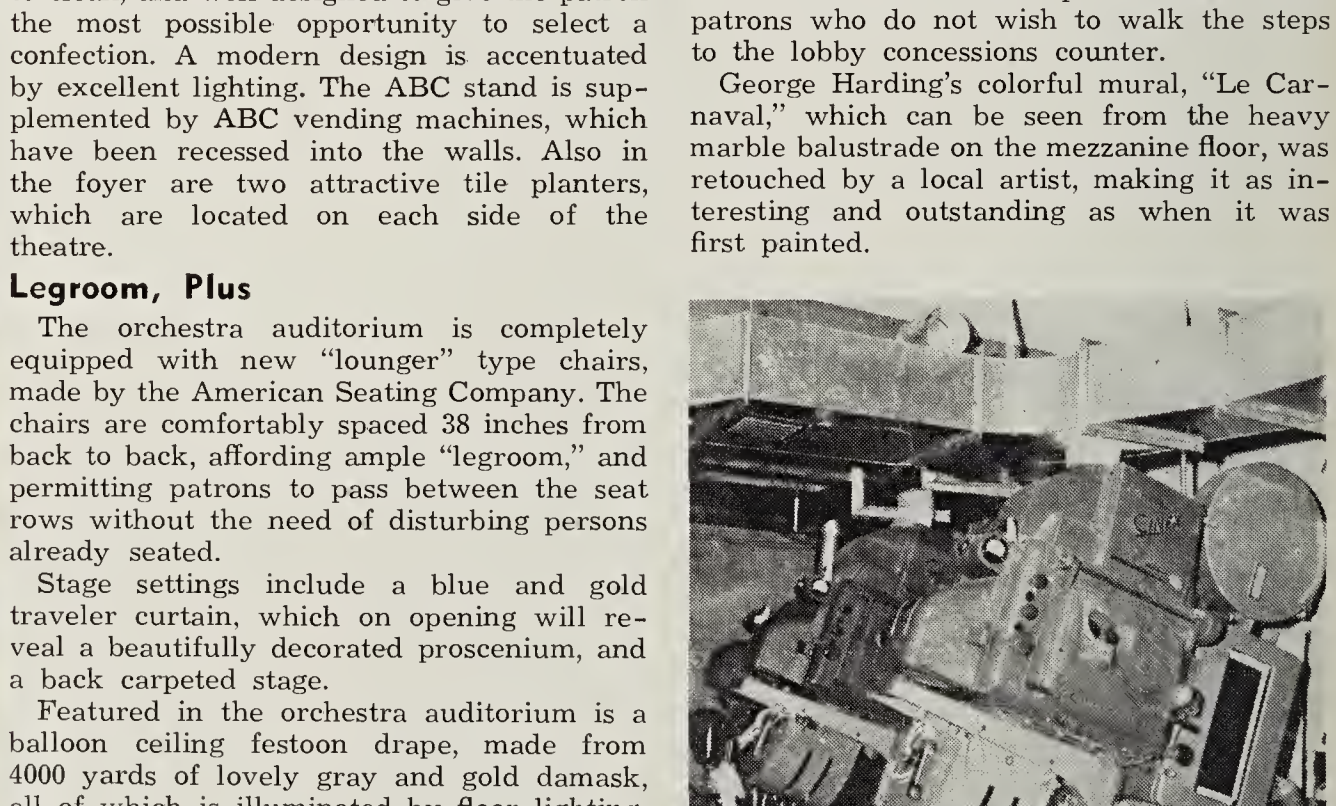


Photo shows the elaborate proscenium curtains, installed by Dave Brodsky, and the spacious Hurley screen. Four thousand yards of gray and gold demask were used to make the lovely ballroom drape.

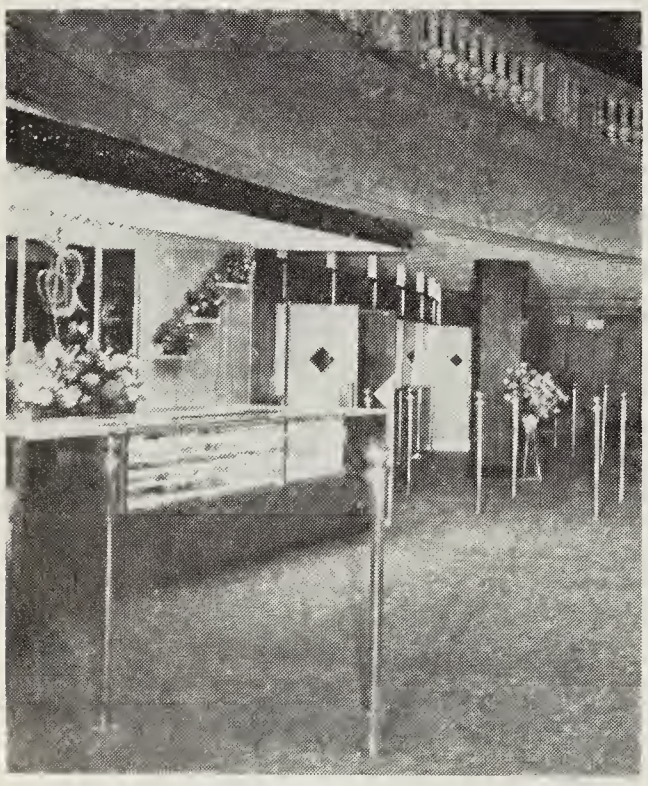


Photo shows the $10,000 candy stand, standee poles for orderly entrance and exit, and the beautiful leatherette doors leading to the auditorium.

Legroom, Plus

The orchestra auditorium is completely equipped with new "lounger" type chairs, made by the American Seating Company. The chairs are comfortably spaced 38 inches from back to back, affording ample "legroom," and permitting patrons to pass between the seat rows without the need of disturbing persons already seated.

Stage settings include a blue and gold traveler curtain, which on opening will reveal a beautifully decorated proscenium, and a back carpeted stage.

Featured in the orchestra auditorium is a balloon ceiling festoon drape, made from 4000 yards of lovely gray and gold damask, all of which is illuminated by floor lighting, which is recessed in the facia of the balcony. Dave Brodsky, who completed the outstanding job of decorations, made the drapes at a cost of more than $25,000.

The walls of the auditorium are decorated with rose and gray damask, highlighted with gold. An effective scalloped ceiling is illuminated by indirect lighting.

A most beautiful feature of the rebuilding of the New Stanley is the mezzanine, which boasts an intimate lounge, consisting of built-in leather upholstered benches and tables in into the walls and faced with formica. This affords maximum extra profits from those patrons who do not wish to walk the steps to the lobby concessions counter.

George Harding's colorful mural, "Le Carnaval," which can be seen from the heavy marble balustrade on the mezzanine floor, was retouched by a local artist, making it as interesting and outstanding as when it was first painted.

Photo shows the Phillips Todd A-O 70mm projectors, with Ashcraft arc lamps, installed in the newly built projection booth. Modern equipment complements the modern design used throughout the luxurious theatre.

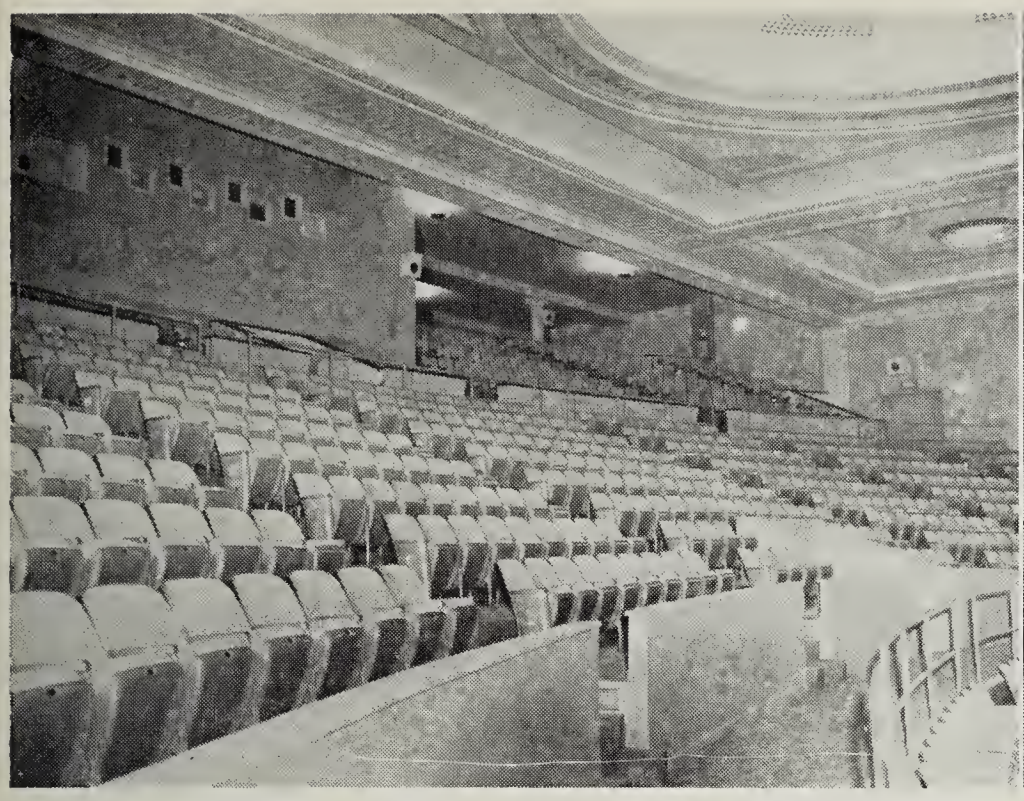




Photo at left shows the new "Bodiform" chairs installed in balcony; projection booth; and part of the ornate ceiling of the beautiful New Stanley. At right, photo shows the spacious standee area of mezzanine with impressive Greek Corinthian pillars; comfortable leather benches; heavy marble balustrade; and exquisite Alexander Smith carpets. Trimmings seen on ceiling are part of theatre's beautiful decorations of past.

Over Half Million Makes New Stanley Outstanding Showcase

The balcony seating arrangements were spaciously enlarged to permit installation of American Seating's "Bodiform" chairs, which are spaced 38 to 42-inches back to back. The seats are upholstered with gold nylon fabric. In reseating of the balcony, completely new seating platforms were built.

The newly erected projection booth is equipped with the most modern projection and sound equipment. Phillips Todd A-O 70mm projectors, with Ashcraft arc lamps, have been installed, and Altex multi-channel stereophonic sound equipment provides patrons with the best in reproduction. Recessed sound speakers are strategically placed within the theatre's wall.

A Hurley screen facilitates presentation of all modern wide-screen projection processes, except Cinerama.

The ladies rooms are equipped with especially designed make-up tables, and decorated with mirrors and appropriate lighting fixtures over the tables. Decorated screens have also been installed. William Borow was the artist who hand painted the screens. The lower floor ladies room is done with a blue, white, and gold color decor, while the mezzanine floor room is done in pink, black, and aqua.



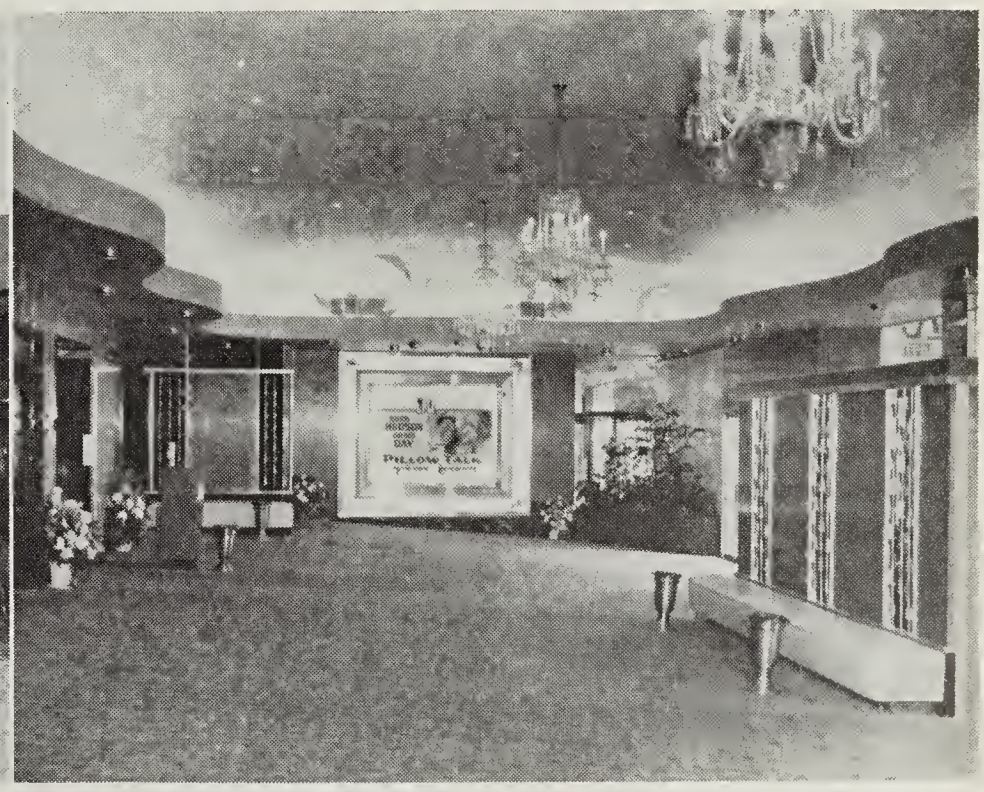
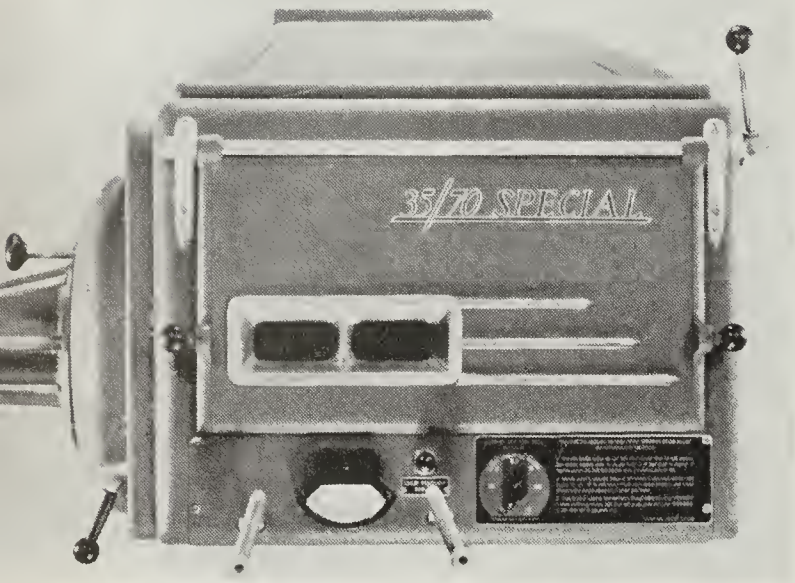


Photo at left shows part of George Harding's mural "Le Carnival" (upper right); recessed ABC vending machines with formica trim; spacious standee area; new glass and bronze doors; and planters (through doors). Photo at right shows ornate imported crystal chandeliers; recessed spots in ceiling; attractive poster case; plant box; and rear of boxoffice with leather seat.



Why Theatres Equip For 70mm Projection

by Arthur Hatch
President, Strong Electric Corporation

Wide film projection is one of the uppermost things in the minds of theatremen today. Their concern with 70mm equipment stems from a variety of causes.

Actual projection with wide gauge film has been the result of the improved photographic qualities first obtained by exposing wide film negative stock in the shooting of pictures. Even amateur photographers know that better quality print enlargements can be had from 4″ x 5″ or 8″ x 10″ negatives than from 35mm stock. Greater clarity of detail with less grain is possible.

Just as improved images were obtained by using 70mm negative, even better projected screen images were made possible by using 70mm positive prints instead of printing down the 70mm negative to 35mm positive. The advantages of reduced magnification ratios from film to screen are quite obvious to everyone viewing the projected picture.

The improved rendition of their productions through both the shooting and projection by 70mm processes has caused most film producers to turn to the wider gauge for many of their better releases and most of their really big productions. Many of the latter will, at least initially, be made available only as "roadshows" and "two-a-day hard ticket" attractions. In fact, there are rumors that some productions are scheduled to be serviced exclusively through 70mm prints.


Arthur Hatch

Apparently many exhibitors are putting great credence in these reports, as indicated by the many installations of 70mm projectors and projection lamps recently made, and the increase in orders for this equipment. These exhibitors undeniably are readying their theatres for presentation of the big 70mm productions that have been announced. The installation of 70mm equipment obviously gives them a competitive advantage and protects or improves their position as a first run house.

Already plagued by product shortage, theatres which fail to keep abreast of this new trend, naturally face the probability of being forced to run inferior pictures, extend playing time beyond logical periods, or even closing down part time.

Just as the producers are using every means of improving presentation of their product, enterprising exhibitors are similarly desirous of projecting films so as to obtain the highest quality results on their screens. They also appreciate the plus advantage of being in a position to offer their patrons something new—and that spells boxoffice.

Although there have as yet been few drive-ins equipping for 70mm, considerable interest on their part has been evinced because the 70mm aperture is capable of passing so much more light to their mammoth screens without film damage than is possible with 35mm. The amount of projected light can be roughly doubled over 35mm without attendant increase in film damage.

Desirable Situation

Theatres equipped with 35mm projection lamps overdue for replacement are in the desirable situation of being able to make the replacement and simultaneously move into the position where they can project both film widths, for the 70/35mm equipment costs but little more than straight 35mm. The optimistic look now being accorded future theatre business, coupled with today's actual upbeat in turnstile activity, is prompting many theatres to move into 70mm without delay.

Whereas, with 35mm projection, the distance from the film line to the rear of the projector was more or less standardized at approximately 6″, the various 70mm projectors have a distance of from 6″ up to 8¾″, thus creating the necessity for projection arc lamphouses with sufficient flexibility to meet a variety of requirements.

Bigger Light Spot

Obviously a bigger light spot at the aperture is demanded by 70mm projection. This is obtained by two means. One is the employment of a carbon of a larger than usual diameter. The 13.6 positive has proved ideal for this purpose. The other factor is a change in the magnification of the light source by optical means in one of two ways. One is the insertion of an auxiliary lens, preferably of cylindrical type, to expand the light spot horizontally up to the full 70mm aperture requirements while maintaining the vertical magnification with little change. The second way is by defocusing of the reflector so as to increase magnification to obtain a round spot of larger diameter. With a reflector of practical magnification of from 5-7 to 1, the 13.6 positive carbon, burned at from 120 to 130 amperes, affords peak efficiency with excellent screen uniformity.

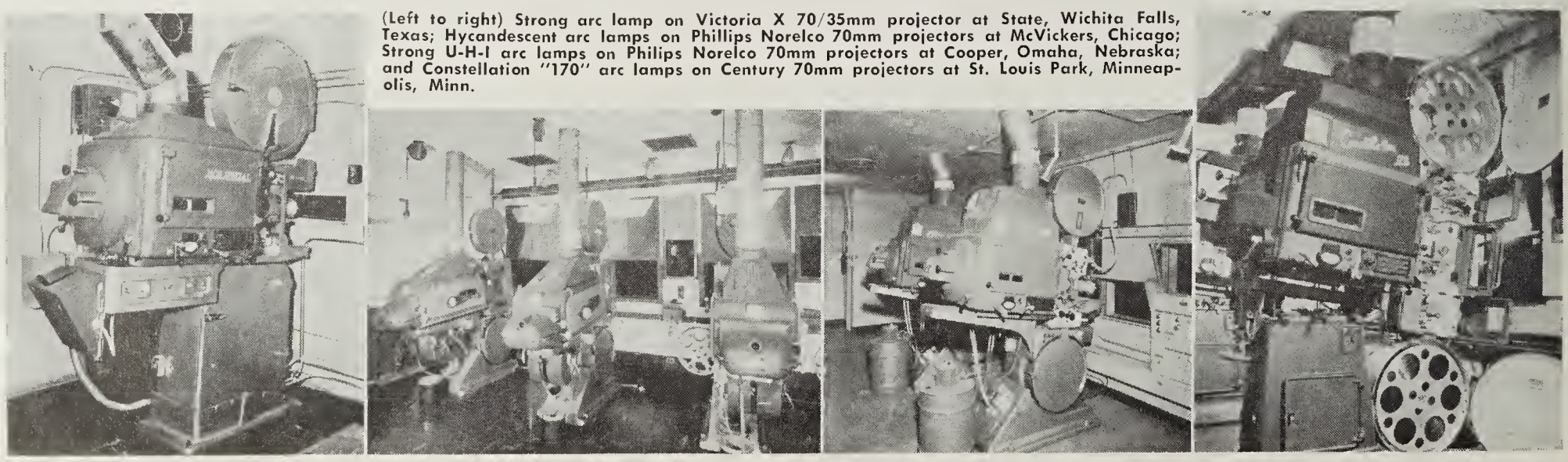
The various models of Strong projection lamps designed for 70mm projection employ that method best suited to the particular lamp. All of them have been engineered to provide the flexibility that makes for highest efficiency on any and all of the five 70mm projectors now on the market and without even a trace of light discoloration. Good 70mm picture rendition demands a screen light that is constant in color temperature.

Problem Solved

A sizeable problem was encountered, although solved by Strong, in designing a 70mm lamp which accommodated the various distances from film line to rear of projector, and still retain the economical 20-inch carbon. All models of Strong 70mm lamps provide for the use of this length carbon, thus permitting the projection of a full extra double reel of film from each positive carbon.

The new Strong "35/70 Special" has been designed with an optical system which

(*Continued on page* 43)



(Left to right) Strong arc lamp on Victoria X 70/35mm projector at State, Wichita Falls, Texas; Hycandescent arc lamps on Phillips Norelco 70mm projectors at McVickers, Chicago; Strong U-H-I arc lamps on Philips Norelco 70mm projectors at Cooper, Omaha, Nebraska; and Constellation "170" arc lamps on Century 70mm projectors at St. Louis Park, Minneapolis, Minn.



Rowe® MANUFACTURING COMPANY, INC.
SALES OFFICE: 31 East 17th Street, New York 3, N. Y.

America's FIRST Automatic Merchandising Family—From A Single Unit To A Full Line Vending Installation

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EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

December 16, 1959

Display Appeal Sells Candy

CANDY DISPLAY APPEAL can easily make the difference between a sale and none. It is never too repetitious to stress this fact, for all too often we forget what makes our patrons buy our confections.

The prime factor of purchases made by patrons is impulse. Yes, impulse buying accounts for the majority of sales made at the concessions counter — that EXTRA PROFITS center of the theatre.

The first step in discussing candy display appeal is the location of the candy counter in the theatre. Naturally, it is of the utmost importance to strategically place the case where the most possible patron traffic will pass it. Patrons will not always go out of their way to make a purchase, but if the case is centrally located, their inherent desires to appease their appetites will be stimulated.

Next is the location of candy within the case. Since most candy today is wrapped in bright and attractive paper or cellophane, it is always best to place the candy in a direct light. However, it must always be tested in its place first, for a "hot" light will cause it to become too soft. Fluorescent bulbs usually create a proper light—enough to reflect off of the bright wrappers—without causing too much heat.

Full Stacking

A large number of wrappers placed together will attract the patrons eye, whereas, only a scant few make an ineffective showing. This is one of the prime reasons for full or high stacking.

Stacking must always be done carefully, so that the display will be neat and inviting to buy. Always be sure that the wrappers are facing the patron, and that the writing is right side up. If the patron cannot read the name or description of the candy, he might select another item, or for that matter, none at all.

The size and method of stacking is another important point to consider. One proven method is the pyramid style. This is the recommended way for most bars and boxes, but if the candy is in a bag, or is unevenly packaged, it is best to try another type of mass display. A carefully arranged pattern of bags is interesting, and little geometric designs, surrounding small cards with slogans, is another way of placing those hard-to-stack items.

Large Stock

We have discussed stacking and mass display, and this tells us one important thing: always stock a large amount. It is necessary for the patron to think that the item he is going to purchase is plentiful and a big seller. The patron must see a large display in order to have confidence in his choice. Do not keep stock out of sight behind or under the counter. This does not convince the patron that he is buying an item which others want.

Large stocking also has another emotional appeal. The patron feels that his purchased item is fresh if he sees a quantity of stock, but if he sees only a few scattered items, he will think that they are left-overs.

Selection Important

Variety is also an important part of candy display appeal. A large selection assures you of selling one item to a potential customer, and if the selection includes more than one "favorite," two or more items may be purchased—but only if a choice is made available.

Display does not only include the position and relative attraction of the candy, but includes the important part of advertising the sweets. The display appeal will be lost unless suggested in some way.

One of the most important things that the "interested" theatreman will do is constantly look for the many point-of-purchase posters which most candy manufacturers and distributors provide without charge. These professionally-made posters, etc., are one of the best of all possible selling features. Most holidays are supplemented by poster distribution, and repeated use of such attractive displays have proven to boost sales to a substantial degree.

Another type of poster has proven to be quite effective. This is the "home-made" display card. For relatively little time and ex-

(*Continued on page 46*)



Photo shows well stacked concessions counter with candy displayed throughout. Notice that all wrappers are placed so that patrons may easily read labels. Candy looks inviting because it's plentiful. Large markers also aid patrons by giving prices at-a-glance. Another example of a well-planned Extra Profits attraction.

PROMOTION-OF-THE-MONTH

$25.00 Prize Each Month For The Best Concession Promotion

Starting with the January 13, 1960 Physical Theatre-Extra Profits issue of MOTION PICTURE EXHIBITOR, this publication will pay $25.00 to the theatreman who submits the best concession Promotion-of-the-Month.

The winner will be selected by our staff, and the winning promotion will be published in full detail in the Extra Profits section. Of course, full credit will be given to the winner.

When possible, please submit glossy black and white photos illustrating the promotion with your entry. Be sure to enclose information on your theatre, location, title, etc., and as complete information as possible.

BOTH CONVENTIONAL AND DRIVE-IN THEATRE CONCESSION PROMOTIONS ARE ACCEPTABLE.

Let's get started . . . the promotion can be a tie-in with special days like Thanksgiving, Christmas, etc., a tie-in with a current attraction, a special kiddie matinee, or any other kind, just as long as the promotion is tied in with the theatre sale of refreshments.

So send in your entries now! Yours may be the winning entry, and you may earn $25.00 plus national recognition.

Send entries to:

PROMOTION-OF-THE-MONTH
Motion Picture Exhibitor
246 N. Clarion Street
Philadelphia 7, Pa.

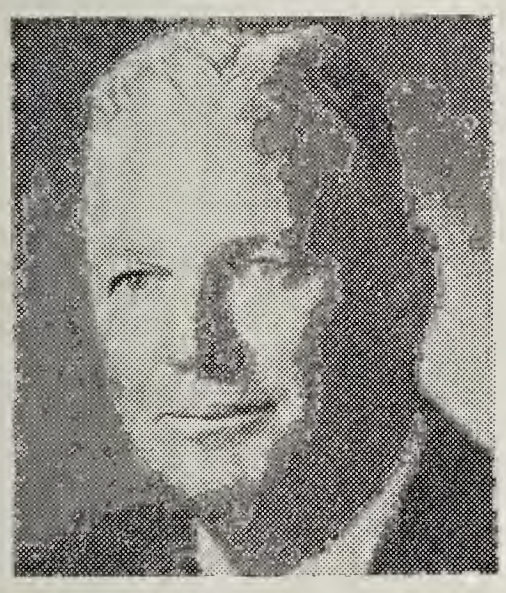
Royal Crown Head Forecasts Boom In Soft Drink Sales With Population Rise

Addressing the 41st Annual Convention of American Bottlers of Carbonated Beverages in St. Louis as keynote speaker, W. H. Glenn, president, Royal Crown Cola Co., told some 5,000 attending bottlers, industry officials and suppliers that soft drink sales will soar during the decade of the Sixties. Glenn based his forecast on the exploding population of America and the continuing increase per capita consumption of carbonated beverages.

Glenn pointed out that the U. S. Bureau of the Census estimates that the nation's 1960 population will be 181 million, and that by 1970 the population will have reached the astounding figure of 219 million.

Glenn further pointed out that the decades of the '30's, '40's and '50's showed a population increase of 122 million in 1930 to 186.4 per capita consumption in 1958.

Reviewing the industry's progress for the past 30 years, Glenn said the most significant thing that has happened is that we have emerged as an industry—strong and healthy —one that offers opportunity for anyone with vision and energy—regardless of brand.



W. H. Glenn

Among significant changes in the industry cited by Glenn include: large use of mechanical coolers; the introduction and expanding use of coin venders; substantial use of six-bottle carton; popular acceptance of the 12-ounce size bottle; and more recently, the industry's trend toward new packaging backed by greatly increased local and national advertising.

Glenn said that great strides were made in the industry during the late '30's, following a period of economic depression followed by a period which was again slowed up by the involvement of the U. S. in the Second World War.

He said that after the end of World War II, the soft drink industry again moved out to make great strides by building many new bottling plants, adding improved production equipment and better trucks with larger bodies to carry more cases of carbonated beverages to the dealers. It was during this decade of the '40's that the population of the U. S. increased from 131 million to 150 million with a per capita consumption of soft drinks increasing from 100 bottles to 158 bottles, a 58 per cent increase, he pointed out.

Glenn said that the decade of the '50's that followed saw the most competitive period in the history of the industry with the largest advertising, merchandising, and sales budgets applied to bring in greater sales.

Again, the population of the U. S. increased from 150 million in '50 to an estimated 174 million in 1958, with the per capita consumption moving up from 158 bottles in 1950 to 186.4 in 1958, a gain of 17.97 per cent, Glenn stated. Among significant developments during this most recent period of the soft drink industry's growth was the trend toward improved packaging which included the introduction of soft drinks in cans, he continued.

Glenn predicted that during the decade of the '60's, the industry would concentrate its efforts through greatly increased advertising and sales promotion to the teen-age group and their parents who will do most of the spending of the family income. He said that during this period the number of persons from 15 to 19 years of age will increase by approximately 60 per cent and by 1970 this age group will represent 30 per cent of our population.

"Spending by teen-agers is now estimated at about 10 billion dollars a year. The teen-age market of the '60's will obviously offer greater opportunities for those who deal in soft drinks, records, second hand cars and dungarees," he said. "By 1970, there will be a market of nearly 210 million individuals—66 million family units. In the decade of the '60's, personal income will grow more rapidly than in the '50's."

Referring to Fortune Magazine's prediction, Glenn said that by 1970, the average family income will approach $7,500—about $1,500 more than at present."

Martoccio Gets Hollywood Award For Sales Excellence



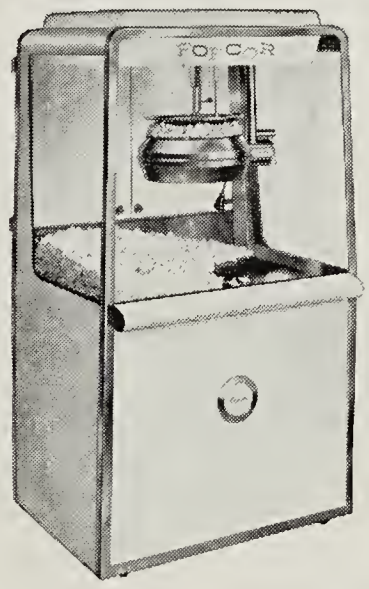
At a recent meeting of the Champaign-Urbana (Illinois) Advertising and Sales Club, where he appeared as guest speaker, Ronald Martoccio, assistant advertising manager of Hollywood Brands, Inc., was presented with a plaque award for "Excellence in Advertising and Sales" attained by the company in 1959.

During his acceptance speech, Martoccio emphasized the very important role advertising has played in helping Hollywood reach its position as "one of the big three in candy bar sales." This includes coast-to-coast advertising on 246 stations of two TV networks, plus national advertising in both consumer and trade publications.

Above photo shows Martoccio (center, left) receiving his company's award from Brad Cox, president of Champaign-Urbana. Extreme left and right are respectively: Dale Arvidson and Leon L. Petersen of Grubb & Petersen Advertising, Inc., Hollywood's agency.

GROSS $20.00 MORE

per 100 lbs. Raw Corn



If your present popcorn machine is 5 or more years old, then the championship production of this Cretors Ambassador will increase your gross up to $20 per 100 lbs. of raw corn.

The *Cretors* AMBASSADOR Sets the Pace for the Industry

Here's Why

Championship Production has been proven in "side-by-side" tests. The "Extra-Heavy-Gauge steel kettle bottom, lighter gauge steel kettle walls" design of the Cretors 18 oz. kettle concentrates the heat under the corn for maximum popping efficiency and minimum heat loss.

Trouble-Free Agitator thoroughly mixes each charge of corn, oil and seasoning so each kernel is uniformly seasoned. Heating elements are arranged off-center in relation to the agitator so that the entire charge of raw corn gets proper uniform heat.

Cretors Exclusive Cornditioner heat circulation keeps popped corn like your customers like it — crisp and hot! The big capacity electric blower filters heated air through the popped corn. Controls the quality of your product, regardless of weather or moisture conditions.

Cretors — SINCE 1885
POPCORN VILLAGE NASHVILLE, TENN.
FACTORY: CHICAGO, ILL.
MANUFACTURERS OF THE OFFICIAL WEIGHT VOLUME TESTER FOR THE POPCORN INDUSTRY.

Ampex Offers Unique Theatre Sound Control

By E. M. Lewis

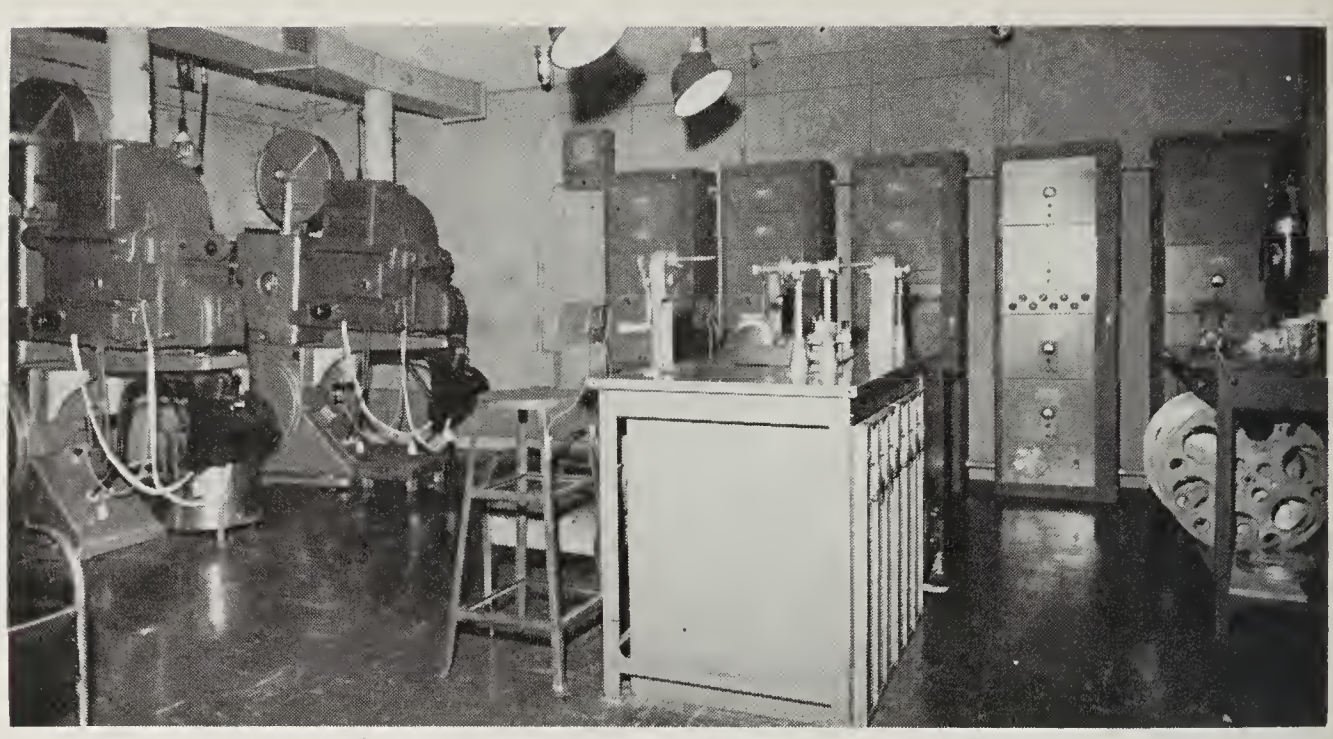


Photo shows the new projection room at the Warner, New York City, with the unified installation of sound equipment along the far wall.

Productions in 70mm film are now emerging from the realm of the unusual to a prominent position in motion picture programming. With this emergence has come the realization that the six channel magnetic sound of these productions adds materially to the public acceptance of this comparatively new process.

When six channel sound was introduced approximately four years ago, it quickly became apparent that the theatres equipped to run these films were going to demand a completely new sound reproducing system. The conglomeration of sound equipment, which had progressively increased in complexity of operation and space requirements from the days of optical sound through four channel magnetic sound, could no longer be logically expanded or modified. A complete new system, providing a modern and efficient installation, was needed.

SIMPLE OPERATION OF COMPLEX FEATURES

Probably the most widely accepted result of this requirement has been the Ampex Six Channel Magnetic Sound System, available in either a high or low level switching configuration. This system was originated and developed by Ampex sound engineers with many years of experience in the theatre projection room. These men engineered a system that provides more facilities in a unified installation, and actually simplifies operating and emergency procedures despite the complex nature of the necessary control features.

Perhaps it would be well to examine those complexities before proceeding. Of utmost importance was the primary requisite that universal operating controls be provided—especially for the changeover and auditorium sound level functions. This requirement dictated that all types of motion picture sound—optical, four channel magnetic, or six channel magnetic—be reproduced through one system, capable of selecting the sound track configuration being run. To achieve the most efficient utilization of the equipment this selection had to be almost instantaneous.

Another major consideration was the need for an emergency procedure common to all sound track configurations. (This again pointed to the desirability of a single sound system.) And this procedure should not sacrifice any channel.

The 70mm releases have almost continuous background music, or sound effects. Relay controlled sound changeover, which requires muting circuits, results in disturbing breaks in sound continuity, so a new method of changeover had to be devised.

FUNCTIONAL DESCRIPTION

A functional description of the Ampex High Level Switching System will probably help in understanding the unique features provided. In this system the switching takes place after preamplification, which means that at least ten magnetic preamplifiers are required for each projector.

The audio signals from the sound source—photoelectric cell, magnetic heads, or non-sync source—are connected to the preamplifiers. Switching occurs after this preamplification, with the signals routed to switch panels controlled by pushbuttons on the station control units. This switching provides both sound selection and sound changeover. After switching, the master gain control furnishes simultaneous level adjustment for all six channels, and the signal then proceeds to the monitor and emergency panel.

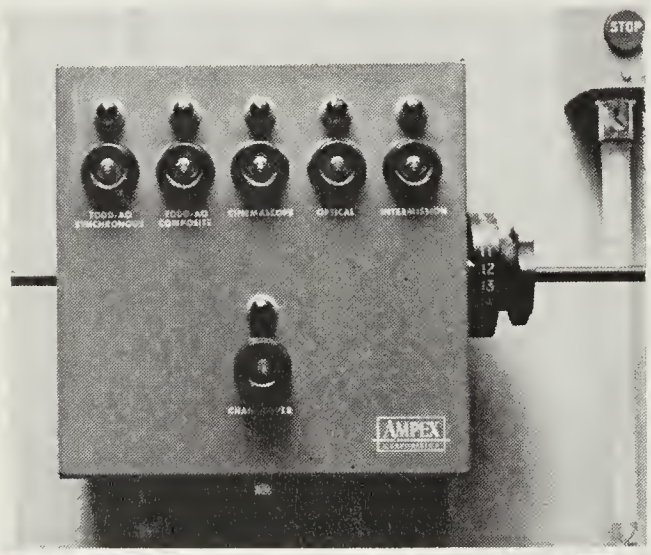
This panel not only provides the emergency switching for the power amplifiers, but also gives selective monitoring and testing facilities. The projectionist can monitor any individual channel or all channels simultaneously. The channel selector switch for this monitor function also controls the signal to a test jack, which provides a convenient voltmeter test point.

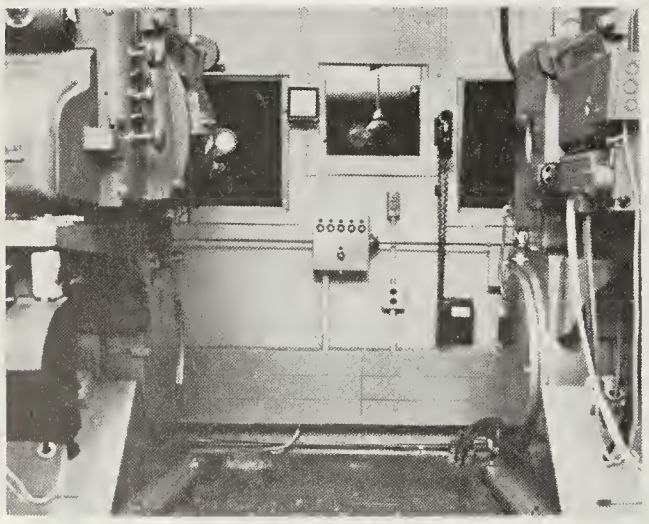
From the monitor and emergency panel the signal is routed to the six loudspeaker assemblies.

STATION CONTROLS AT EACH PROJECTOR

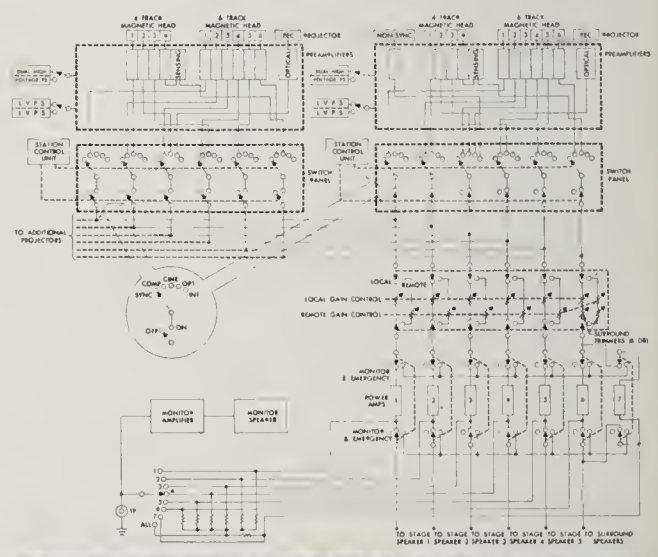
The Ampex system places all of the reproducing equipment in front opening racks that do not require wide spacing for service accessibility. Remote control of the normal operating features is provided, at each projector, by station control units which electronically actuate the switching functions in the racks.

Each station control unit provides five pushbutton sound selections—Todd-AO Composite, Todd-AO Synchronous, CinemaScope, Optical, and Intermission. These pushbuttons actuate rotary stepping switches in the rack,





Top photo shows a closeup of the station control unit. Bottom pix shows the front wall units at each projector, which use minimum space and provide all normal operating functions.





Top diagram shows a simplied functional block diagram of the Ampex high level switching system. Bottom photo shows closeup view of racked sound equipment at the Warner, New York City.

and provide practically instantaneous selection (the pushbuttons must be held in long enough for the rotary switches to assume the correct position—approximately one second).

CHANGEOVER REQUIRES NO MUTING

A single sound changeover pushbutton is also provided at each station control unit; pressing this button results in sound being transferred to the adjacent projector. Two rotary type solenoids are provided for each projector—one an "on" coil, and the other an "off" coil. Pushing any changeover button actuates the "on" coil for the adjacent projector and the "off" coils for all other projectors. These solenoids control the action of double throw switching which determines which projector will originate the sound. The elimination of muting circuits is made possible by the use of special, silver-contact, switches and the precise routing of all leads. The action of the solenoids is positive, and instantaneous changeover is accomplished.

GAIN CONTROL OFFERS REMOTE OPERATION

The master gain control is mounted in alignment with all station control units, and a rigid mechanical coupling extends through each unit to provide level control at each projector.

Another feature here is the inclusion of switching for an optional remote gain control; this allows the adjustment of sound level to be handled by someone actually sitting in the audience.

EMERGENCY FACILITIES

Complete emergency facilities are furnished. Each power supply has a standby unit which can be instantly switched into the system. Plug-in magnetic preamplifiers are easily substituted. Monitor and emergency switches are bridged across the inputs and outputs of all power amplifiers. Two of these amplifiers are normally paralleled to drive the surround channel; in emergency one of these is switched into the circuit in place of the faulty amplifier. Note that this does not sacrifice the surround channel.

SPECIFIC DESIGN FOR MODERN THEATRES

Probably the greatest contribution of this sound system has been its provision of universal operating controls and procedures. In this respect it is the first system specifically designed to control modern theatre sound equipment.

Kodak Develops High Speed Film

A new, high-speed color motion picture film that enables commercial producers to obtain color footage under previously impossible lighting conditions has been announced by Eastman Kodak Co.

Eastman Color Reversal Film, Daylight Type, SO-260, has a normal exposure rating of 60—comparable to the fastest black-and-white cine films now made, it is claimed. A companion, tungsten-balanced film, Eastman Color Reversal Film, Type B, SO-270, has a normal index of 125.

The new film combines exceptional speed with adequate sharpness, moderate grain pattern, and excellent color reproduction, states Kodak. These characteristics permit photography under a wide variety of natural and artificial lighting conditions which have proved previously unsuitable, it is said.



Don't wait...
order your heaters Now!

It's just plain common sense! A heater-equipped drive-in means you never have to close down. Never have to keep paying overhead without receiving income. And it doesn't take too many admissions to pay for the whole deal!

Of course, the best place to get your heaters is from National Theatre Supply. National knows more about what type of heater is best for your drive-in and climate. At National, you choose from the most complete line of heaters on the market...in every voltage range and every capacity. And you get the benefit of National's direct-to-you financing.

Don't be a "wait till next year" guy ...and don't risk having your competitor beat you to it! Call your nearby National man now and let him help you select the best heater for your drive-in.

Now...give your Drive-In patrons a warm welcome!

NATIONAL THEATRE SUPPLY COMPANY

92 Gold Street, New York, N. Y.
BEekman 3-4170
32 branches from coast to coast

NATIONAL THEATRE SUPPLY — A GENERAL PRECISION COMPANY

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

NEW PRODUCTS

. . . that have theatre interest

Diamond Carbons Cite New Development

The development of a 13.6 rotating projector carbon that burns slower while providing better light distribution was announced by Arthur Worth, sales manager of Diamond Carbons.

The new carbon is especially important in the projection of wide screen films in both indoor and outdoor theatres where improved lighting and lower operating cost are such essential factors, Worth said. The improvements are also features of Diamond's 10 and 11mm carbons, he added.



HEIDE PRESENTS NEW PACKAGE

Introduction of a new 10-cent cellophane pack of Jujyfruits candy, colorfully printed and designed especially for theatre sales, sparks the Henry Heide drive for increased theatre business, it was announced by Vincent H. Heide, vice-president and general sales manager.

Long a top-seller in the familiar box, Jujyfruits are expected to gain new advocates through this novel method of display. Design of the new package was carefully controlled, to retain the characteristic features of lettering and illustration that appear on the standard Jujyfruits boxes.

Heide said the new package, introduced at the recent NAC-TOA Convention in Chicago, was exceptionally well received.

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
- ☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **CRETORS,** Popcorn Machines
- ☐ **HEYWOOD-WAKEFIELD CO.,** "Encore" Theatre Chairs
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY,** Drive-In Heaters
- ☐ **PEPSI-COLA CO.,** Pepsi-Cola
- ☐ **RINGSDORFF CARBON CORP.,** Diamond Carbons
- ☐ **ROWE MFG. CO., INC.,** Roweboteria
- ☐ **S.O.S. CINEMA SUPPLY CORP.,** New and Rebuilt Theatre Equipment
- ☐ **STRONG ELECTRIC CORP., THE,** Reflectors
- ☐ **WAGNER SIGN SERIVCE, INC.** Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON **NEW PRODUCTS** SHOWN IN THIS ISSUE?

LIST ITEMS _____

_____

_____

_____

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ISSUE OF DECEMBER 16, 1959

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR

246-48 N. Clarion St., Philadelphia 7, Pa.

Maryland Offers New Cup Series

Maryland Cup Sweetheart division recently announced the presentation of a new cup series called Fun Spot, which happily depicts various phases of the entertainment industry.



As a special introductory offer, Sweetheart offers free attractive red, white, and blue point-of-purchase posters, guaranteed to promote increased volume sales. Free promotional material is also being packed in each case of Fun Spot cups.

Monroe Improves Ice Remover

The Monroe Co., Inc. recently announced improvements in its X-73 Ice Remover with the introduction of a new pellet that gives X-73 greater concentration of strength with faster and longer melting action.

"X-73 penetrates ice 32 times faster than rock salt, and 100 lbs. covers five to eight thousand square feet," claims the company.

The ice remover is available in 25 lb. pails, 80 lb. bags and 100 lb. drums.

New Tube Developed

Kneisley Electric Company recently announced the development of a new 15 ampere Sil-Tube, designed to replace 15 ampere gas-filled or mercury vapor tubes in tube type rectifiers.

The company states that the new tube possesses the following advantages: 97 to 98-per cent efficiency; virtually unlimited life; hermetically sealed against moisture; non-aging; no filaments; no more burned socket contacts; convection cooled; much lower transformer temperature; and permits uprating of rectifiers if desired.



Kneisley Sil-Tube

Blevins Introduces Poly Popcorn Pack

Introducing the Bee Hive Profit Pak, a new poly pack for the popcorn concession trade, Jim Blevins, mayor of Popcorn Village and president of Blevins Popcorn Co., said, "We couldn't improve the product—so we revolutionized the package."

Developed during more than a year of research and testing, the Blevins' Profit Pak contains 25 lbs. of quality Bee Hive Hybrid popcorn, packed in six 4 1/6-pound super seal polyethylene bags.

Costing no more than previous packaging, the company states that the new Profit Pak is specially designed to give minimum exposure to moisture and to drying-out, maximum popcorn expansion, easier inventory control, and quick, easy handling.

Blevins says the new super seal polyethylene bag provides protection from moisture and volume changes, even when stored for long periods of time.

Conventional packages are still maintained.

Multi-Clean Offers 9 Vacuums

A complete new line of nine vacuum cleaners has been introduced by Multi-Clean Products, Inc.

The line consists of three series: the Imperial "5," which is powered by a ½ hp. motor; the Imperial "10," with a one hp. motor, and the Imperial "15," with a 1½ hp. motor.

It is said that each is available with 7, 12, and 17 gallon tanks and each is adaptable for pickup of both wet and dry materials.

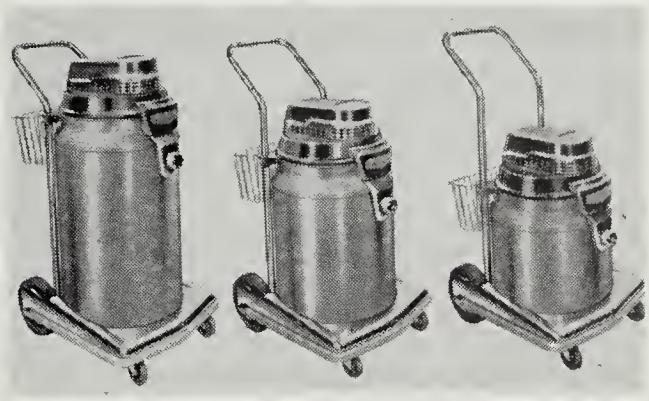
The new Multi-Clean Imperial Vacuum Cleaners are distinctive in appearance and offer a number of design features which the manufacturer claims are found on no other vacuum cleaners.

Among these features is a patented, pleated, washable filter made from a special quick-drying synthetic fibre that won't rot or mildew. The filter may be used for both wet and dry pickup. This specially designed filter provides more than 1400 square inches of filter area, the company states.

The Imperial "10" and "15" cleaners have special heavy-duty by-pass motors designed and built by Multi-Clean especially for this purpose. They have their own independent cooling system so that dust-laden air from the tank is not drawn into the motor.

These motors operate at speeds from 9,500 rpm with a full load to 12,000 rpm with no load. According to the manufacturer, this is substantially slower than needed by most comparable vacuum cleaners in order to move the same volume of air and create the same suction. This slower operating speed is said to result in less wear on bearings and other moving parts.

Motor brushes are constantly held at right angles to the armature. This patented feature practically eliminates burned-out armatures and extends the life of Multi-Clean brushes to 1,000-1,500 working hours, compared with 250-500 hours for the standard carbon brushes used in other cleaners, the company claims.



Imperial cleaners are available with either a heavy guage stainless steel or standard seamless steel tank with baked-on enamel finish. All tanks have non-clogging drains and 1½-inch intakes which can be converted to two-inch if the owner desires, states Multi-Clean.

The Imperial heads are clamped firmly to the tank by means of a new-type clamp which operates on the same principle as the latch on a refrigerator door. This automatic clamp makes it possible to lift out the head and replace it in a matter of seconds, it is claimed.

All Multi-Clean Imperial cleaners come equipped with a flexible 10-foot gray plastic hose and a detachable 30-foot cable which is interchangeable with the cable used on Multi-Clean 14, 16, 19, and 22-inch floor and scrubbing machines.

BUNTE'S TANGOS NOW AVAILABLE IN 10-CENT KINGS

The introduction of an all new 10-cent Tangos "King Size" candy bar was recently announced by W. A. Yantis, president, Bunte Brothers Candy Co.

The bar is a combination of milk chocolate, peanuts, marshmallow, and maple creme. The chocolate coating is new, and was developed by Bunte chemists and production people this year. The addition of new machinery by Bunte assures a better and more equitable distribution of peanuts on each



candy bar, it is said. The net weight of the new King Size Tangos Bar has been increased to two ounces.

Through the use of a new type wax impregnated, or laminated, heavy duty glassine paper, the shelf life of the candy bar has been increased considerably, Bunte claims. "The new wrapper will assure a fresher, more palatable product reaching the ultimate consumer," Yantis said.

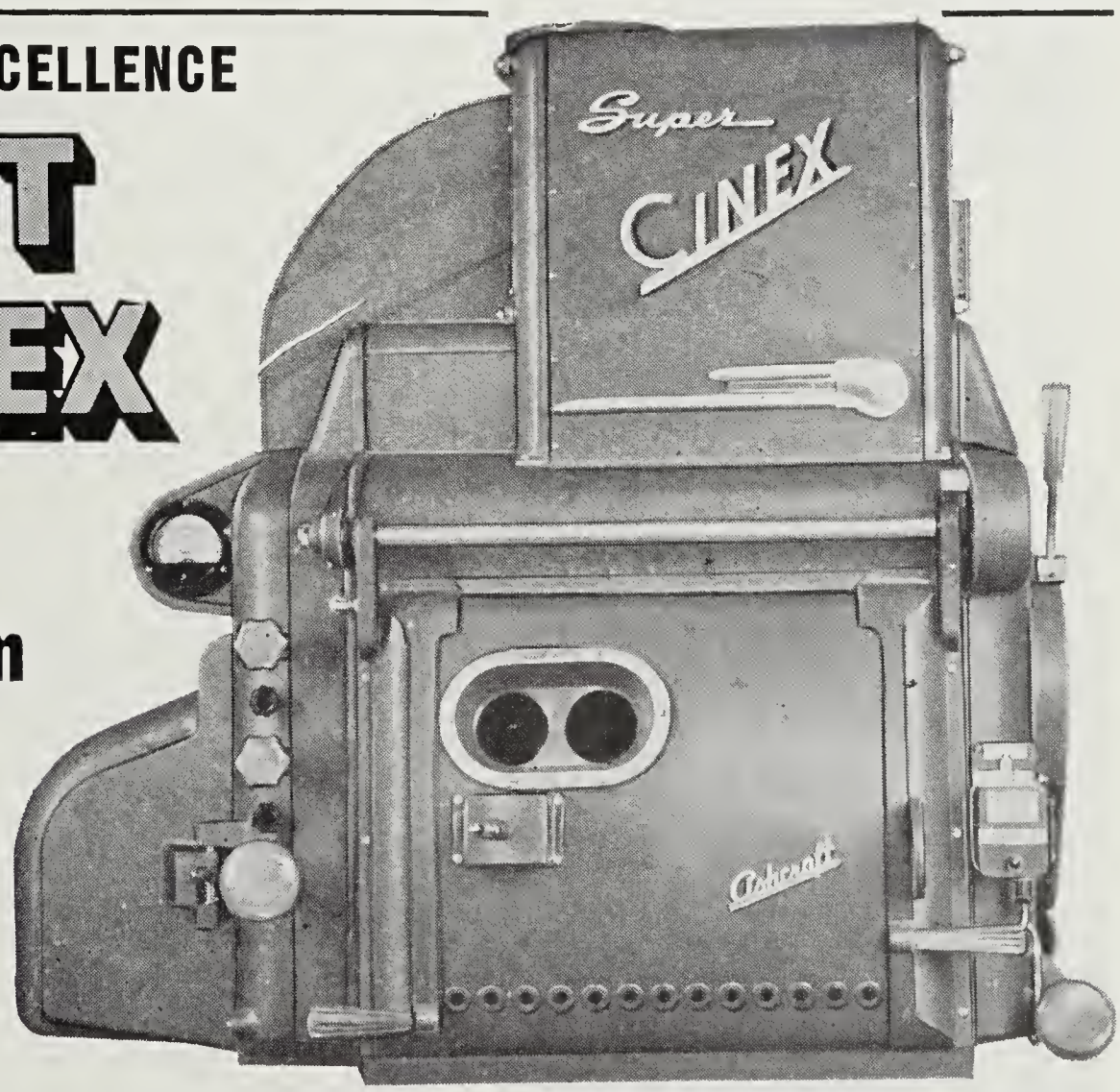
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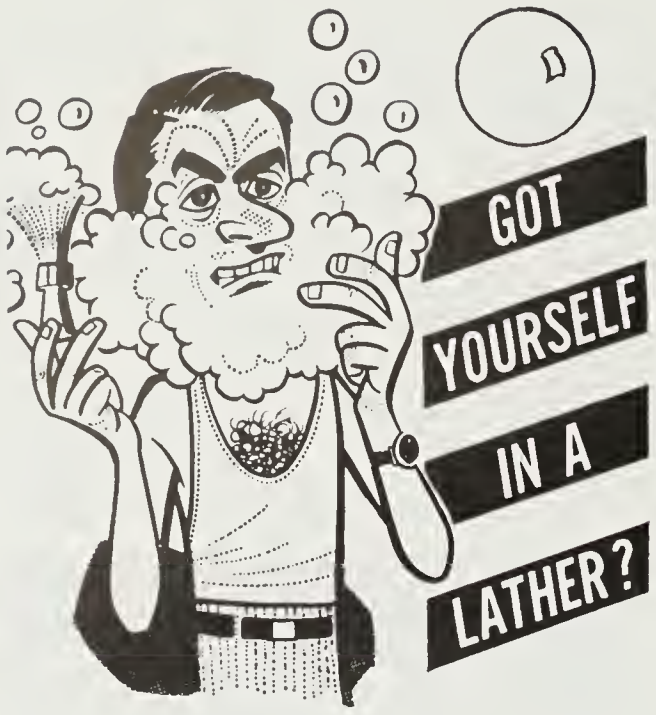
35 and 70 mm

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NEWS NOTICES

NEW YORK—Saul Tanney, head of the Star Cinema Supply Co., is planning an extensive good will business tour of the West Indies and South America, and later to the Far East. The chief purpose of the trip, according to Tanney, is to personally greet most of the clients abroad and to promote American good will relations between foreign exhibitors and the United States.

LOS ANGELES—Sydney Linden, general manager, Herbert Rosener Theatres, announced the acquisition and start of complete renovations of the Beverly Hills Music Hall by Rosener Theatres.

New projection booth equipment, seats, carpeting, lobby and marquee will be included in the remodeling job, and the theatre is scheduled to open by Christmas.

TORONTO—Theatre Confections recently announced a special monthly Merchandising Award for confection attendants. The award will include a $25.00 check, along with an Elizabeth Arden Blue Grass Basket.

The first award for the month of October was presented to Mrs. Dorothy Beattie, attendant, Odeon Parkdale, Toronto, for her unusual and outstanding efforts made in merchandising confections that have increased sales.

HOLLYWOOD—The Screen Directors Guild in Hollywood has purchased and will soon install in their theatre a pair of Norelco Universal 70/35mm Projectors, according to an announcement made by Niels Tuxen, manager, Motion Picture Equipment Division, North American Philips Company, Inc., supplier of the Norelco Universal Projector, and Martin Sweeny, of the Todd-AO Corporation, distributors of the Norelco Projector.

PHILADELPHIA—David Supowitz, architect, is making plans for a 1200-seat hard-top at Levittown Plaza, multi-million-dollar regional shopping center now under construction in Levittown, N.J.

It will be built by Melvin J. Fox, operator of a 21-house chain in and around Philadelphia. An estimated cost is $500,000. Plans are being made for installation of 70mm projection equipment, a 50 x 70 feet screen, 24-inch wide seats, and 40-inch spacing between rows. A Colonial designed exterior is expected to enclose approximately 12,000 square feet.

ROCHESTER—Fred E. Aufhauser, formerly president of Projection Optics Co., announced the opening of his new office and company, Vicom, Inc. The company will specialize in the field of motion picture equipment, magnetic film recording systems, audio-visual systems, and optical projection systems.

Vicom, Inc. will serve as manufacturers, distributors, and consultants.

NEW YORK—Frank E. Cahill, Jr., sales manager of Century Projector Corp., reports sales of Century 70/35mm projector systems to the following theatres: Roxie, Oakland; Tower, Sacremento; Princess, Nashville; State, Statesville, N. Carolina; Palace, Fort Worth; State, Austin; and the Michael Todd and Woods, both in Chicago; Capri, Boston; St. Louis Park, St. Louis Park, Minnesota; Town, Milwaukee; and United Artists, San Francisco.

HOLLYWOOD—Demonstrations of 19 technical achievements submitted for the 32nd Annual Academy Awards consideration have begun before members of the Scientific or Technical Awards Committee, and subcommittees, of the Academy of Motion Picture Arts and Sciences.

NEW YORK—Charles B. Moss, president, B. S. Moss Theatre Circuit, has recently concluded arrangements to erect a new 600-seat theatre in the Bergen Mall Shopping Center on Route 4, Paramus, New Jersey. Opening is planned for Decoration Day.

LOS ANGELES—Houston Fearless Corp. recently acquired Federal Machine Tool Co. of Boston, according to a joint announcement by Noah Dietrich, Houston board chairman, and Frank Nichol, Federal president.

Purchase of the privately owned company was for an undisclosed amount of Houston Fearless common stock.

Nichol will be president of the newly created Federal division of Houston and will also be a member of the board of directors.

NEW YORK—The installation of Victoria-X 70/35mm all purpose projection-sound equipment in three Interstate Circuit theatres in Texas was reported by Cinematograph International Inc., a division of Joe Hornstein, Inc.

The three theatres are: The 25th Street, Waco; and the Melba and Preston Royal, both in Dallas.

CLEVELAND—A new 12-page illustrated catalog showing the complete line of Iron Fireman commercial and industrial fuel burning and auxiliary equipment is available from the Iron Fireman Manufacturing Co. Particularly helpful is the "Index and Selection Chart" which simplifies selection of appropriate equipment for any application.

LOS ANGELES—The RKO Pantages, Los Angeles, is undergoing "Operation New Look" in advance of the West Coast premiere this month of "Operation Petticoat."

The theatre will re-open with a new marquee, new boxoffice, new front, and new lobby. The auditorium is being refurbished, a new curtain is being installed, and lounge rooms are being redecorated.

TORONTO—Theatre Confections, Ltd., announces Michael Bihun, Eglinton, Toronto, as October's winner of the T.C.L. Merchandising Award. Because of his excellent Hollowe-en promotions, Bihun will receive a $25.00 check and a winner's plaque.

In T.C.L.'s Confection Attendant Award for November, Miss Marie Trudeau, Orpheum, Sault Ste. Marie, was selected winner. Miss Trudeau will also receive a $25.00 check, plus an Elizabeth Arden Blue Grass Basket.

PHILA. — Hellman Enterprises are constructing a new hard-top in Albany, N.Y., next door to their 200-room Thruway Motel at a cost of approximately half a million dollars. The 1,100-seat house is scheduled to open this Easter.

Why Theatres Equip . . .

(*Continued from page* 34)

matches the requirements of all 35/70 projectors, including Century, National "70," Victoria X, Modified Simplex, and Norelco. It accommodates distances from film line to rear of projector of from 5 to 9 inches. This flexibility is exclusive with Strong.

In addition to projecting a spot which completely covers the wider aperture, the coverage is much more uniform than with most projection lamps used heretofore on the narrower gauge, thereby assuring the higher quality screen image expected of and inherent with 70mm presentation. In providing this improved coverage and uniformity for 70mm projection, it follows that in projecting 35mm with this lamp the picture obtained is of vastly better quality than ever before possible with this narrower gauge.

An 18-inch diameter "cold" reflector is employed and the resultant heat at the aperture is so low as to permit perfect projection without film damage or buckling which would affect focus.

Light Maintained

The long-proved Strong arc crater positioning system enables the "35/70 Special" to maintain a screen light of constant intensity and color automatically and without attention from the projectionist. This control is standard equipment and is furnished at no extra cost.

The carbons are advanced by means of separate feed motors as they are consumed, to maintain a uniform arc gap length and to accurately position the positive arc crater at the exact focal point of the reflector. A single adjustment controls both carbon feeds. The function of the Strong control cannot be thrown out of efficiency by accidental movement of the reflector as the control works independently of the projected beam.

Simple heavy-duty air-cooled carbon contacts, eliminate the necessity of a water circulator or special plumbing. The arc is stabalized by its own magnetic field and an air jet.

The "35/70 Special" is truly a compatible equipment, really two lamps in one, inasmuch as it can be used equally efficiently in the projection of 35mm and 70mm film. Without change of reflector the "35/70 Special" can be switched from 35 to 70mm and back with only a few seconds adjustment. Since the automatic crater positioning system maintains the positive crater at a predetermined distance from the positive contact assembly for most effective carbon burning, it is only necessary to turn a single knob a turn or two thus moving the entire arc burning assembly in relation to the reflector focal point to make the change from 35 to 70 or 70 to 35 projection. It is never necessary to reset the crater positioning control system on any of the modern Strong lamps.

Low Cost-High Light

The 13.6 carbon, because of the large size of its crater, can be burned at a very low cost while maintaining high screen brightness. Even though it were possible to employ a smaller carbon with greater magnification for 70mm projection the carbon burning rate and operating cost would be considerably higher. As designed, the cost of operating the "35/70 Special" for 70mm projection is no higher than that of many 35mm lamps.

The low current requirement of 120-130 amperes and the attendant low arc voltage of 58 to 63 volts will ordinarily effect further saving for the theatre equipping for 70mm presentation in that in many cases presently installed rectifier or motor-generator equipment as well as wiring can be used with the "35/70 Special."

Record Print Runs With Norelco 70's Seen In England, U.S.

Thirty-eight theatres in the United Kingdom have now been equipped with Norelco (Philips-Todd-AO) 70/35mm equipment, according to Niels Tuxen, manager, Motion Picture Equipment Division, North American Philips Company.

It was pointed out that the Norelco 70/35mm equipment has an outstanding record for number of performances run on a single print.

As of the first week in October at the Dominion, London, the same print has been in continuous use without signs of scratches or other damage for seventeen months; a total of 859 performances.

During the same period, four other theatres in the United Kingdom have chalked up record runs of the same print, as follows: Gaumont, Manchester, 865; Queens Hall, Newcastle, 568; West End, Birmingham, 542; and Gaumont, Glasgow, 521 times.

In the United States at the Cathay Circle, Hollywood, one print of "Around The World In 80 Days" ran well over 800 times on the Norelco 70/35mm projector, and after routine cleaning, the print looked again like new.

Rubber Tile Discussed

WATERTOWN, MASS.—A new booklet, entitled "Facts on B.F. Goodrich 'Airpath' Cushioned Rubber Floor Tile" is now available, according to an announcement by Raymond P. Russell, sales manager, flooring products division.

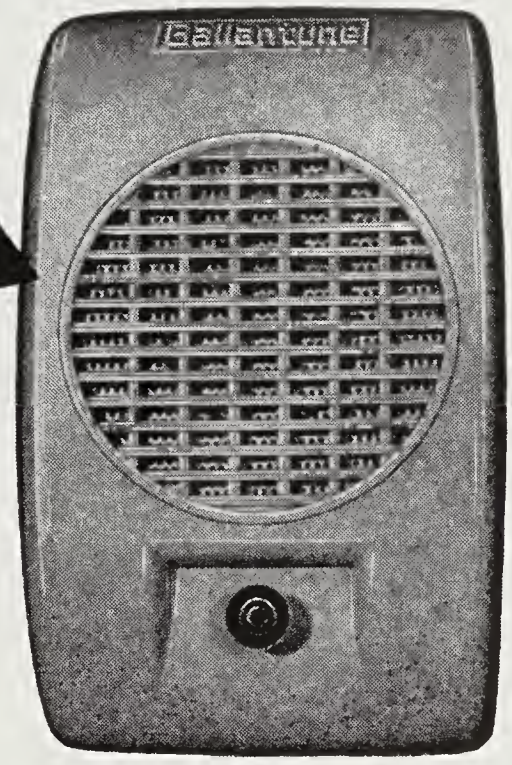
The booklet lists the properties, features, and numerous types of applications that benefit with cushioned rubber floor tile, it is claimed.

An acoustical properties chart, showing the improvement in impact transmission loss for various floor tiles compared with bare concrete, is included, as well as other technical data.

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Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit past repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.



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S.O.S. Appoints Cain

Oliver E. Cain has been named to the newly created post of Special Representative at S.O.S. Cinema Supply Corp., it was announced by President Joseph A. Tanney. Cain's extensive experience in film, television, and radio will be available to S.O.S. customers, Tanney said.

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CHANGEOVERS: WEAVER for Simplex Heads $75 value; New ..... **per pr. $35**
(Adapter Brackets for other projectors—slight additional cost).

ARCLAMPS: BRENKERT ENARC "N" or ASHCRAFT "E" High-Intensity, Orig. $1000, rebuilt like new ..... **per pr. $395**
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50/100 amp. Rebuilt $395
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Drive-In Opens With Small Car Facilities



America's first drive-in to provide special facilities and lower admission prices for small import cars opened November 27 in Chicago.

This new idea in bargain balconies is a feature of the 1,600-car Sheridan Drive-In, where portions of four ramps have been tailor-made for 100 small cars. Because these cars take up less space, occupants will get in at reduced rates, paying 75 cents each, instead of the regular $1 admission price.

In the "Renault Ramps," named after the car used as the model, speaker posts are closer together and the speakers are lower, and more convenient to windows of the small cars. Photo shows lovely patron scanning small cars, which take one third space needed for two American-made cars shown behind.

Tax Planning And Savings

A survey and review of the business operations of a motion picture exhibitor may result in considerable tax savings by taking certain steps during the remaining portion of this year.

If the current year's operations show a profit up to the present time, then the tax impact may be reduced by taking the following steps:

(1) Expenditures for any additional supplies should be made during 1959. Similarly, any necessary repairs should be paid for or the liability incurred before the end of the year, to insure the deduction from income.

(2) If any fixed equipment is to be purchased in the near future, the contract for acquiring such equipment should be entered into before the end of 1959. The Treasury Department allows a special deduction for depreciation equal to 20 per cent of the cost during the first year in which the equipment was purchased. In addition thereto, depreciation is allowed at the usual rates on the remaining balance after the deduction of the first 20 per cent. It is important to note that this special 20 per cent deduction can only be taken in the year that the equipment is purchased, and if not taken in that year, it cannot be taken in any subsequent year on the equipment so purchased.

The equipment covered under this category must have a useful life of at least six years or more and must represent personal tangible property. It does not apply to buildings or improvements to buildings.

This special provision is also limited to equipment costing not in excess of $10,000., for a single taxpayer; however, if a theatre owner files a joint tax return with his wife, the limit is then raised to $20,000. of equipment on which the taxpayer would be entitled to a special deduction of $4,000. A taxpayer in the 30 per cent bracket would thereby save $1,200. by purchasing the equipment in 1959 rather than postponing the purchase to 1960.

(3) Theatre owners are also reminded that charitable contributions can be taken to the extent of 20 per cent of their adjusted gross income if such contributions are paid in the year 1959; in addition thereto, there is an additional 10 per cent deduction allowable for contributions made to churches, synagogues, hospitals, educational institutions and medical research organizations. In case the business is operated as a corporation, then the contributions are limited to 5 per cent of the net income. However, only corporations are permitted to carry over to the next two succeeding years any amount which is contributed to charities in excess of 5 per cent of net income.

There are other steps to be taken by theatre owners to minimize their taxes for the year 1959 and it is suggested that they consult their accountant or tax consultant with reference to each individual situation.

Jari Products Announce Improved Snowthrower

Increased power and the addition of a recoil starter are among the improvements in the heavy-duty Jari Champion Snowthrower, announced Jari Products, Inc., manufacturer. The company states that the machine is self-propelled and can remove up to 520 shovelsful of snow per minute.

A three hp. 4-cycle Briggs & Stratton engine is now used to power the Snowthrower. This aluminum engine features a cast iron cylinder sleeve and crankshaft ball bearings to improve its efficiency and life span, it is said.

The Champion clears a 20-inch path through any depth or consistency of snow without clogging or stalling, Jari claims. Thrown snow is spread over 30 feet to eliminate high banks, and the throwing angle is adjustable.

Avalon Re-opens

Owner F. E. Price re-opened his Avalon theatre on Sept. 29, after being closed for nearly a year and a half.

This news tells the story of one of the many theatremen who have served their community, although their community didn't serve them.

The Avalon, which closed on April 29, 1958, is a 510-seat house that catered to patrons from Marysville and Union county, Ohio. Because of a drastic lack of patronage, the theatre closed.

Through the efforts of Price, the mayor, and members of the Marysville Chamber of Commerce, arrangements were made to enable the Avalon to once again open its doors.

"I have always hoped that the time would come when the people would indicate that the theatre is needed badly enough that we could re-open with some assurance of public support," Price said. "This community—any community the size of Marysville (4,037)—needs a motion picture house. It is a type of public service, a part of the community life," Price concluded.

Re-opening was not an easy task, much less an inexpensive one. The theatre was generally in good condition, but a most difficult problem arose when it was learned that the theatre had an unusually large amount of moisture in the building. Being closed for 17 months took its toll. After many weeks of extensive and expensive heating, the moisture saturation was lowered to a normal level.

Most of the equipment was in good condition, and no new furnishings were needed. You see, Price was so optimistic that he had nothing removed from the theatre at time of closure. He felt that he would re-open, no matter how long it took.

In an editorial in the Sept. 24, 1959 issue of the Marysville, Ohio Journal-Tribune, F. T. Gaumer succinctly summarized the Avalon situation by saying:

"A motion picture house is a necessary and integral part of any community. It is so much a part of community life that it quickly becomes taken for granted, like water or light service, or picking up the newspaper off the front porch each day. It is not until such a service is gone that it is actually missed. And so it was with the Avalon.

"People were quick to criticize the management for showing "poor" pictures or not making the kids behave, but when it came to helping support the theatre, their interest ended. It wasn't long before people realized what they had permitted to happen, and started negotiations to get the theatre re-opened."

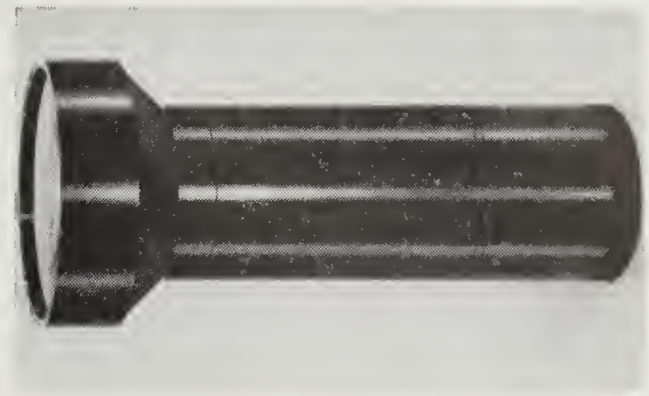
This type of situation is not unique. There are many community houses which provide the best entertainment possible, but are not appreciated. Through the efforts of F. E. Price, and other theatremen like him, our industry strives to give the public the most for its money. Let's hope they appreciate such efforts.

Visual Image Compensator

Vicom, Inc. has developed and introduced a visual image compensator for better projection in houses having short projection distances and large screens.

The Visual Image Compensator (called VIC) is designed to adapt 70mm and 35mm projectors with standard lenses to wide angle projection, with twice the screen width, equal light distribution, and better quality. The speed of the prime lens will remain unchanged. The unit produces excellent results with 4″ diameter lenses, as well as 2.781″ diameter lenses, Vicom states.

The VIC 2X Adapter attaches to the front of any high quality standard projection lens, halves its focal length, and improves the projection.

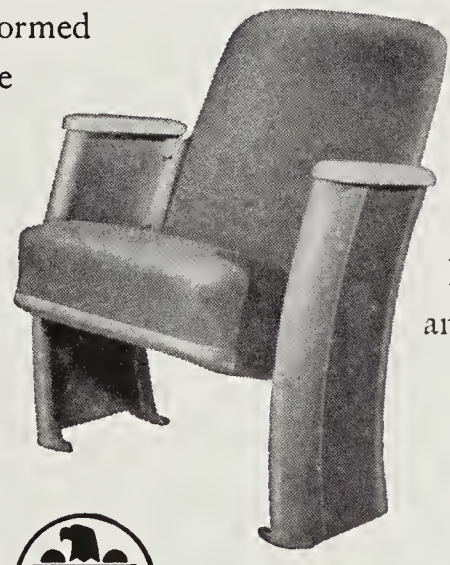




Harold Novy, president, Trans-Texas Theatres, and Norm Levinson, general manager, feel that more emphasis should be made on ushers and usherettes uniforms. They have started something new in Texas . . . usherettes, candy girls, and cashiers attired in capes and berets at the Fine Arts, Dallas. Pictured above, the lovely girls that are creating fine comment by patrons. This photo was used by the amusement editor of the Dallas News. A fine way of getting outstanding theatre publicity and a plug for an attraction across to the public.

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luxurious comfort invites them back

Available with your choice of coil spring, arch spring or formed rubber cushion seat, the "Encore" has a generously padded back protected by an all-steel edge around the top and sides. The steel back pan gives full protection to the seat in both raised and lowered positions.



The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office . . . often at premium prices. Long, dependable service and low maintenance costs further contribute to your profit picture.

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• LESS ATTENTION
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- ....Beverages
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- ....Boxes
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- ... Butter Dispenser
- ... Candy
- ... Coffee
- ... Coffeemaker
- ... Chocolate Drink
- ... Chocolate Drink Dispenser
- ... Concession Stand
- ... Concessionaire
- ... Canned, Prepared Foods
- ....Cups
- ... Cup Dispenser
- ... Food, Frozen
- ... Food Preparation Equipment
- ... Fountains
- ....Gum
- ....Hamburger Grills
- ....Hot Dog Machines
- ... Ice Cream
- ....Ice Cream Cabinets
- ....Ice Cream Dispensers
- ....Ice Machines
- ....Malt, Shake Machines
- ....Nuts
- ....Pizza Equipment & Supplies
- ....Popcorn
- ....Popcorn Seasoning
- ....Popcorn Warmers
- ....Popcorn Machines
- ....Refrigeration Units
- ....Soft Drinks
- ....Snow Cones

COIN VENDING MACHINES
- ....Candy Vender
- ....Cigarette Vender
- ....Coffee Vender
- ....Coin Changers
- ....Drink Vender, Cup
- ....Gum Vender
- ....Hot-Cold Cup Venders
- ....Ice Cream Vender
- ....Juice Vender
- ....Milk Vender
- ....Nut Vender
- ....Popcorn Vender
- ....Sandwich Vender

DECORATION • FURNISHING
- ....Carpets
- ...Carpet Cushion
- ...Curtains, Stage
- ....Curtain Controls & Track
- ....Decorators, Designers
- ....Draperies
- ....Drink Fountain
- ....Fabrics, Wall
- ....Flooring
- ....Lounge Furniture
- ....Mats, Rubber
- ....Paint
- ....Sand Urns
- ....Stage Rigging
- ....Tile
- ....Traffic Control

HEATING
- ...Fans
- ....Furnaces
- ....Heat Pumps
- ....Humidifiers
- ....Insulation, Thermal, Acoustic

LIGHTING
- ... Aisle Lights
- ....Batteries
- ... Color Wheels
- ... Dimmers, Controls
- .. Directional Signs
- .. Emergency Light
- .. Spot & Flood Lights
- ... Switchboards
- ....Transformers

MANAGEMENT
- ....Theatre Forms and Systems, Personnel Training
- ....Uniforms

PROJECTION
- ....Aperture Plates
- ....Blowers, Lamphouse, Porthole
- ....Carbons
- ....Carbon Saver
- ....Changeover
- ....Dowsers
- ....Film Cabinets
- ....Film Cement
- ....Film Coolers
- ....Film Magazines
- ....Film Reels
- ....Film Rewinders
- ....Film Splicers
- ....Lenses
- ....Motor Generator
- ....Projectors
- ....Projection Arc Lamp
- ....Projector Parts
- ....Pedestals
- ....Rectifiers
- ....Reel End Signals
- ....Reflectors
- ....Rewinds
- ....Rheostats
- ....Screens
- ....Sound Equipment
- ....Sprockets
- ....Television, Theatre
- ....Transformers

SAFETY SUPPLIES
- ....Door Hardware
- ....Exit Devices
- ....Fire Alarms
- ....Fire Extinguisher
- ....Fire Hose
- ....Kick-Push Plates
- ....Ladders

SANITARY SUPPLIES
- ....Carpet Cleaners
- ....Deodorants-Disinfectants
- ....Floor Cleaners
- ....Hand Dryers
- ....Mops—Brushes
- ....Soap Dispenser
- ....Upholstery Cleaner
- ....Vacuum Cleaners

SEATING
- ....Auditorium Seats
- ....Drive-In Seating
- ....Seat Covers
- ....Seat Cushion
- ....Seat Reconditioning
- ....Upholstery Material

SOUND EQUIPMENT
- ....Amplifiers
- ....Inter-Coms
- ....Exciter Lamps
- ....Microphones
- ... Pre-Amplifier Cabinet
- ... Public Address System
- ... Sound Equipment, Theatre
- ... Sound Heads
- ... Sound Service Companies

TICKET OFFICE
- ... Admission Signs
- ... Boxoffices
- ... Cash Control Systems
- ... Change Making Machines
- ....Coin Sorters
- ....Tickets
- ....Ticket Boxes
- ....Ticket Machines
- ... Ticket Registers
- ....Turnstiles

DRIVE-INS
- ....Admission Control Systems
- ....Attraction Lights
- ....Benches
- ....Directional Lights
- ....Dust Control Systems
- ....Fences
- ....Fireworks
- ....Floodlights
- ....Insect Controls
- ....Flares, Light
- ....Heater, In-Car
- ....Miniature Trains
- ....Paint
- ....Picnic Table
- ....Playground Equipment, Rides
- ....Pools, Swimming
- ....Post Lights
- ....Quarter Midget Racers
- ....Ramp Lights
- ....Screen Facing
- ....Screen Paint
- ....Screen Towers
- ....Seats, Walk-In Patron
- ....Speakers, In-Car
- ....Speaker Cords
- ....Speaker Cover
- ....Speaker Posts
- ....Speaker Repair
- ....Sweepers
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MOTION PICTURE EXHIBITOR

246 N. CLARION ST., PHILADELPHIA 7, PENNA.

Palmer Wins Merchandising Award

TORONTO — Lloyd Palmer, manager, Paramount, Port Arthur, Ontario, won the Theatre Confections, Ltd. merchandising award plaque and a $25 check for the best promotional ideas during the month of September.

Along with Ron Tiboni, assistant, Palmer planned a five point promotional plan which won him the award. The first point was the use of a black light unit, with a large arrow pointing to the unit. Copy on the arrow read "Confection Suggestion." Copy beneath the sign stressed the "always fresh, wholesome, and nourishing" idea.

The second point promoted a Planters display. Footprints from the sidewalk to the boxoffice, and then inside the lobby, formed a well-trodden path, along with the "step this way" signs. At the concessions counter, a special stand held a sample of all Planter's premiums which can be obtained with wrappers.

To feature chocolate bars, a cartoon-type sign, done with a grease crayon on the outside doors, showed a drawing of Popeye along with clever slogans. This attractive sign proved very effective, and may be used by other theatremen with little expense involved. Grease crayon is easy to apply and remove.

The fourth point of the promotional program included a "Sleeping Beauty" merchandise display. To enhance both the sales and the display, attendants were colorfully dressed in Sleeping Beauty costumes.

The last promotional display again included the use of grease crayon signs, this time featuring a special strawberry ice cream cup.

Displays, such as those used by Palmer, are easy to assemble, and prove rewarding to that important extra profits part of the theatre, the concessions counter.

Display Appeal Sells Candy

(continued from page 36)

pense, home made signs with clever slogans can be designed. Cardboard can easily be colored with showcard paint, and slogans can be blocked or stenciled in with heavy crayons. While the paint is still wet, "gold" or "silver" dust can be applied, causing the sign to glitter under lights.

Grease crayon can be used to draw or letter on glass (such as in entrance doors), telling patrons what is available for them inside. This type crayon can easily be erased from glass, and can be applied with different ideas over and over again.

Special displays, directed at age groups of your audience, usually boost sales. The teen-age set can frequently be sold on a clever idea, and anything aimed directly at them causes interest. Extra large bars and boxes for double-couples cause interest, and the older folks like "gimmicks" too.

When advertising your candies, use brand names whenever possible. The manufacturers and distributors spend millions of dollars each year on advertising, and carefully planned ads cause remembrance of names. Try to fit the names with your own slogans, and see how your patrons buy.

As a closing thought—though not of any less importance—remember that your attendant can lose a sale as well as she can make one. Her appearance can please or repulse. Always keep stands and attendants immaculate and you may be sure of better business and EXTRA PROFITS.

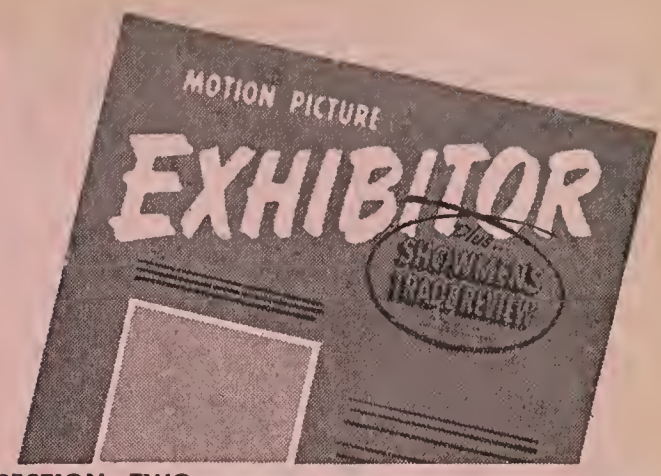
REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 63 No. 5 DECEMBER 16, 1959

COLUMBIA

The Flying Fontaines

DRAMA
84M.

Columbia
(Eastman Color)

ESTIMATE: Colorful circus tale features new faces.

CAST: Michael Callan, Evy Norlund, Joan Evans, Rian Garrick, Joe De Santis, Roger Perry, John Van Dreelen, Jeanne Manet, Barbara Kelley, Dorothy Johnson, Pierre Watkin, Murray Parker. Produced by Sam Katzman; directed by George Sherman.

STORY: Star aerialist Michael Callan returns to the circus troupe headed by John Van Dreelen and resumes training under the tutelage of his father Joe De Santis. Callan resents his father's cold attitude towards him and takes it out in drink and women. He makes a play for Evy Norlund, Van Dreelen's daughter, but ignores old flame Joan Evans, who is married to his best friend and Norlund's brother, Roger Perry. Rian Garrick, also a trapeze performer, loves Norlund and resents Callan. While drunk, Callan involves Garrick in an accident that ends his acrobatic career and makes him a clown. Callan, although a great star becomes more and more disliked. The jealous Evans tells Perry that Callan made advances to her, and the two fight just before a performance. Callan injures his hand but goes on. He is hurt in a fall but has learned to be a man. He knows Norlund will be waiting for him.

X-RAY: This is a colorful circus yarn with some exciting aerial scenes and a host of bright new faces. As such, it should find favor, particularly with younger audiences. The story rambles at times, but manages to hold interest. It will make a good addition to the program as such films have a proven popularity. Color photography is good, as are direction and production. Written by Donn Mullally and Lee Erwin.

TIP ON BIDDING: Fair program rates.

AD LINES: "Four Great Young Stars In Dynamic Performance Under The Big Top"; "Turbulent Passions Of Young Lovers In A World Too High Up . . . Too Far Out."

1001 Arabian Nights

CARTOON
76M.

Columbia
Technicolor

ESTIMATE: Cartoon entry for both youngsters and adults.

CAST: The voices of the following are heard: Jim Backus, Kathryn Grant, Dwayne Hickman, Hans Conreid, Herschel Bernardi, Daws Butler, Alan Reed and the Clark Sisters. Produced by Stephen Bosustow; directed by Jack Kinney.

STORY: Nearsighted Baghdad lamp dealer Azziz Magoo wants his carefree nephew Aladdin to marry and settle down, but the lad refuses to be tied down until he sees and falls in love with the beautiful princess Yasminda. The Sultan has been having financial troubles because the Wicked Wazir has been dipping heavily into the royal till. The Wazir is interested in becoming ruler of the kingdom and in marrying the princess. The Sultan is forced to accede to his demands about the princess. The power must wait until the Wazir can latch onto a magic lamp that is located in a hidden cave that can only be opened by Aladdin. The Jinni of the lamp is happy to help Aladdin and reluctant to do the bidding of the Wazir, but he is forced to do the bidding of the holder. The fumbling and bumbling of Magoo interferes with the Wazir until the Wazir is destroyed in a trap he has set for Aladdin. The lamp reunites Aladdin and the princess and they are finally married.

X-RAY: This oft-told tale of Aladdin and the magic lamp emerges as a colorful piece of entertainment that should not only find favor with the youngsters but with the adults as well what with the addition of the talents of that nearsighted popular cartoon character, Magoo. The UPA organization has added some refinements and variation to the fairy tale and what emerges is an animated treat. There is a comprehensive campaign in the works to help in the presentation which should aid in the selling and consequently in the standing at the boxoffice. The screenplay is by Czenzi Ormonde.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "1001 Wonderful Sights And Sounds"; "Ride The Magic Carpet Of Fun And Laughter".

Suddenly, Last Summer

DRAMA
114M.

Columbia

ESTIMATE: Unusual, off-beat drama for discriminating viewers.

CAST: Elizabeth Taylor, Katharine Hepburn, Montgomery Clift, Albert Dekker, Mercedes McCambridge, Gary Raymond, Mavis Villiers, Patricia Marmont, Joan Young, Maria Britneva, Sheila Robbins, David Cameron. Produced by Sam Spiegel; directed by Joseph L. Mankiewicz.

STORY: After being embroiled in a scandal and public dishonor, Elizabeth Taylor goes on a trip with her cousin, a brilliant, unpublished poet, who formerly travelled with his mother, Katharine Hepburn. After the cousin's death, Taylor returns and is hospitalized in a private home for the insane. Hepburn is sure that experimental brain surgery being done by doctor Montgomery Clift will quiet Taylor's anxieties, and wipe out her "fancies" about her cousin's death. She offers a large endowment if he will operate on her niece, but Clift insists on exploring Taylor's mental condition fully before going ahead, since the operation might permanently impair her personality. He gains Taylor's full confidence, and she reveals that the dead cousin used Hepburn to procure young men for him, and that he had used her, too, for this purpose. Hepburn tries to beat Taylor into silence, but the exertion is too great and she collapses. She insists the operation take place immediately. Clift holds out for continued observation of the patient, although doctor Albert Dekker, his superior, anxious for the donation, urges no further delay. Taylor, continuing her revelations to Clift, now tells how her cousin was mutilated and killed by a group of youths who she says, "seemed to devour him." Hepburn's reason gives way. Taylor, obviously, will not need the dangerous operation, having emerged from her trance.

X-RAY: This story of a girl driven almost insane and the attempts to either keep her that way or to cure her is so thoroughly off-beat that only the discriminating moviegoer will appreciate its dramatic import, its message of abnormality of theme and situation, its delving into the inner core of an insane asylum, and its horrific conclusion touching on implied sex deviation and evident cannibalism. Conversation throughout deals with the unusual and abstract. Elizabeth Taylor does a masterful job as the young, attractive girl driven to the border of insanity, and the others in the cast are extremely able. The direction and production are highly capable. The entry will certainly cause people to talk, and a great of curiosity may be aroused among potential viewers. Individual theatremen should see the film to best decide on its suitability for their theatres. Off-hand, it looks as though its best outlet will be the art and specialty spots, but the possibility is there that it could catch on for other consumption. The screenplay is by Gore Vidal and Tennessee Williams, based on the play by the latter. The National Legion of Decency has placed this film in its "Separate Classification", observing that "it is judged to be moral in its theme and treatment, but because its subject matter involves perversion, it is intended only for a serious and mature audience."

TIPS ON BIDDING: Depends on individual situation.

AD LINES: "Tennessee Williams' Play Of Dark Motives and Hidden Desires Becomes The Dramatic Screen Triumph Of The Year;" "Adult Entertainment At Its Most Powerful . . . Not For Those Easily Shocked."

MGM

The Gazebo

COMEDY
102M.

MGM
(CinemaScope)

ESTIMATE: Highly amusing entry.

CAST: Glenn Ford, Debbie Reynolds, Carl Reiner, Doro Morando, John McGiver, Mabel Albertson. Directed by George Marshall; produced by Lawrence Weingarten.

STORY: Glenn Ford is successful as one of TV's top mystery writers and directors. He has been going broke and moving towards a nervous breakdown because he is trying to pay off a blackmailer so that he won't publish some incriminating photographs. His pretty actress wife, Debbie Reynolds, buys a gazebo, a wrought-iron garden house, at an auction, and decides to erect it on the lawn. She calls in John McGiver to do the job. Meanwhile, Ford has been trying to get her to sell the house to raise needed money for the payoff, and when Reynolds refuses he tries to discourage her by short-circuiting the electrical connections and lousing up the plumbing. Before McGiver pours the cement, Ford gets the idea of shooting the blackmailer and then burying the body in the cement.

He fires his gun at the shadowy figure in the dark and when he falls dead, he buries him after a number of interruptions. Rain and continual visits by friend Carl Reiner, assistant district attorney, spoil his elation. To further complicate things, he learns that the blackmailer has been murdered in his room, and he begins to wonder who is buried beneath the gazebo. It's cleared up when it turns out that the dead man is a hoodlum associate of the blackmailer, who killed him planning to take all the proceeds. He died of a heart attack and not due to Ford's bullet. All's well that ends well.

X-RAY: Viewers should have a wonderful time with this comedy which provides loads of laughs and many comic situations. The cast turns in wonderful performances with Glenn Ford particularly adept in the lead. The story is well-done so that interest is always present and amusingly so, while the direction and production are superior. A sneak preview audience seemed to have an enjoyable time making merry with murder. The fact that it was based on a hit play will also help in the final accounting. The screenplay is by George Wells based on the stage play by Alec Coppel.

TIPS ON BIDDING: Higher bracket.

AD LINES: "A Rib-Tickling Fun Fest"; "A Mirthful Tale Of Murder And Mayhem."

Never So Few

MELODRAMA
124M

MGM
CinemaScope
Metrocolor

ESTIMATE: War Meller has star angles.

CAST: Frank Sinatra, Gina Lollobrigida, Peter Lawford, Steve McQueen, Richard Johnson, Paul Henreid, Brian Donlevy, Dean Jones, Charles Bronson, Philip Ahn, Robert Bray, Kipp Hamilton, John Hoyt, Whit Bissell. Produced by Edmund Grainger; directed by John Sturges.

STORY: After months in the North Burmese jungle, American captain Frank Sinatra and British counterpart Richard Johnson, in command of a force of native guerillas which successfully harasses large numbers of Japanese troops, are called back to headquarters for conferences regarding a forthcoming offensive. While relaxing, Sinatra gets to meet Gina Lollobrigida, who seems overfriendly with Paul Henreid, and he seems to fall for her despite her attempt to discourage him. When they return, it's with Colonel Robert Bray's driver Steve McQueen as a new addition to their force as well as doctor Peter Lawford, who treats Johnson for a sudden attack of malaria. In the jungle, Sinatra is wounded during a surprise attack. He and Lollobrigida see each other again and admit their love for one another. When he rejoins his men, an attack on an enemy-held airfield is ordered which is successful. When he discovers that American soldiers in a convoy have been killed by renegade Chinese who have fled across the border into China, he follows across the border and annihilates them after Johnson is killed. He finds a warrant from Chungking approving their actions which he takes with him when he is ordered back under arrest. He refuses to apologize for his actions or to admit that his action was the result of combat fatigue. After he tells his story and shows his evidence to General Brian Donlevy, he is supported and exonerated. Back at headquarters, he is reunited with Lollobrigida and they make plans for a future together.

X-RAY: This well-made war melodrama has lots to offer patrons seeking adventure, excitement and some meaty romance. The story holds interest fairly well, but the high spots of interest are the battle sequences showing a guerrilla force in action in the jungle and elsewhere and the scenes where Sinatra and Lollobrigida get together which sparks a chemical reaction that can be felt by most viewers. Newcomer Steve McQueen does a good job in an action role as do the others in the cast. The use of color and CinemaScope heightens much of the action and drama and the film emerges as one of solid potential. The direction and production are good. With the proper pre-selling, the entry could give an impressive account of itself. The screenplay is by Millard Kaufman based on the novel by Tom T. Chamales.

TIPS ON BIDDING: Higher bracket.

AD LINES: "Frank Sinatra And Gina Lollobrigida—The Combo That Spelled Hot And Troublesome Romance"; "Action And Romance That Were Almost Too Hot For The Screen".

20th-FOX

Blood And Steel (957)

63M.
DRAMA

20th-Fox

ESTIMATE: War story for the duallers.

CAST: John Lupton, James Edwards, Brett Halsey, John Brinkley, Allen Jung, Ziva Rodann, James Hong, Bill Saito. Produced by Gene Corman; directed by Bernard L. Kowalski.

STORY: Four Navy SeaBees, John Lupton, James Edwards, John Brinkley, and Brett Halsey, land on a South Pacific island during World War II to survey it for a possible air base. Japanese occupy the island and the men are on a strict timetable. Halsey and Edwards are wounded and Edwards falls unconscious near the Japanese camp. Native girl Ziva Rodann cares for him and hides him from the Japanese. Edwards steals Japanese plans of the island and sets a booby trap for the remaining troops. He escapes with Rodann and the Americans begin to fight their way back to the raft. Lupton and Brinkley are the only survivors. Ironically, the island is found to be totally unsuited for an air strip.

X-RAY: This low budget war story suffers from an overly familiar theme but contains enough action to suit it for the lower half where such fare is popular. Acting, production, and direction are fair. It's all supposed to show the futility of war, but interest lags in more than one spot. Written by Joseph C. Gillette.

TIP ON BIDDING: Lower rates.

AD LINES: "A Green Jungle of Hell . . . And The Red, White And Blue Courage That Wrote The Flaming Saga Of The SeaBees"; "Four Fighting Men And A Girl . . . Trapped In 1,000 Miles Of Green Hell."

Journey To The Center Of The Earth

MELODRAMA
132M

20th Fox
CinemaScope
Color by DeLuxe

ESTIMATE: Science fiction thriller is entertaining well-made.

CAST: Pat Boone, James Mason, Arlene Dahl, Diane Baker, Thayer David, Peter Ronson, Robert Adler, Alan Napier, Alex Finlayson, Ben Wright, Mary Brady, Frederick Halliday, Alan Caillou. Produced by Charles Brackett. Directed by Henry Levin.

STORY: As an occasion for professor James Mason being knighted, he is gifted by student Pat Boone with a piece of lava rock which contains a brass knob on which a message has been scratched indicating that the center of the earth can be reached and has been by a Swedish scientist. He writes of his find to another prominent scientist in Sweden, who instead of replying takes the data and prepares to try for the descent himself. When Mason decides to follow-up, Boone goes along, taking leave of Mason's neice, Diane Baker, whom he loves. They are kidnapped on their arrival in Iceland but are rescued by giant Peter Ronson. They find that their enemy has been poisoned by Thayer David, a descendant of the original pathfinder, who thinks of the area as exclusively his. When the dead man's widow, Arlene Dahl, arrives, Mason tries to buy the equipment. She agrees to give him it if he will take her along. When they start the descent they are followed by David and a companion. During the night they pass them and try to lead them astray. They encounter a number of difficulties and Boone gets separated from the others becoming a prisoner of David's with the latter trying to get him to carry his equipment when his man dies. By circumstance they are thrown together and continue to make progress. They eventually come to an underground ocean and are carried on a raft to the exact center of the earth where their equipment is all swept away. David meets his just desserts when a rock ledge collapses beneath him. They find themselves in the lost city of Atlantis from whence with the aid of an earthquake they make their way to the surface. They are given a hero's welcome with Boone and Baker planning to wed and Mason and Dahl planning similarly.

X-RAY: Lots of excitement, a goodly number of thrills, the Jules Verne property on which it is based which has been acclaimed the world-over for many years, the tremendous sets, the prehistoric monsters that battle the invaders of the earth at many turns and CinemaScope and color are all worthwhile angles that are going for this film. In addition, there are the names and performance of Pat Boone, James Mason and Arlene Dahl, the solid direction and production and when all of these are totaled, there exists a work of high-grossing potential. The entry lends itself to a campaign which can excite and stimulate a desire to see the film. Word-of-mouth should not be discounted either for this, too, should stimulate attendance. Three songs are heard "My Love Is like A Red, Red Rose," "Twice As Tall" and "The Faithful Heart."

TIPS ON BIDDING: Higher bracket.

AD LINES: "The Mysteries of The Unknown Revealed At Last"; "A Thrilling Adventure In Science."

The Rookie

85M.
COMEDY

20th-Fox
(CinemaScope)

ESTIMATE: Wacky but uneven comedy features new team.

CAST: Tommy Noonan, Pete Marshall, Julie Newmar, Jerry Lester, Joe Besser, Vince Barnett, Claude Stroud, Dick Reeves, Herb Armstrong, Norman Leavitt, Peter Leeds, Patrick O'Moore, Rodney Bell, Don Corey. Produced by Tommy Noonan; directed by George O'Hanlon.

STORY: On V-J Day, Tommy Noonan receives his draft notice and insists on being allowed to serve his country although the draft has been suspended. The Army is in a quandary and a trip up the chain of command results in two drunken janitors in the Pentagon giving the order to keep a camp open and give Noonan basic training. Press agent Jerry Lester sees it as an excellent chance to promote sexy starlet Julie Newmar. This infuriates Noonan's sergeant, Pete Marshall who is supposed to marry Newmar. Marshall makes training as rough as possible, but Noonan comes out of it a national hero and engaged to Newmar. He is ordered overseas to Japan and Newmar accompanies him, with the wedding to take place on board ship. Marshall tells him it is all a publicity stunt. Noonan, Marshall, and Newmar fall overboard and drift to a desert island. Two Japanese sailors, also Noonan and Marshall, capture the trio, but surrender upon learning that the war is over. Heroes Marshall and Noonan return to the U.S., where Newmar marries Lester, whom she has always loved.

X-RAY: There is much that is amusing in this feature, but there is also much that is dull and a few moments in questionable taste. Noonan and Marshall are a fine comedy team and with better material should prove quite popular on the screen. A comedy bit by Noonan as a tipsy chef is a classic. The men in the audience won't have much of a chance to be bored as the remarkably constructed Julie Newmar slinks across the screen. This young lady packs a real anatomical wallop. Plenty will be seen of her in the future. The kids may be most amused by some of the carrying on. Written by George O'Hanlon and Noonan.

TIP ON BIDDING: Program rates.

AD LINES: "Hollywood's Newest Comedy Team In The Wacky Story About The Last

Draftee Of World War II"; "Noonan And Marshall, America's Newest Laughmakers, And Julie Newmar, A Real Flame Thrower, in a Riot Of Fun."

UNITED ARTISTS

Take A Giant Step

DRAMA
100M.

United Artists
(Hecht-Hill-Lancaster)

ESTIMATE: Fine drama with nearly an all-Negro cast.

CAST: Johnny Nash, Estelle Hemsley, Ruby Dee, Frederick O'Neal, Ellen Holly, Pauline Meyers, Beah Richards, Royce Wallace, Frances Foster, Dell Erickson, Dee Pollack, Frank Killmond, Joseph Sonessa, Sherman Raskin. Produced by Julius J. Epstein. Directed by Philip Leacock.

STORY: Johnny Nash, a Negro teenager, who has been raised in a predominately white neighborhood because his parents Beah Richards and Frederick O'Neal wanted only the best for him, hasn't found his color to be a problem until now. Objections from other parents are causing his buddies to avoid socializing with him. He also runs into trouble in school when he objects to his people being slurred, and when he is caught smoking in the washroom. At home he receives sympathy from his crotchety, old grandmother Estelle Hemsley and she tries to help him. He thinks of running away and wanders into the Negro section of town where he encounters some prostitutes in a bar and when he accompanies one to her room, he can't go through with the intent. He goes home to face his parents and comes through it in alright fashion with the aid of Hamsley, who urges him to do what is right. When the old lady dies, Nash really feels alone. He tries to seek mental and physical solace with the hired girl, Ruby Dee, who does help him grow-up a bit before she is discharged. He finally seems to pass the adolescent stage and is able to accept the fact that he has a rough road to run, but even so that life has much to offer.

X-RAY: Warm and emotional is this tale of a youngster who has not only the problems of growing up through his teens to face but also the fact that he is a Negro in an all-white community. How he does this and how he faces up to life and death and the opposite sex and all the other things that seem important to him and other teens makes for an interesting, dramatic entry that should be appreciated by all who view the entry. Unfortunately, past experience has shown that the release will probably find a level in all-Negro areas and perhaps in some art and specialty spots. The acting is very good with Nash, Hemsley and Ruby Dee particularly noteworthy and natural. The direction and production are very good. Nash can be heard singing a song based on the title over the credits. A number of people may be attracted to the film by the fact that it was based on a fairly successful play by Louis S. Peterson, who also wrote the screenplay with Julius J. Epstein. Incidentally, it should be noted that there are some passages where the language is a bit earthy and not for the ears of the very young.

TIP: ON BIDDING: Depends on individual situation.

AD LINES: "A Fine Play Brought To The Screen In All Its Glory"; A Teener Finds Growing Up Quite Tough."

WARNERS

Cash McCall

DRAMA
102M

Warners
(Technicolor)

ESTIMATE: Interesting drama of high finance and romance.

CAST: James Garner, Natalie Wood, Nina Foch, Dean Jagger, E. G. Marshall, Henry Jones, Otto Kruger, Roland Winters, Edward C. Platt, Edgar Stehli, Linda Watkins, Parley Baer. Produced by Henry Blanke; directed by Joseph Pevney.

STORY: James Garner is a boy wonder of modern finance making and losing fortunes via the buying and selling of businesses. He becomes interested in a plastics company owned by Dean Jagger, who is being forced to the wall by one of his principal customers, a company headed by Roland Winters. Rather than face up to a fight, Jagger considers selling out. When Garner offers him a good price in cash, he is more than happy to accept. With the entrance of Garner on the scene it becomes apparent that he and Jagger's daughter, Natalie Wood, have met before, fell in love, but went separate ways. The two resume their romance. Garner's operations take in the company headed by Winters. Nina Foch, assistant manager of the hotel where Garner has his quarters, makes a play for him and is rejected, whereupon she tries to disrupt the romance between Wood and Garner. All is straightened out between them and Wood succeeds in smoothing things between Garner and Jagger.

X-RAY: The manipulations that go on behind the scenes of big business make for interesting film fare of sorts for those who go for this type of presentation. To bolster the business theme, there is a good bit of romance thrown in between Wood and Garner, which adds to the film's attraction. The production is well mounted. Performances are good and direction is capable. It should do alright as part of the show. The screenplay is by Lenore Coffee and Marion Hargrove based on the novel by Cameron Hawley.

TIPS ON BIDDING: Higher program rates.

AD LINES: "He Was Good At Big Business Or Romance"; "A Hit Novel Made Into A Fascinating Picture."

The Cranes Are Flying

DRAMA
94M.

Warners
(Russian-made) (English titles)

ESTIMATE: Highly interesting Russian drama for art houses.

CAST: Tatyana Samoilova, Alexei Batalov, Vasily Merkuryev A. Shvorin, S. Kharitonova, K. Nikitin, V. Zubov, A. Bogdanova. Directed by Mikhail Kalatozov.

STORY: Russia is invaded by Germany and lovers Tatyana Samoilova and Alexei Batalov are parted as Batalov joins the Army. Samoilova's parents are killed in an air raid and she goes to live with Batalov's parents. Batalov's cousin falls in love with her and she succumbs to him during the horror of another violent raid. She is obsessed by guilt, but she marries the cousin against the wishes of Batalov's family. Unknown to his family, Batalov is killed at the front. Samoilova's marriage is a failure and she has come to hate her husband, who is two-timing her. The war ends and a friend tells her of Batalov's death. Despite her suffering, life goes on in a world now at uneasy peace.

X-RAY: The first Russian film exhibited here under the much-discussed cultural exchange program is a fine entry for art houses. Americans should find the intimate views of Russian family life and Moscow scenes quite interesting. The story holds interest throughout, with Samoilova proving an excellent actress with a natural beauty that lights up the screen. If it does nothing else the film will show that the Russian people are as anxious to live in peace as the American people. There is a bit of propaganda at the end, but it is short and does not harm the dramatic effectiveness. The English titles could have been better presented, but photography is excellent.

AD LINES: "An Intimate Look At Modern Russia . . . In Peace And War"; "The Horrors Of War . . . The Beauty Of Love."

THE SERVISECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

MISCELLANEOUS

Behind The Great Wall

DOCUMENTARY
98M

Continental
(Color by Deluxe)
(Widescreen Totalscope)
(English narration)
(AromaRama)

ESTIMATE: Good documentary introduces AromaRama.

CREDITS: Produced by Leonardo Bonzi; written and adapted for AromaRama by Sidney Kaufman and Thomas Orchard; directed by Carlo Lizzani; narrated by Chet Huntley; story by Ennio De Concini; AromaRama conceived and developed by Charles Weiss.

STORY: Chet Huntley introduces the process and explains the matter of scents and their association with different scenes and events in a prologue. Following, the camera invades China showing its peoples, the countryside, the cities and inhabitants at work, at play, and struggling to exist.

X-RAY: Features that smell are finally here, and the effect in the theatre is unusual, startling, and emphatic. Wherever possible, an odor is introduced into the theatre via its air conditioning system as the scenes shift. The variety of smells engendered by the subjects on screen is large and impressive. The novelty of AromaRama has audiences waiting for the next scene and odor to appear, and enjoying agreeing or differing with the opinion of the odor-makers as to realism and authenticity. As a novelty item, the feature could prove quite an attraction. Of course, in this particular instance the odors have been built to suit the picture. The results might have been better had the situation been reversed and the feature tailored to show off the versatility of the process. The film itself is an attractive documentary, offering a look behind the bamboo curtain, something western audiences don't get to see too often. The result is interesting. The camera work and color as well as the anamorphic wide-screen process come off effectively. Of course, distribution will be limited at present.

AD LINES: "A Brand New Thrill In Entertainment"; "A New Dimension In Entertainment."

The Shorts Parade

TWO REEL

Color Travel

WONDERFUL GIBRALTAR. Columbia Color Featurette. 18m. Produced and directed by Bernerd Mainwaring; narrated by Larry Cross; with color by Eastman Color, this is a fine release for those who like travel subjects. The world's most renowned rock is thoroughly covered by the cameras and included are glimpses of the promontory's famed Barbary apes, Gibraltar's Latin flavor and its British pomp and ceremony. GOOD. (4441).

ONE REEL

CinemaScope Color Cartoon

LEAKY FAUCET. 20th-Fox CINEMASCOPE TERRYTOONS. 6m. The canine owner of a dog apartment house tries to fix his own water pipes. He floods the place, and has other troubles, before a plumber shows up. Then, when the plumber is finished, he tries to fix the pipes again and undoes all the work the plumber has done. FAIR. (5912).

Color Cartoon

HUEY'S FATHER'S DAY. Paramount Noveltoon. 6m. Baby Huey makes a hand-painted

(*Continued on page 4664*)

ALPHABETICAL GUIDE TO 112 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

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THE SHORTS PARADE

(*Continued from page 4663*)

card and performs other favors for his papa on Father's day; but in so doing wrecks the house through his mishaps. Papa winds up in the hospital, saying he will never forget THAT day. FAIR. (P18-5).

KATNIP'S BIG DAY. Paramount Herman and Catnip Cartoon. 7m. Katnip is guest of honor in a "This Is Your Life" type of show illustrating his experiences with Herman and with Katnip, of course, always getting the worst of it. The show winds up in a jam session with Herman, and it leaves Katnip happy. FAIR. (H-18-4).

KIDDIE LEAGUE. Universal Walter Lantz Color Cartunes. 6m. Woody Woodpecker's Kiddie League baseball team is in the chappionship finals with the Bubble Gummers. Woody's antics cause all manner of things to happen on the diamond, including a fracas between the umpire and the fans. Woody's team, naturally, wins. GOOD. (4011).

OUT OF THIS WHIRL. Paramount Noveltoon. 7m. Junior is a rocket and space fan. A man from a flying saucer, who looks like Junior, arrives and Mama gets them mixed up. After creating a lot of havoc with his ray gun, the little man takes off for his planet, leaving the ray gun behind for junior, who continues the general bedlam. GOOD. (P18-6).

T. V. FUDDLEHEAD. Paramount Modern Madcaps. 7m. Fuddlehead is a TV fan. He catches the early shows, the late, late shows, and the in-between shows. He evens buys all the products advertised on the myriad commercials. He climaxes his TV experiences by winning a huge home with all attendant luxuries only to find it built on an island in the middle of nowhere. GOOD. (M18-6).

A WITCH'S TANGLED HARE. Warners Bugs Bunny Cartoon. 7m. Bugs gets tangled up with a witch in days of old. The witch wants to put him into a brew; but he escapes to a castle, where he has to use all his tricks to outwit her. Finally the witch finds her long lost husband, goes off happy, leaving Bugs safe. GOOD. (7722)

WOLF HOUNDED. Columbia Loopy de Loop Cartoon. 7m. This introduces a new cartoon character, a French wolf, who gets his fairy tales all mixed up and meets his match in Little Red Riding Hood's grandmother, who much to his distraction, falls for him and causes him to flee. EXCELLENT. (4701).

CinemaScope Color Novelties

IMPRESSIONS OF MOSCOW. 20th-Fox Movietone Adventures. 9m. This is a strange view of the capital of the Soviets. Shown are many paradoxes such as churches now turned into museums, etc. Also many interesting sights of the solemn-faced people at work, workers' co-ops, vacation spots, etc., as well as some of the modern building of the new Russia; but, all in all, this concentrates on a resigned rather than a happy people. Narration is by Porter Randall, formerly a reporter and commentator for a Texas TV station. GOOD. (7912).

RECONDO WITH THE 101ST AIRBORNE. 20th-Fox Movietone Adventure. 10m. In CinemaScope and color, and produced with the aid of the Department of Defense and the Army, this shows the training of a new type of soldier, the Recondos, who are a blend of specially trained Army reconnaissance troops and of Air Force Paratroopers. Shown is their training at Fort Campbell, Ky. GOOD. (7908).

ROMANCE OF AMERICAN SHIPPING. 20th-Fox Movietone Adventures. 9m. In CinemaScope and color, this is a history of U.S. shipping, and is primarily concerned with the modern ships of today and the training of the men who sail the boats at the U.S. Merchant Marine School at King's Point, N. Y. GOOD. (7909).

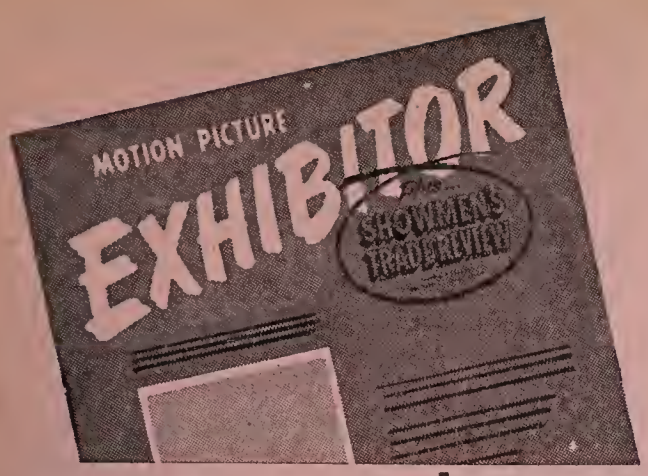
SECRETS OF SAO PAULO. 20thFox Movietone Adventure. 7m. The CinemaScope and color cameras visit this largest city of Brazil. It is a center of modern architecture, of agriculture and industry, and especially of tourism. Sao Paulo is truly a wonder city in this age of advancement on all fronts. GOOD. (7908).

Color Travel

THE IRISH IN ME. Universal Color Parade. 9m. A young girl of Irish descent, who is visiting the land of her forebears for the first time, takes in all the beautiful spots so well known to her ancesters; sees the beauty of the land; feels the friendliness of the people; and takes back with her a memory of historic Irish traditions that she will never forget. She tours Shannon, Dublin, County Limerick, County Tipperary; sees the Rock of Cashel, Blarney Castle and the Blarney Stone in County Cork. EXCELLENT. (4071).

Sports

WHEELING WIZARDS. Columbia World of Sports. 9m. With Bill Stern commenting, the camera visits the unique rooftop roller skating rink atop Hess' department store in Allentown, Pa. Skaters seen doing their stuff are Diane Ludwig and Paul Zukowski; Arturo Greco; and Shirley and Lou Testa. It's fast and interesting. GOOD. (4801).



DECEMBER 16, 1959 | SECTION THREE VOL. 63 NO. 5

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1959 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER 31
A Talk To The Star Stunt
THEATRE: **Schine's Strand,**
ADDRESS: **Lexington, Ky.**
MANAGER: **George Pugh**

We recently had a tremendous tieup with Troy Donahue in connection with the showing of Warners' "A Summer Place." This was a telephone tie-up whereby the local telephone company installed a speakerphone in one of the University of Kentucky sorority houses. This was done at no cost to the theatre, and worked out fine. The entire sorority was on hand—80 girls in all—with guests; and everybody could hear the conversation between Donahue in Chicago and the girls. In addition, a reporter from the Kentucky Kernel took notes of the whole thing, and there was a photographer to take pictures while the girls were talking. Story and pictures were run in the Kernel.

The girls were so excited they could hardly contain themselves. In addition to assuring Donahue that they would be at the opening of the film at our theatre, they invited him down to a holiday formal.

During their conversation, the star mentioned that he would be in either Knoxville or Nashville, Tenn., on tour for the picture, whereupon all the girls screamed for him to stop over in Lexington. Anyway, there was a great deal of enthusiasm on both ends of the wire; and this was an excellent piece of publicity for the picture. Not only that, but with this sorority being the most popular on the campus, it means a lot for us in the future to have such a good 'in.'

As a closing bit to the whole stunt, the girls sent Donahue an autographed picture of them sitting around the phone.

This turned out to be a terrific stunt, and one that paid big dividends all along the line.

B | KIDS' MATINEES

NUMBER 52
Another Kiddie Show Co-op
THEATRE: **Central,**
ADDRESS: **Biddeford, Maine**
MANAGER: **R. A. Bergeron**

This promotion was designed to give children the most we possibly could in a kiddie show and still realize a reasonable profit.

We combined the most successful elements of previous kiddie shows into one, including a response-getting title: "Mickey Mouse Club Party", which infers Disney and therefore almost certain success at the box-office. The result was our most successful kiddie show series in recent years.

We secured the cooperation of two of the largest retail merchants in the area, a supermarket and a toy department of a hardware store. These shared the costs of promoting a "cash register tape auction." The toy store supplied ample toys and games to be bid upon with the use of the supermarket's cash register tapes. These merchants shared the cost of 70 radio spots per week during the entire kiddie show series, plus a taped half-hour radio broadcast of the auction from our stage. Both merchants received credit in all other advertising used during the 10 weeks, including screen trailer, lobby and front art work, newspaper and window posters.



These Town Criers recently appeared on Boston Common Mall in authentic colonial costumes to bally United Artists' "Happy Anniversary", Gary.

In addition to the auction the weekly fare for the kiddies entertainment included several cartoons, a two reel comedy and a feature film. From the stage we conducted contests with cash prizes or passes for the winners. Contests were cake or donut eating, peanut rolling, three-legged races, loud singing, and hula-hoop spinning.

The most popular of all the attractions proved to be our "money bowl" wherein lucky ticket holders were allowed to put their hand in a glass bowl filled with pennies, nickels, dimes and quarters, and keep all the money he or she could remove in one fist full.

Finally, each child attending the show received a prize as they entered the theatre. These ranged from comic books to "pay envelopes" which contained money of small denominations, passes or small favors.

The resulting volume of business at the box-office and concession stand was beyond expectations; and held up for all 10 Saturdays.

E | SCHOOL TIEUPS

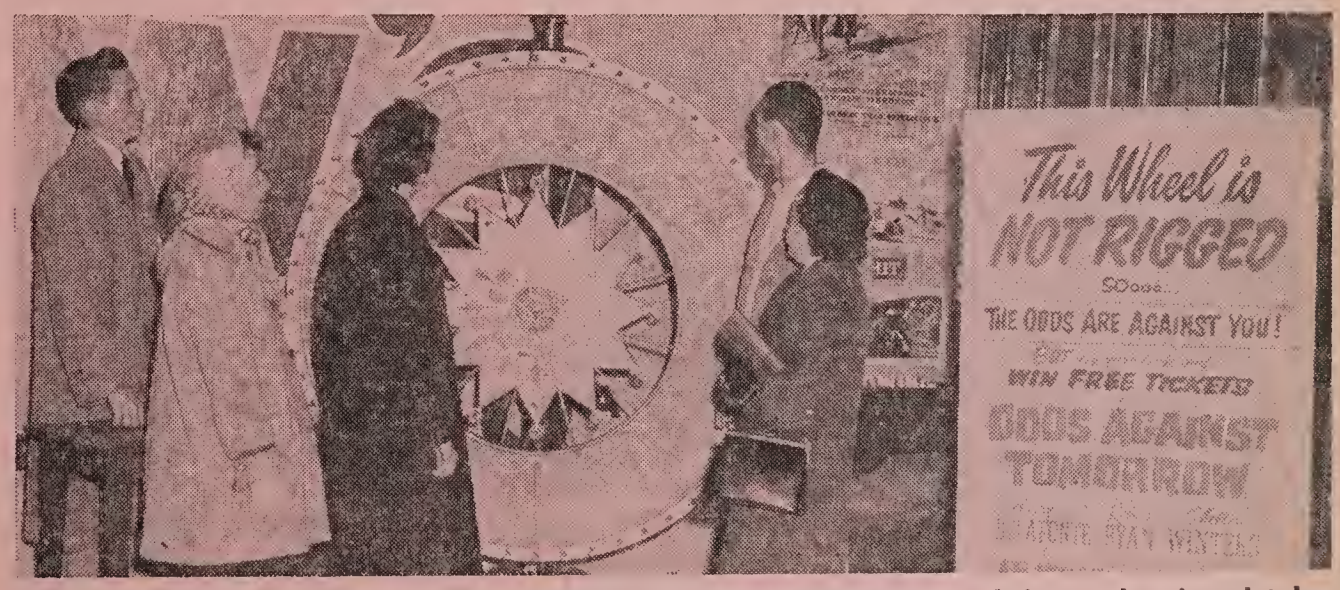
NUMBER 19
Passes To Top Students
THEATRE: **Ashland,**
ADDRESS: **Richmond, Va.**
MANAGER: **Carlton Duffus**

Fifteen school boys and girls in Hanover County went to the movies at our theatre free and they didn't win a quiz program, or anything, either.

We have had our eye on the youngsters ever since we took over the lease of the theatre a little more than a year ago. I happen to like kids, and we have had special features for them, prize drawings on certain nights, extra events on holidays and programs which are aimed at youthful tastes. We have augmented our usher staff with monitors and cleaner-uppers from among our most faithful young patrons, and the theatre has become a healthy meeting place for the juvenile set.

Shortly before the opening of the school term, we announced that we would give an "unlimited pass" to any child who attended any school in Hanover County provided the student earned a straight A report card for the first term. A term consists of six weeks. Straight A's, it was stressed, meant everything, including deportment.

The first term ended and 15 boys and girls presented themselves at the theatre office, their report cards in hand. The first one said he'd never been "a really poor student" but that this was the very first time he'd gotten an A in deportment. Others confided that they had to work awfully hard on arithmetic or history or some other "tough" sub-



Lester Pollock, manager, Loew's, Rochester, N.Y., was quick to cash in on the rigged television shows, and set up this big gambling wheel in his lobby in conjunction with his plugging of United Artists' "Odds Against Tomorrow." Patrons tried their luck to win free tickets.

ject, but they made it.

We gladly handed out the 15 passes. Each is good for the current term. If these keep up their good reports, the passes will be renewed and any scholar who can bring in a straight-A card for the second term will get a similar pass.

It seems to have been a good idea. Some school authorities have been enthusiastic in their commendation. It is not to be imagined that every schoolroom suddenly has become an area of sweetness and light, but it has been noted that a number of youngsters are applying themselves to business a bit more strictly and there is talk around some school yards about theatre passes.

Our offer to match a good report card with a theatre pass is extended to every public, private and parochial school in the county, not excepting Randolph-Macon College, Ashland.

Nobody from the college has come over yet; but we think they just got their reports a day or so ago. There is no age limit on our offer and if a college student turns up with a straight-A report, he will get his pass, too.

Our stunt received a nice writeup in the Richmond Times-Dispatch, which included a list of the 15 pass winners so far.



Armand Palivoda, Rex, Geneva, Switzerland, recently installed this animated front on Buena Vista's "The Shaggy Dog" which really attracted the crowds. The giant cut-out standee of the dog holding a telephone was set above the marquee. Every 15 seconds the telephone rang and the dog's arm moved to pick up the receiver and answer the 'phone.

G | STUNTS-BALLY

NUMBER 78

"Five Pennies"—In Reality

THEATRE: **Roxy,**
ADDRESS: **Menno, S. D.**
MANAGER: **Merle J. Burns**

In Paramount's "Five Pennies" we knew we had the necessary ingredients to go to work and do a real selling job.

We send out 4,200 movie calendars every two months; and we told those on our mailing list to "watch their cars for something real special."

Next, we had 1,000 special heralds printed telling about the picture and introducing our promotion. The first 10 people paying their admission in pennies would get another movie ticket free. The first five people bringing 100 silver colored pennies would get a one month's pass to the theatre.

We took a small cellophane bag, placed a card inside advertising the film, and playdates, and they placed five pennies inside the bag and sealed it shut. Every fifth car got one of these cellophane bags with the pennies and one of the special heralds. I personally placed the bags containing the pennies in parked cars, and some boys assisted in placing the heralds.

The picture was played three days, Thursday, Friday and Saturday, and we had snow and icy roads the first day. Despite this we played to 224% of normal business. We had 10 people bring in 50 pennies to get a free ticket and three who brought in 100 silver colored pennies for the one month's passes.

We have purchased a radio program. The station is to telephone people in our territory and ask them questions based on the movie calendars we send out through the mail. If they answer correctly they will be entitled to a week's pass to the theatre. If they can not answer the question they will be given one free pass to any show. The station sends out cards to all the people they telephone, and those who bring these cards to the theatre will have a chance at a jackpot prize which will be awarded at the end of 13 weeks. The program will also plug our forthcoming attractions.

H | LOBBY DISPLAYS

NUMBER 24

Many Scotch Tie-Ups on "The Journey"

THEATRE: **Palace,**
ADDRESS: **Arbroath, Scotland**
MANAGER: **Thomas W. Hawkings**

It was not inappropriate that the first big picture I should have a real chance to get behind on coming to Arbroath should be MGM's "The Journey." The campaign started two months before playdate as it was readily seen what a tremendous potential the title afforded.

A series of foyer displays were arranged. First, Messrs Loudons showed electrical goods and radios for travelling. This was followed by a travel agency display; and later of travelling goods by Stan Times. These three displays were finally combined into one huge composite show together with cards reading: "The Palace—We Show 'The Journey'; East Coast Enterprises—We plan 'The Journey'; Stan Times—We complete "The Journey'." Then followed a book display of the book of the film.

The Arbroath and District Motor Club placed a large map in the foyer with a route marked in red, together with a motorcycle which had covered the route. Patrons were asked to estimate the distance and time taken. Four prizes were awarded by the Motor Club.

I was one of the judges for "Miss Arbroath" beauty contest at the local swimming pool and at the end was able to make announcements about the film which was played the following week.

Cigarettes were promoted for play-week and Wills placed a large display in the foyer and gave a cigarette to every patron. Eight boxes of 50 were presented from the stage to patrons who had travelled the longest journeys to see "The Journey." The winners came from South America and the extreme points of England.

A composite page in the Peoples Journal rounded off my first effort in the town. In conjuction with the leading book and newspaper seller, I had printed a small card welcoming visitors to this Scottish seaside resort and hoping that they had a pleasant 'journey', would see 'The Journey' and enjoy their stay.

I | INSTITUTIONAL

NUMBER 65

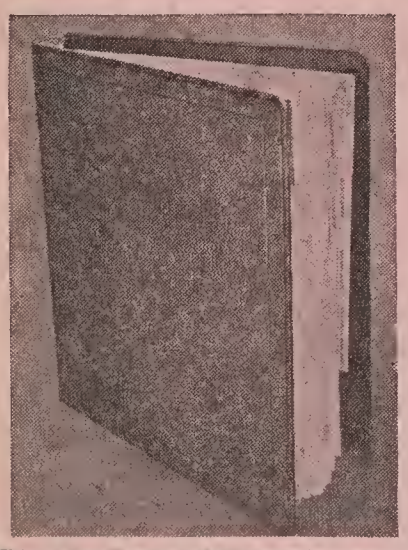
Safe Driving Tie-Up

THEATRE: **Trans-Lux Krim,**
ADDRESS: **Detroit, Mich.**
MANAGER: **Eric H. Rose**

In the interest of promoting and maintaining good public relations we arranged a

(*Continued on page EX-184*)

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THE NEW 1959

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



Robert S. Ferguson, Columbia Pictures national director of advertising, publicity and exploitation, launches the "1001 Arabian Nights" float.

Is Mr. Magoo A Santa Claus?

A TOURING "1001 Arabian Nights" float and a mammoth national tie-up with the General Electric Company are two of the highlights of Columbia's merchandising campaign for UPA's "1001 Arabian Nights," starring the near-sighted Mister Magoo in his first full-length feature.

Other features of the promotion include a nationwide personal appearance tour by Jim Backus, who stars as the voice of Mister Magoo, and Steve Bosustow, president, UPA; a tie-up with the Treasury Department; a full-scale cross-promotion based on the music from the film; traveling art displays of the original drawings from the cartoon feature; and numerous tie-ups on commercial items and cooperative advertising.

The 22-foot float with Jim Backus aboard participated in the Gimbel's Philadelphia Thanksgiving Day Parade, which was telecast over the CBS television Network. Following the parade, the float embarked on an extensive tour of the east and mid-west visiting Baltimore, Washington, D.C., Pittsburgh, Columbus, Dayton, Cincinnati, Louisville, Indianapolis, Chicago, Detroit, Toledo, Cleveland, Akron, Youngstown, Buffalo, Syracuse, Schenectady, Albany, Troy, Springfield, Providence, Boston and New York.

The tie-up with General Electric is one of the most ambitious ever undertaken by a major manufacturer and a motion picture company. The campaign kicked off with a full-page ad in the December 14 issue of "Life" Magazine. The ad, featuring Mister Magoo and other characters from "1001 Arabian Nights" was distributed at approximately the same time that the film began showing to holiday crowds in some 350 key theatres across the country.

Mister Magoo will be the featured attraction of G.E.'s 1960 lamp merchandising program. General Electric is also using a special film which has just been completed as UPA's first live-action film in its new program. In it, Jim Backus tells G.E.'s sales force and distributors of the various merchandising programs.

Over 50,000 colorful window streamers tying in the picture with the promotion will be distributed to G.E. retail dealers. More than 1,000 selected dealers will also receive special promotion kits to tie in with local Christmas playdates. These kits include the window streamers, mounted copies of the "Life" ad, a full-color one-sheet, and color stills.

Some 40,000 Post Office trucks throughout the nation will carry posters of Mister Magoo urging everyone to buy U.S. Savings Bonds. The copy reads: "Your magic carpet to the future! — U.S. Savings Bonds — Says Mister Magoo of '1001 Arabian Nights'."

The music promotion is based on the LP sound-track album and a single by James Darren, both released by Colpix. Eye-catching window streamers and other display pieces will help promote the album.

A traveling art display has been prepared from the original drawings for "1001 Arabian Nights." These valuable works will be available for display purposes, for cross-promotions and as contest prizes.

A "1001 Arabian Nights" coloring book for children will be distributed in more than 75,000 retail outlets during the holiday season. Other items to be merchandised at the time of the film's release include a Mister Magoo fez, a Mister Magoo plastic mask, a magic carpet, a Mister Magoo puppet and Magoo jewelry.



Ferguson traces the tour route of the float. Jonas Rosenfield, Jr., Columbia executive in charge of advertising and publicity, is at left and Jack Silverman, vice-president of UPA, is in center; Mel Konecoff, MOTION PICTURE EXHIBITOR's New York editor, examines the "Arabian Nights" float; and, right, Irving Lester, Hearst Advertising Service, is seen discussing plans for the campaign on the film with Rosenfield and Ferguson. The Hearst newspapers joined in publicizing the film in their magazine supplements.

COMPANY ASSISTS

COLUMBIA as part of an overall promotion engineered to focus attention on both the Pocket Books paperback edition and their screen version of Gerald Green's best-selling novel, "The Last Angry Man," launched a radio-TV campaign with NBC in New York. The campaign includes a 20-second television spot and one minute of radio time daily for four weeks. The TV spot consists of "Read the Book—See the Movie" telop, backed by a taped announcement plugging both the Pocket Book and the release. The radio time, which totals one minute daily, heralds both the book and the movie.

MGM and Kimberly-Clark, makers of Kleenex, have embarked on a nationwide promotion in connection with "Never So Few." $30,000 in stock or cash is offered as contest prizes in Kleenex's national magazine ads, TV commercials, and point-of-sale displays. The contest centers about the identification of four stars in the film, with a jingle contest as a tie-breaker. Kleenex will promote the contest with ads and TV commercials. Full color ads are in Woman's Day and Everywoman's Family Circle. Also, there will be 15,000 point of sale displays, window cards, streamers, and other "in store" promotional materials.

20TH CENTURY-FOX's "Journey To The Center Of The Earth" will be the recipient of a national promotional campaign by Dodd, Mead publishers, who will issue a hard-cover novel complete and unabridged of Jules Verne's classic adventure story. Stars of the film are prominently featured throughout. Distribution will coincide with the national release of the picture. The publisher's outlets, which include specialty stores, bookstalls, novelty shops, five and tens, and department stores, will participate in the exploitation of the "Journey" book through cooperation with 20th-Fox's regional ad-publicity managers. Full-color streamers, posters, in-store and window displays and countercards will be available for tie-ins. The film company has set with Dell Publishing Company to have a national comic book promotional campaign on the same release.

SAFE DRIVING

(Continued from page EX182)

tie-in with the Highland Park Police Department to award traffic courtesy citations to deserving motorists.

These citations, made in the form of regular traffic tickets, were distributed only by the traffic division of the police department to motorists who performed unusual or outstanding acts of courtesy while driving on the streets of Highland Park.

These citations when presented at the theatre's boxoffice by the recipient were canceled and returned to the party as a memento and souvenir and two guest tickets were issued.

The citations were such good imitations of the regular traffic violation tickets that many motorists were agreeably surprised to get them.

This promotion will be conducted as a continuous program in the interest of safe and happy motoring. Our local newspaper thought so much of the idea that it gave us a write up on it.

SAVE THESE
EXPLOITATION SECTIONS
FOR A PERMANENT RECORD

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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WASHINGTON, Ontario	DEC. 18th
CHICAGO, Roosevelt	DEC. 24th
PHILADELPHIA, Viking	DEC. 25th
NORFOLK, Riverview	DEC. 25th
MINNEAPOLIS, World	DEC. 25th
ATLANTA, Rialto	DEC. 30th

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MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 23, 1959 | Volume 63 | Number 6

IN TWO SECTIONS • THIS IS SECTION ONE



TOA, Producers To Meet Soon

(See Page 8)

Industry Figures Look At Future

(See Page 36)

MOTION PICTURE EXHIBITOR has provided theatremen everywhere with the best in theatre-wise services for 41 years. The staff wishes you a very merry Christmas and a New Year full of happiness and prosperity.

featuring: 1959 ... The Year Of The Big Picture ... See Page 35

The fans will pronounce "The Gazebo" the best yet from the delightful star-team of "It Started With A Kiss." Preview audiences pronounce "The Gazebo" a joy! The stage hit is a screen smash! Watch the Los Angeles World Premiere Dec. 18th!

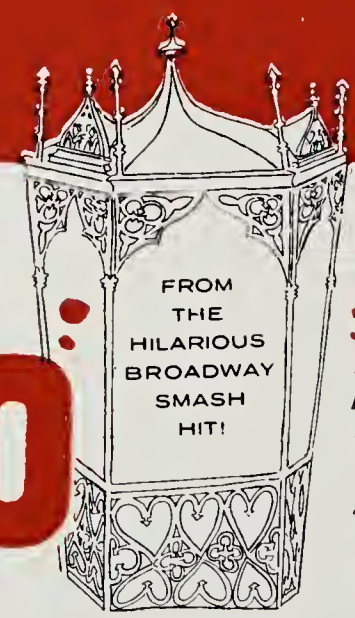
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In AN AVON PRODUCTION

THE GAZEBO

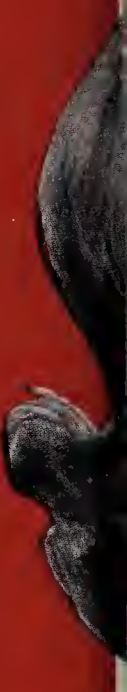


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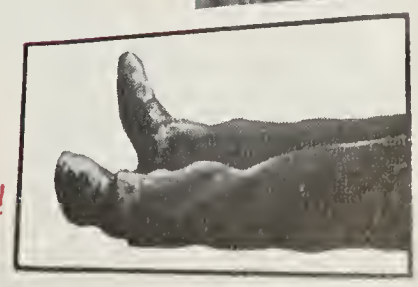
He's Suspicious of it!



Theyre mad about gazebos!



He Just loves 'em!



His whole future is in this one!

20th HAS THE FORMULA FOR THE FUTURE!



JULES VERNE'S

JOURNEY TO THE CENTER OF THE EARTH

PAT BOONE · JAMES MASON · ARLENE DAHL · DIANE BAKER
Produced by CHARLES BRACKETT · Directed by HENRY LEVIN
Screenplay by WALTER REISCH and CHARLES BRACKETT

CINEMASCOPE COLOR by DELUXE



JERRY WALD'S production of

THE STORY ON PAGE ONE

RITA HAYWORTH · ANTHONY FRANCIOSA · GIG YOUNG
Written and Directed by CLIFFORD ODETS

CINEMASCOPE



SEVEN THIEVES

EDWARD G. ROBINSON · ROD STEIGER · JOAN COLLINS · ELI WALLACH
Written and Produced by SYDNEY BOEHM
Directed by HENRY HATHAWAY

CINEMASCOPE



THE ROOKIE

TOMMY NOONAN and PETE MARSHALL
also starring JULIE NEWMAR and co-starring JERRY LESTER
Produced by TOMMY NOONAN · Directed by GEORGE O'HANLON
Written by GEORGE O'HANLON and TOMMY NOONAN

CINEMASCOPE



THE HOTTEST STORY IN THE INDUSTRY TODAY IS THE 20th SUCCESS STORY!

41 Years of Service to the Theatre Industry

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MEMBER AUDIT BUREAU OF CIRCULATIONS

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DECEMBER 23, 1959



MERRY CHRISTMAS . . . AND A HAPPY 1960

For the 41st time in its dedicated career, MOTION PICTURE EXHIBITOR wishes its nearly 12,000 showmen subscribers a joyful holiday season and a prosperous new year. And this time it is with some degree of confidence that both wishes can come true.

The coming holiday period could produce some banner holiday grosses. Distributor after distributor is loaded with one or more crowd pleasers, if not blockbusters. And the public, even in this pre-holiday season, is giving every indication of having lost faith in TV and of returning to movies as America's best regarded form of quality entertainment. Given the proper "chemical reaction" here and there, this year's end could make heads spin.

But what about 1960? Let's see!

On the horizon we have such "biggies" as: "1001 ARABIAN NIGHTS"; "SUDDENLY LAST SUMMER"; "BEN HUR"; "NEVER SO FEW"; "HOME FROM THE HILL"; "LI'L ABNER"; "JACK THE RIPPER"; "JOURNEY TO THE CENTER OF THE EARTH"; "STORY ON PAGE ONE"; "SOLOMON AND SHEBA"; "HAPPY ANNIVERSARY"; "ON THE BEACH"; "OPERATION PETTICOAT"; "PRIVATE LIVES OF ADAM AND EVE"; "CASH McCALL"; "THE BRAMBLE BUSH"; "THE PURPLE GANG"; "GOLIATH" and others. Properly sold by their distributors, and properly sold and presented at the theatre level, this is the kind of exciting product that built this great industry.

Happy New Year!

1960 could be a great one!

WHO INDEED?

At this Christmas season we would like to record and to repeat just a small portion of the remarks of Monsignor W. J. Bender at the funeral of our own beloved Bob O'Donnell at Christ the King Church, Dallas, Tex., on Nov. 14 last.

"If we might make so bold, we say that the trait in Bob's life which stands out above all others is the virtue of love of man because of love for God. His creed then may be found in the Epistles of Paul. His modus vivendi, his manner of life, was based on that (Paul's) letter to the Corinthians. His memory will be perpetuated because of those words which we paraphrase. 'I may speak with every tongue that men and angels use, yet if I lack Charity I am no better than echoing bronze or the clash of cymbals . . . I may give away all that I have to feed the poor, I may give myself up to be burnt at the stake, yet if I lack Charity it goes for nothing. Charity is patient. Charity is kind. Charity feels no envy. Charity is never proud; does not claim its right; does not brood over an injury; takes no pleasure in wrong-doing; sustains; believes; hopes; endures to the last!' . . . We stand here not to canonize the deceased but simply to recognize his chief quality, and that to our mind was his affection for his fellow man. That he had faults he would be the first to acknowledge; but who among us is perfect?"

What a nice tribute to a very nice guy!

And how fortunate all of us will be, when our day comes, if someone can speak these same words in solemn sincerity. Some may make more money. Some may take more bows. But who among us wouldn't swap all that for the kind of regard Bob left behind—earned by *"his affection for his fellow men"*?

FULL MOONS AND BOOKING CALENDARS

Down through a number of years drive-in showmen have been telling us about the difference that a full moon could make when playing a color feature. The more dense color prints just couldn't compete with the moon's brightness, particularly in the many drive-ins where existing projection lamps weren't able to pour enough candle-power on the screen even under ideal conditions. Their solution was to book black-and-white films for days before, during, and after the peak moon brightness.

Scores of these same showmen, in acknowledging receipt of our annual Booking Calendar, suggested that we add to it data on the moon phases as an added service. On our current 1960 calendar the full moons, as the only pertinent phase, are noted. We hope this addition will prove of value to drive-in showmen, both at the booking and at the operational levels.

As usual, MOTION PICTURE EXHIBITOR is *first* with the *best* in heads-up theatre service.

Moons or calendars, that is our aim!

OUR HUMBLE THANKS!

Through many of the past 41 years particular friendships stand out as our nicest and most valued accomplishments. In the Anniversary Issues of previous years, and in the pages that follow, they have always given us their sympathetic consideration and that warm little pat on the back that does so much toward making a bad day bright and a rough road smooth. These are our friends, and while any listing would be unbecoming, we think each will know the depth of our regard and the genuineness of our feelings.

As we face our 42nd consecutive year, we want to pause long enough to extend to each our sincere, however humble, thanks! MOTION PICTURE EXHIBITOR will continue the same fearless honesty and theatre-wise service that these friends admire.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SAN FRANCISCO, CAL.

Please accept my best wishes upon the occasion of your anniversary issue. Your magazine has for many years proven an invaluable source of information to exhibitors by reason of your excellent coverage of the current news of the trade, your useful service section, and particularly your accurate and unbiased biweekly reviews of all pictures produced. This latter feature especially has proven itself invaluable to our buying and booking departments serving our own group of San Francisco theatres.

IRVING C. ACKERMAN
Ackerman-Rosener Theatres

From NEW YORK, N.Y.

May I take this opportunity to wish Publisher Emanuel and the entire family of the MOTION PICTURE EXHIBITOR a happy 41st birthday. Your publication has constructively served both exhibition and distribution impartially and objectively. All of us at Paramount wish you well.

GEORGE WELTNER, Vice-President
Paramount Pictures Corporation

From NEW YORK, N.Y.

Please accept my sincere congratulations and those of all of my associates on your 41st Anniversary of MOTION PICTURE EXHIBITOR. May your future be as great a contribution to the industry as those 41 years of your past.

ALEX HARRISON, General Sales Manager
20th Century-Fox Film Corporation



From NEW YORK, N.Y.

Our wishes are extended in full measure for a happy 41st Anniversary. And every good wish for many more successful ones in the future.

JOHN P. BYRNE
Loew's Incorporated

EDITOR'S NOTE: There is a warmth and genuine respect in such greetings that please us very much. Thank you, gentlemen!

From OPP, ALA.

I enjoy MOTION PICTURE EXHIBITOR very much and find it most helpful in my office. We couldn't be without it.

G. S. OWEN, Owner-Manager
Royal Theatre

EDITOR'S NOTE: Thank you Mr. Owen. May you never be without it.

From LA PORTE CITY, IA.

Keep up the good work!

TERRY A. PHILPOT, Manager
Mars Theatre

From APPLETON, WISC.

MOTION PICTURE EXHIBITOR is doing fine. Keep it honest as you have been. I miss the exploitation ideas you used to carry, but do appreciate "How I Would Sell . . . (the picture)." Thanks!

WAYNE BERKLEY, Manager
Viking Theatre

EDITOR'S NOTE: EXPLOITATION is a four page saveable pink section of "exploitation ideas" that is still published every second week. And we are happy that you like the rest.

From ROCK ISLAND, ILL.

Your editorial titled "NEEDED . . . A WELFARE, PENSION AND RETIREMENT PLAN" was read by several of the members of this Local union, also it was a matter which was discussed in our meeting hall. The members of this Local union would like to heartily endorse such a plan as you presented, and commend MOTION PICTURE EXHIBITOR for presenting it for the industry's consideration.

GEORGE A. STODDARD,
Recording Secretary
Local 433, A.I.T.S.E. and M.P.M.O.
Davenport, Iowa; Rock Island
and Moline, Illinois

EDITOR'S NOTE: It is always nice to be thanked and to be commended for our ideas.



"I SHALL RETURN!"
PARAPHRASING McARTHUR:
OLD PUBLICITY MEN NEVER DIE ... THEY JUST **BLOW** AWAY!

From ATLANTA, GA.

The attached picture hooks in with the fact that my good boss Mori Krushen has sent me south so that I would get away from the bad weather in New York State for a few winter months. I was hit by a coronary but am now in good shape so I am here working on "HAPPY ANNIVERSARY," "SOLOMON AND SHEBA," and "ON THE BEACH." How about running the attached on your front cover?

BILL SHIRLEY, Senior Publicist
United Artists Corp.

EDITOR'S NOTE: That "Senior Publicist" is used advisedly. Bill started with a "peep show," making change into pennies, and appeared in "THE GREAT TRAIN ROBBERY" in 1903. Eventually, he ran a "short" circuit up around Schenectady, N.Y. And he has probably forgotten more publicity "gimmicks" than most others can remember. But what a nerve the young man has! A cover, yet!

From CHICAGO, ILL.

For years we have been suggesting that you should give more space and more importance to the field of Spanish language films. There are 100s of theatres in this country that show nothing else, so why not render them an added service by better coverage?

LOUIS B. HESS, Manager
Clasa-Mohme, Inc.

EDITOR'S NOTE: We appreciate the suggestion, but up to now there has been no similar suggestions from the theatremen themselves. When the demand is felt we will be quick to accommodate.

From KEENE, N. H.

Many and enthusiastic THANKS for the Achievement Citation awarded to my "WALK-A-THON" stunt as published in the Nov. 18 issue. I will try to send in more.

F. J. CAHALAN, Manager
Scenic Theatre

EDITOR'S NOTE: An Achievement Citation is positive approval of a showmanship accomplishment.

As established in 1958 . . . and forecast in this year's issue of January 14th . . .

There will be no DECEMBER 30 issue of . . . MOTION PICTURE EXHIBITOR.

P.S. A hard-working staff is taking a well-earned extra week to enjoy the Holiday season with their families. But we'll be back functioning as usual with the issue dated January 6, 1960.

NEWS CAPSULES

Col. Increases Earnings

NEW YORK—A. Schneider, president, Columbia Pictures, announced that the comparative consolidated earnings of the company for the 13 weeks ended Sept. 26, 1959, were $886,000 with earnings per share of common stock of 65 cents. This compares with $31,000 and 21 cents per share of common stock for a similar period in 1958.

Beginning with the current fiscal year, all advertising and foreign print costs are being amortized on a table basis on pictures released since the start of the current fiscal year instead of writing same off as a current operating expense, as heretofore. This procedure now conforms with the general practice in the industry. As a result, approximately $1,100,000 net has been added to inventory and will be written off on an amortization basis.

No Federal income tax provision is required based on the tax loss carry forward available to the company from prior years. The earnings per share of common stock after preferred stock dividends, both for the current year and the prior year, are based on the 1,270,350 shares which were outstanding on Sept. 26, 1959.

The board declared a dividend of 2½ per cent on its common stock and voting trust certificates.

BROADWAY GROSSES

Holiday Spirit Perks First-Runs

NEW YORK—Several big openings and the holiday spirit perked Broadway first run business last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"JOURNEY TO THE CENTER OF THE EARTH" (20th-Fox). Paramount ($39,435)*—The opening week was announced as a big $58,000.

"OPERATION PETTICOAT" (U-I). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $117,000, with the third week claimed at a fine $188,000. Stage show, including Christmas pageant.

"LI'L ABNER" (Paramount). Roxy ($55,404)—Friday, Saturday and Sunday hit $43,000, with the second week sure to reach $68,000. Stage show.

"BEN-HUR" (MGM). Loew's State on reserved seat policy, announced the fifth week as $45,856.

"HAPPY ANNIVERSARY" (UA). Victoria ($22,900). The sixth week was $12,000.

"ON THE BEACH" (UA). Astor opened very, very big with $52,000 reported for the first week.

"THE LAST ANGRY MAN" (Col.). Forum announced that the ninth and last week was $8,500.

"THEY CAME TO CORDURA" (Col.). Criterion stated that the last four days of the ninth week was $8,000.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported the 20th week would be $10,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 21

N. J. Allied Studies National Unit Battle

PASSAIC, N. J.—At a membership meeting held here at the Ritz Restaurant prior to the annual beefsteak dinner of Allied Theatre Owners of New Jersey, the membership moved to take up this week concrete action on the course to be adopted by the unit with reference to the internal situation which has disturbed the peace in National Allied.

It was expected that at the Dec. 22 session which was to be held at the ATONJ office here, the membership would call for a special meeting of the board of National Allied to determine what the future course of the exhibitor organization will be. It is known that ATONJ is one of the units that made its dissatisfaction with certain of National Allied's policies known during the recent Miami convention.

President Sidney Stern said that members have been "distressed by developments at Miami Beach and by the situation in National Allied."

The membership voted to advise National Allied's representative on the executive committee of ACE that a "certain company," whose identity was not given out, was not following the procedures of conciliation and that clearance had broken down in the territory where ATONJ members operate houses. ACE was asked to do something about both matters.

At the moment, National Allied has no representative on the executive committee of ACE. Irving Dollinger, who served in that capacity, submitted his resignation to the Naitonal Allied board in Miami Beach, to give the new president Al Myrick a free hand in appointment to the ACE committee.

Fox Ups Brodsky

NEW YORK — Jack Brodsky has been named 20th-Fox New York press representative, it was announced by Edward E. Sullivan, publicity director.

Brodsky, a member of the 20th-Fox publicity department since 1957, replaces Ed Feldman, who resigned.

In his new post, Brodsky will handle press liaison with New York newspaper personnel and critics and will coordinate publicity with several national magazines.



Otto Preminger, renowned producer-director, recently received his 1959 Laurel Award from Paul J. Greenhalgh, general manager, MOTION PICTURE EXHIBITOR.

FILM FAMILY ALBUM

Arrivals

Arnold M. Picker, vice president, United Artists, became a grandfather when his daughter, **Carol, Mrs. Ned Frank**, gave birth to a daughter, **Robin Jo**, on Dec. 12 at Mount Sinai Hospital, New York City.

Gold Bands

William F. Daugherty, Connecticut district manager, Lockwood and Gordon Theatres, was married to **Ann LaBrecque.**

Elizabeth Lodge Mamorsky was married to **Paul N. Lazarus III** on Dec. 20 at the Hotel Gladstone, New York City. The bridegroom's father is vice-president of Columbia Pictures.

Sick Call

Paul Lazarus, Jr., was operated on for acute appendicitis at the Cedars of Lebanon Hospital, Hollywood, Cal. The Columbia vice-president was stricken while here for studio conferences.

Obituaries

James N. Ginns, 85, president, Wilmington Amusement Company, for over 20 years, who retired many years ago, died on Dec. 20 at his Wilmington, Del., home. He had been in the industry since 1912. Surviving are his wife, two daughters, one of whom, **Mrs. George M. Schwartz**, owns theatres in Smyrna and Dover, Delaware; five grandchildren; and 14 great-grandchildren.

Edward F. O'Connor, 62, retired Loew's International executive, died in Boston after a brief illness.

Jack Robbins, 65, music publisher, died last week of a coronary thrombosis. He operated three music publishing firms in conjunction with motion picture companies, but recently, after selling his interests, operated J. J. Robbins, Inc., handling scores for Broadway shows, and was a partner in Words and Music, Inc. He is survived by his wife, two sons, four sisters, and two brothers.

RUBE SHOR

I knew Rube Shor best when he was hospitalized here in Philadelphia some years back. Sick or well, here was a fighter.

Rube never saw more than one side to any argument. Not that he didn't want to see; but in his enthusiasm for any cause that he espoused, he charged gallantly ahead with all of the spirit and dedication of a Crusader of old and without a thought that there might be another side. Rube gave no quarter and expected none. Hot or cold, right or wrong, Rube lived his beliefs right up to the hilt.

A throw-back to the theatre owner leaders such as Sidney Cohen, Pete Woodhull, Al Steffins, and others, Rube fought for what he thought was right. And that aggressive nature of his has won him a place in this industry's history.

May he now rest in peace!

—J. E.

TOA Committee, SPG To Meet Soon

Blaustein, Fabian Head Committees To Discuss Problems Facing Industry In New Harmony Move

NEW YORK—An early January meeting of the Theatre Owners of America's new exhibitor-producer liaison committee with a similar committee from the Screen Producers Guild, was forecast last week by Albert M. Pickus, TOA president.

Pickus disclosed he had been advised by Walter M. Mirisch, president of the Guild, that the SPG had selected a committee to meet with exhibition, consisting of Julian Blaustein, first vice-president, as chairman, and Arthur Freed, Jerry Wald, Frank Rosenberg, and Jerry Bresler. Mirisch indicated he will serve ex-officio.

Appointment of the two committees is an outgrowth of an address by Blaustein at TOA's 12th annual convention in Chicago, when Balustein urged exhibition to establish closer liaison with the SPG, declaring he believed a direct channel would be helpful in solving many mutual problems.

TOA's committee consists of S. H. Fabian, president of Stanley Warner Corp., as chairman; Sidney M. Markley, vice-president of American Broadcasting-Paramount Theatres; M. Spencer Leve, president of Fox West Coast Theatres and vice-president of National Theatres Amusement Corp.; George G. Kerasotes, president of Kerasotes Theatres and immediate past president of TOA; and Pickus serving ex-officio.

Pickus said Mirisch, in advising him of SPG's selection urged that the initial meeting be held in the near future. As quickly as he can circularize his committee, Pickus said, he will suggest a date to Mirisch for a meeting either in Hollywood or New York.

Pickus said he is looking forward to the meeting as a means of discussing all problems facing producers and exhibitors.

He said he was particularly pleased that Blaustein would head the committee, hailing the forthcoming meeting as another step in the cementing of improved unity and harmony within the industry.

Kalmus To Exit Technicolor

HOLLYWOOD—Dr. Herbert T. Kalmus, president-founder, Technicolor, Inc. and Technicolor Corporation, announced last fortnight that he would resign as president and general manager of both companies effective Jan. 1.

He will be succeeded by John R. Clark, Jr., executive vice-president of Technicolor, who has been with the firm 24 years.

Kalmus, who is 78 years old, has headed Technicolor for the entire 45 years of its existence and in that time has been cited for numerous scientific contributions in the field of color film photography and processing. He will continue to serve the companies as consultant.

Marcus Stays With COMPO

WASHINGTON—Al Myrick, president of National Allied, announced his satisfaction in having persuaded Ben Marcus to continue his work as Allied's representative on the COMPO Triumvirate. Marcus is particularly active in connection with COMPO's business building activities.

Sarra, Nolte Appointed To Head Wage Law Drive

NEW YORK—LaMar Sarra, of Jacksonville and a representative of National Allied, will serve as co-chairmen of the COMPO minimum wage committee, it was learned last fortnight following a meeting of the committee in the COMPO headquarters.

Al Myrick, newly elected Allied president, named Elmer Nolte as his representative.

The committee set plans for organization of exhibitors in a national campaign which will have as its objective the retention in Federal wage-hour laws of the existing provisions excluding theatre employees from the laws' coverage.

TOA, Military Cooperate

NEW YORK—The Army and Air Force Motion Picture Service last week notified Albert M. Pickus, president of Theatre Owners of America, that all the Army and Air Force Theatres have been alerted to restrict attendance to authorized personnel only.

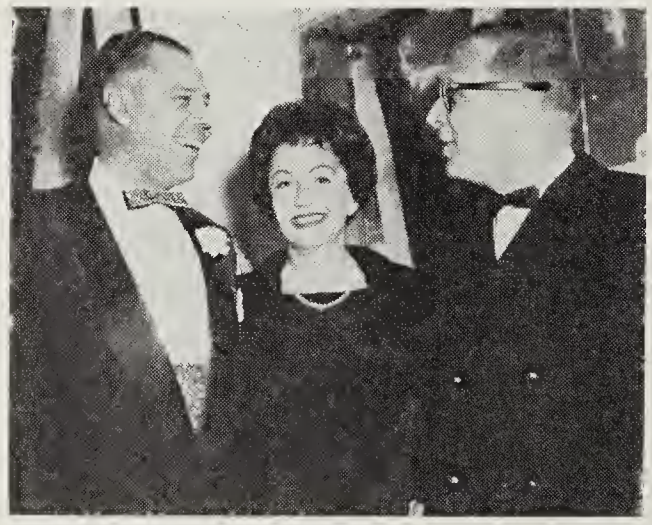
Robert E. Quick, Chief of the AAFMPS in Washington advised Pickus that a new directive had been sent to every installation by Major General R. V. Lee, The Adjutant General, for the Secretary of the Army, and Colonel S. J. West, Comptroller of the Air Force, for the Chief of Staff of the US Air Force.

In essence, Pickus said, attendance at military theatres is confined to military personnel, civilians actually residing on the posts, and their guests. The new military directive notes that "any abuse of guest privileges is not to be tolerated."

NT&T Ups May

LOS ANGELES — Appointment of Alan May as financial vice-president of National Theatres and Television, Inc., was announced by B. Gerald Cantor, president.

May will remain treasurer of NT & T, a position he has held since 1954. May has been associated with NT & T for the past 25 years and prior to this was associated with the Chase National Bank of New York.



Walter Reade, Jr., and Mr. and Mrs. Charles B. Moss were among the more than 1,600 show business celebrities, civic and UN dignitaries, industry leaders and social set notables who recently attended the world premiere of Continental Distributing, Inc.'s "Behind The Great Wall" in AromaRama, at the DeMille, New York City.

COMPO Names Lydon As Wage Law Expert

NEW YORK—Frank C. Lydon, who for years has been executive secretary of Allied Theatres of New England, has been engaged by COMPO to act as a consultant in the industry's campaign against extension of the Federal wage-hour laws to provide minimum wages for theatre employees. Announcement of the appointment was made by Charles E. McCarthy, COMPO executive secretary.

Lydon, considered one of the industry's foremost authorities on minimum wage legislation, has served on two minimum wage boards and initiated litigation in Massachusetts against a wage order that resulted in savings of hundreds of thousands of dollars for Bay State theatre owners.

Lydon has been active in exhibition since 1918 in the operation of theatres belonging to his family. At one time he was connected with the Yamins Circuit in Fall River. He also was associated with Arthur Howard in the buying and booking activities of Affiliated Theatres and engaged in distribution under the banner of David O. Selznick.

As a former member and president of Independent Exhibitors of New England he also served as a regional vice president of Allied States Association for several years.

For the past 12 years Lydon has been secretary of Allied Theatres of New England. This organization is not affiliated with either of the major national exhibitor groups, although its membership includes members of both. As legislative counsel of Allied of New England he has covered the state legislative sessions of the five upper New England states in the interests of all exhibitors, and in 1955 introduced and obtained the passage of legislation which made a one-man booth a reality for the exhibitors of Massachusetts.

Lydon also has been prominent in industry activities pertaining to censorship, compulsory employment of theatre firemen and elimination or reduction of local theatre license fees and taxes.

Ludwig Joins Mirisch Co.

NEW YORK — Jerry Ludwig will join the Mirisch Company on Jan. 1 as assistant to vice-president Leon Roth. Ludwig will function in the areas of advertising and publicity and will assist in the development of the overall campaigns for each of the films in the extensive Mirisch Company production schedule.

Ludwig is completing work for Blowitz-Maskel on "Elmer Gantry," also for UA. Prior to that he was associated for a year with Marlon Brando and Glass-Seltzer on "One-Eyed Jacks" and UA's "The Fugitive Kind."

Skouras, Hurok Honored

NEW YORK—Spyros Skouras and Sol Hurok will be the guests of honor of the American-Israel Cultural Foundation's Dinner-Concert at the Waldorf Astoria on Jan. 6.

Robert S. Benjamin, chairman of the board, United Artists, is chairman for the $125 event, which will feature Isaac Stern, Regina Resnik, George London, and the New York Philharmonic Orchestra under guest conductor Gary Bertini.

Ohio Exhibs Discuss Business Building Plan

TOLEDO, O.—Coordinated business building campaign for the northern Ohio and lower Michigan region was urged at a meeting of 50 theatremen at the Hillcrest Hotel here, called by Al Boudouris, of the Theatre Operating Co., operators of six drive-ins in Ohio and Michigan.

Boudouris called the meeting because of the inspiration he received at the recent state convention of the Independent Theatre Owners of Ohio, which he said was "more constructive and instructive" than any convention he has ever attended.

Theatremen attending the Toledo meeting were urged to support the institutional campaign as outlined at the convention by James Hoover of the Columbus advertising firm of Wheeler, Kight and Gainey. ITOO is pushing adoption of the campaign for all Ohio theatres.

Ken Prickett, executive secretary of ITOO, told the Toledo meeting that theatremen would be well-advised to consider adoption of merchandising methods in use by other industries. These include use of stamp plans, picture-of-the-month, Golden Age Clubs, and other business builders. Prickett paid credit to the work of the ITOO board and the convention committee in getting the ball rolling on a concerted business-building campaign.

Prickett said that he is exploring the possibility of conducting a continuing study of merchandising methods applicable to theatres in conjunction with Ohio State University. This would include a research project on theatre business and methods of improving revenue.

Faith in movies and positive thinking on the part of theatremen were urged by Dr. George Kienzle, director of the Ohio State University school of journalism, one of the speakers.

Kienzle said that competition from television, the do-it-yourself fad, bowling, and other sports could be licked by the proper approach. He said every family is a potential customer. He said that, judging from recent television programs, "TV is sicker than movies ever were" and that makes the public ready to go back to the theatres.

He said that competition can't be licked by merely worrying about it. "To heck with the business you have lost, let's go out and get new business," should be the theme of today's efforts, he indicated.

Boudouris urged managers to make their theatres community centers once more with clean, attractive surroundings and courteous treatment.

Kirsch Aids Boy Scouts

CHICAGO—The Chicago Council, Boy Scouts of America, which recently launched its 1960 finance campaign, has appointed Jack Kirsch, president of Allied Theatres of Illinois, chairman of the theatre and amusements division in the drive.

This is the 11th consecutive year Kirsch has headed the theatre and amusements division of the Boy Scout annual fund raising campaign in Chicago.

Kaufman Joins U-I

NEW YORK—Jack J. Kaufman, long-time 20th-Fox sales manager in Cincinnati and more recently assistant general manager of the S. S. Amusement Co. and affiliated with the Midwest Booking Company of Cincinnati, has been named Universal sales representative in Albany, replacing Eugene Lowe.

UA Circuit Stockholders Informed By Skouras Of Improved Earnings

Harrisburg Ticket Tax May Close Theatres

HARRISBURG, PA.—Employees of the seven remaining movie houses here last fortnight received two weeks dismissal notices as the latest step in the theatres' fight for elimination of the city's 8-1/3 per cent admissions tax.

Letters notifying employees of the action were termed by the theatre managers as "continuing two weeks notice," meaning the theatres will operate on a week-to-week basis as of Dec. 30.

The theatres are the Colonial, Loew's, Senate and State; and the neighborhood houses, Penway, Rialto and Uptown. Seven others have closed since the tax was imposed in 1948.

Rackmil Hails Boom In European Market

PARIS—Summarizing his observations of the generally booming economic conditions prevailing in most European countries today —and of the film market's potential, in particular—Milton R. Rackmil, president of Universal Pictures Company, voiced to delegates at the company's sales meeting in Paris and to the local press his confidence in the great possibilities for the American movie industry in the foreseeable future.

Rackmil emphasized that Universal was in a particularly advantageous position to benefit by such conditions, due to its line-up of important boxoffice attractions, of which some are already proving their great potential in their European release engagements.

The Universal president also stressed that never before had he felt so much confidence in the vitality of the motion-picture industry and in the continued success and profitable operations of Universal throughout the world.

Upon the conclusion of the meeting in Paris—the third in the series of European sales conferences conducted by Rackmil and vice-president and general manager Americo Aboaf—Rackmil planed out for Hollywood. Aboaf remained in Europe to transact further business.

NEW YORK—United Artists Theatre Circuit, Inc., held its annual meeting of stockholders in Baltimore last week. George P. Skouras, president, chaired the session. Eight directors of the company were also in attendance. Out of 1,140,466 shares entitled to vote, over 80 per cent were present in person or by proxy. This is the largest attendance that the company has had at any time in its history.

The present directors were unanimously reelected, and the one vacancy in the board was filled by the election of Marshall Naify of San Francisco.

The meeting was harmonious. Skouras gave a report on the improvement in the results of operations during the past year and also predicted that next year would show much greater improvement. He reported that in the last few years the Company and its affiliates had commercialized 63 properties and disposed of another 84.

In reply to questions from stockholders, Skouras outlined the enormous success of Magna's "South Pacific" and stated that in the United Kingdom alone in 26 Todd-AO theatres, the film income to Magna exceeded one million pounds, and that world wide the picture had already earned film income in excess of $17 million.

The company will hold its annual meeting of directors for the election of officers on the first Wednesday in January, 1960.

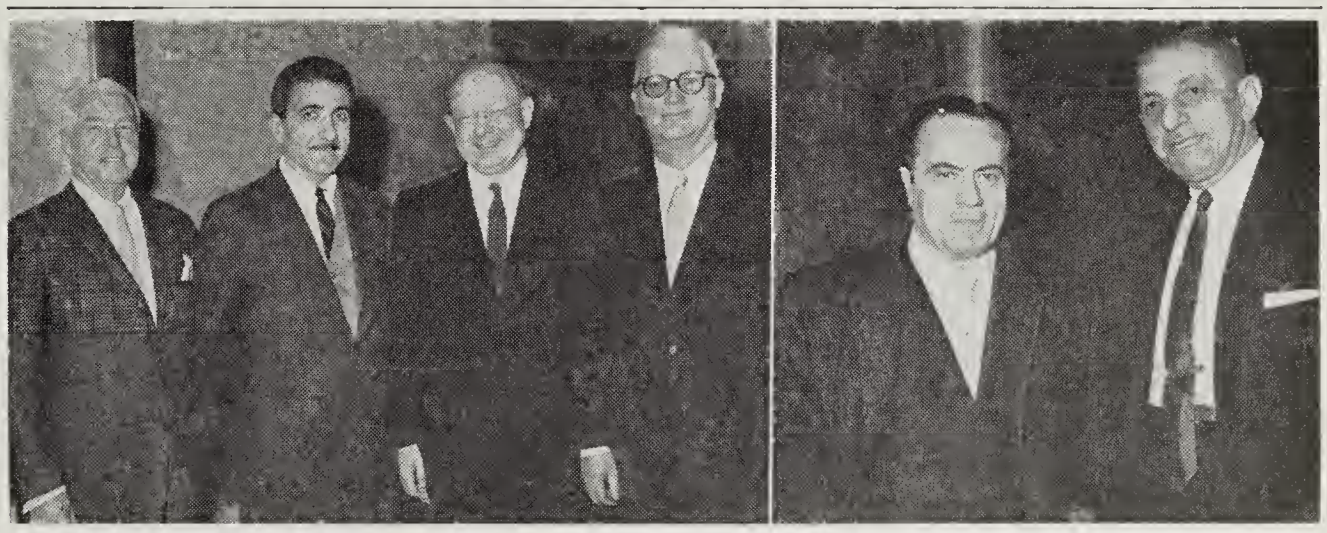
NT&T Sets Cinemiracle Unit

HOLLYWOOD—B. Gerald Cantor, president, NT&T, announced last fortnight the formation of Cinemiracle Pictures Corporation as a subsidiary company to handle leasing of the Cinemiracle process to producers and the distribution of pictures produced in that process.

Oliver A. Unger has been named executive vice-president of the subsidiary and Leonard S. Gruenberg is vice-president in charge of distribution.

Denning Heads Fla. Tent

JACKSONVILLE, FLA.—Variety Club Tent 44 named the following Crew for 1960 at recent elections: Horace Denning, chief barker; Harvey Garland, first assistant; John Tomlinson, second assistant; Thomas Sawyer, dough guy; and Thomas Tidell, property master.



More than 2,500 exhibitors and their families and press representatives and their families turned out at the RKO 58th Street, New York City, recently for an invitational preview of U-I's full length animated cartoon feature, "The Snow Queen." Seen here, left to right, are Frank J. A. McCarthy, assistant general sales manager of U-I; Philip Gerard, U-I's eastern advertising and publicity director; Harry Mandel, vice-president, RKO Theatres; Henry H. "Hi" Martin, vice-president and general sales manager, U-I; Matty Polon, film buyer, RKO Theatres; and Joseph B. Rosen, U-I regional sales manager.

COMPO Ad Warns That Censor Forces Attack Courts Via Current Pressure

NEW YORK—Under the caption, "Shall Pressure Groups Change Our Form of Government?" the 110th in the series of COMPO ads in Editor and Publisher states that "the courts are being subjected to an organized letter-writing campaign by advocates of censorship" and that censorship propaganda is becoming a "clear and present danger" which "should be exposed and exterminated before it creates further decay in American thinking."

"Since the founding of the Republic," the ad says, "the Constitution has been the foundation of our government. It has been so successful that it has been called one of man's finest achievements.

"That's what we Americans have believed. At least, until lately.

"In the last few years there has been a growing impatience with the restraints the Constitution places on those who would return to the practices of tyranny.

"There was, for example, the outcry against the Fifth Amendment. Then there was the resistance to the Supreme Court's decision in civil rights cases. Chipping away. Chipping away.

"Now it is censorship, which of course, is nothing but a denial of the rights guaranteed in the First and Fourteenth Amendments.

"Oddly enough, those finding fault with the Constitution—through decisions of the Supreme Court—would be outraged if they were called un-American. But is it American to question even the right of courts to hear cases testing the constitutionality of a newly enacted law? Believe it or not, this question has been raised by a prominent movie censorship advocate, to the applause of his colleagues. They say the constitutionality of a law should never be tested in a court. Indeed, courts are being subjected to an organized letter-writing campaign by advocates of censorship.

"It is saddening, moreover, to note that even some newspapers have joined the hue and cry for movie censorship. Not many, of course; the overwhelming majority of newspapers despise censorship in all its forms.

"We hope, however, that these patriotic newspapers will not ignore the peril to American freedom that lies in the activities of these censorship zealots. Spread assiduously, censorship propaganda is becoming a 'clear and present danger.' It should be exposed and exterminated before it creates further decay in American thinking."

Col. Buys Radio-TV Stations

SALT LAKE CITY—The Columbia Pictures Corporation last fortnight took title to stations DTVT (television) and KDYL (AM and FM radio) here from Time, Inc.

This marks Columbia's entry into the field of station ownership. The motion picture company has set up a new subsidiary, Columbia Pictures Electronics Corporation, for ownership and operation of TV and radio stations.

Present at the closing ceremonies here this monring were Norman Louvau, vice-president of Columbia Pictures Electronics, who is serving as general manager of the Salt Lake stations, and Weston C. Pullen, Jr., vice-president of broadcast operations for Time, Inc. Also present were Steve Krantz and Russell Karp of Screen Gems, Inc., Columbia's TV-film subsidiary.

20th Fox To Distribute Seven Rank Films In U.S.

LONDON—Spyros P. Skouras last fortnight was reported concluding a deal with John H. Davis whereby 20th-Fox will distribute seven Rank features in the U.S.A.

The films are "North West Frontier" with Kenneth More and Lauren Bacall; "Ferry To Hong Kong" with Curt Jurgens, Orson Welles, and Sylvia Sims; "The Wind Cannot Read" with Dirk Bogarde and Yoko Tani; "The Captain's Table" with John Gregson; "39 Steps" with Kenneth More and Taina Elg; "Operation Amsterdam" with Peter Finch and Eva Bartok; and "Upstairs and Downstairs" with Michael Craig.

Hahn Named AB-PT V-P

NEW YORK—Herbert R. Hahn has been elected vice-president of American Broadcasting-Paramount Theatres, Inc., it was announced by Leonard H. Goldenson, president.

Hahn is director of public relations for AB-PT. He joined the company in 1949. After several promotions in the theatre operating division, he was placed in charge of stockholder relations, which remains a function of his present position to which he was appointed in 1957. Hahn is also a director of Microwave Associates, Inc., Technical Operations, Inc., and Dynametrics Corp., the electronic companies in which AB-PT has interests.

Krim Heads Fund Drive

NEW YORK—Arthur B. Krim, president of United Artists, has accepted the chairmanship of the motion picture and amusements division of the Federation of Jewish Philanthropies for the 1959-60 campaign, it was announced by Gustave L. Levy, president of the Federation.

The film and amusement industry drive will go into high gear on Jan. 13, 1960, with a dinner at the Waldorf-Astoria Hotel Starlight Roof for key executives and workers within the various fields of the entertainment business.



Cary Grant, star, U-I's "Operation Petticoat," named all-time favorite screen star and box-office champion of Radio City Music Hall, New York City, recently received a special scroll from Russell V. Downing, president of the theatre, while Henry H. "Hi" Martin, vice-president and general sales manager of the film company, looked on.

Spiegel Calm In Wake Of Legion Decision

NEW YORK—Sam Spiegel, producer of Columbia's "Suddenly, Last Summer," remained "calm" and "unperturbed" by the Legion of Decency recently placing the film in its "separate classification" category.

The Legion observed: "This motion picture is judged to be moral in its theme and treatment, but because its subject matter involves perversion, it is intended only for a serious and mature audience. In view of the mass medium nature of American entertainment motion picture presentation, both distributor and theatre owner are urged to manifest social and moral responsibility to the impressionable and immature in the exhibition of this film. Granted the acceptability of the film for a mature audience, nevertheless the Production Code, in giving its Seal to the film and thereby indicating its approval of it for general patronage, violates a particular application of its general principles, namely that "sex perversion or any inference of it is forbidden."

"I can appreciate the Legion viewpoint," Spiegel said. "Why shouldn't parents, for instace, be expected to exercise judgment in selecting films for their children? I'm glad the Legion didn't ban the picture."

Spiegel said he had been perfectly amenable to three brief, minor changes in the filmization of Tennessee Williams' play suggested by the industry's Production Code, who then granted the drama a general seal of approval.

The producer defended his film as entertainment, saying, "I feel that today, more than ever, films should write up to audiences, not down. The customers deserve this compliment, and the best pictures do this."

Adler Marks 30 Years

NEW YORK—Ben Adler, head of the advertising service that bears his name, is celebrating his 30th anniversary in the motion picture industry.

Adler, who has handled national advertising campaign for such successes as "La Strada," "The Lovers," "Case of Dr. Laurent," "Lady Chatterly's Lover," and other boxoffice hits, plans his promotions to meet the changeover from the pre-war theatre going habit to today's individually selective audience habit.

In Adler's experiments with new ideas, new trends, new film products, new companies, and new people, he has prepared an extensive promotional program on Trans-Lux Television Corp's. "Felix The Cat" television cartoon series.

The "Felix The Cat" promotion program will offer one of the widest ranges of advertising and exploitation accessories ever produced for point-of-sale television.

Kamber Heads PR Firm

NEW YORK—Bernard M. Kamber has taken over the Hecht-Hill-Lancaster offices here and formed the Bernard M. Kamber Organization, a public relations firm specializing in sales promotion and publicity.

Kamber, who was president of the William Service Company, a Hecht-Hill-Lancaster subsidiary, has been in charge of their New York operation for six years and was director of H-H-L's advertising and publicity world-wide. He will continue to be the overall representative of H-H-L in distribution and promotion of the company's product now in release as well as their completed films.

THE

GREATEST

SPECTACLE

OF

ALL TIME...

YUL BRYNNER


GINA
LOLLOBRIGIDA

An EDWARD SMALL presentation

SOLOMON and SHEBA

THRU UA

A KING VIDOR PRODUCTION

co-starring

GEORGE SANDERS

MARISA PAVAN

with DAVID FARRAR as "Guest Star"

Produced by TED RICHMOND

Directed by KING VIDOR

Screenplay by ANTHONY VEILLER, PAUL DUDLEY and GEORGE BRUCE

Story by CRANE WILBUR

TECHNICOLOR®

SUPER TECHNIRAMA® 70

THRU
UA

Printed in U. S.

ublic Reaction Sought om "Can-Can" Tryouts

EW YORK—For the first time in film als, a technique similar to the legitimate atre's "tryout" system will be used on an ensive scale in connection with the nching of a motion picture. The film is n Century-Fox's elaborate Todd-AO pic- ization of Cole Porter's "Can-Can," which l be given a series of out-of-town test wings in order to prepare it for its gala ut in New York March 9 at the Rivoli.

he announcement of the special "tryout" gram was made in New York and Holly- od by the film company, marking a bold arture from the usual "sneak preview" tem of the movie capital. Twentieth Cen- y-Fox will take the film to representa- e cities of the United States where un- sed reactions and opinions can be secured as to base final editing of the film on the adest cross-section of American movie- ers' opinion.

'Can-Can," starring Frank Sinatra, Shirley cLaine, Maurice Chevalier, and Louis urdan, will have its first "tryout" in San ancisco shortly before the Christmas holi- ys then moving eastward to reach a repre- ntative sampling of the American public. Moviegoers of the midwest, the central ates, the south and the east will have an portunity to view the picture at special publicized previews in order to avoid ofessional biased "packing" of the house.

A group of 20th Century-Fox production d distribution executives headed by presi- nt Spyros P. Skouras, executive produc- on head Buddy Adler, and "Can-Can" pro- ucer Jack Cummings will attend the owings to gauge reactions. Several mem- ers of the cast, including Sinatra, are ex- ected to attend the San Francisco showings nd many of the subsequent previews.

By the time the motion picture is ready or the New York audience, on March 9, arking its international debut, it will have ad the benefit of audience opinion much as stage production receives from tryout audi- nces of legitimate plays in Boston, San rancisco, Detroit, Chicago, Hartford, New Haven, Wilmington, and Philadelphia.

TOA Unit Studies Decree

NEW YORK—The appointment of a new Decrees Revision Committee, headed by George G. Kerasotes of Springfield, Ill., was announced by Albert M. Pickus, president of Theatre Owners of America.

The committee, charged with working with the American Congress of Exhibitors in seeking any revisions of the decrees in the U.S. vs Paramount Case which it feels would benefit exhibition and the motion picture industry, would also undertake any liaison with the Anti-Trust Division of the Department of Justice sought by TOA in behalf of its members.

Kerasotes is chairman of the board of TOA, and its immediate past president. Appointed to serve on the committee with him are E. LaMar Sarra, Sumner M. Redstone, Stuart Aarons Mitchell Wolfson, Roy Cooper, Myron N. Blank, Arthur H. Lockwood, M. Spencer Leve, and Herman M. Levy.

Dayton Variety Elects

DAYTON, OHIO—The 1960 officers of the Dayton Variety Club are Walter Beachler, chief barker; Harry Good, first assistant; William Keyes, second assistant; Sylan Fred, dough guy, and Roy E. Wells, property master.

No Relaxation On Legislative Front As '60 Poses Tax, Censor Problems

Ohio Exhibs Chastened For Ignoring Conciliation

COLUMBUS, OHIO—It was indicated last fortnight in a bulletin issued by the Independent Theatre Owners of Ohio that area exhibitors were not taking advantage of the conciliation system.

Ken Prickett, executive secretary, pointedly asks, "Do we wish to do something about our so called problems, or not?"

IENE Postpones Action On Allied Controversy

BOSTON—The board of directors of Independent Exhibitors of New England sat last week in full session to review the "hostility" of A. F. Myers during the past year towards the major portion of Allied's program, and the recent political maneuverings which are causing disunity within Allied's ranks, tending to disrupt the achievement of goals sought by the rank and file of its loyal and active membership.

In view of reports that Myers may tender his resignation as general counsel and board chairman of Allied at an early date, the board of I.E.N.E., "in the interest of a modern and moderate Allied, which has embarked on a program, important parts of which are support to ACE and COMPO, for the benefit of all exhibitors large and small and for the benefit of all segments of the industry," declined to take any immediate action which might be detrimental to Allied's progressive program.

This statement was issued by Norman Glassman, chairman of the board.

Linder Back At Gopher

MINNEAPOLIS—Ed Linder is now managing the Gopher here. He formerly was with Trans-Texas Theatres as manager of the Melba, Dallas. Previously, he operated the Gopher in 1954-55.

His wife, Bunny Linder, has taken over her regular position for the winter season as assistant boxoffice treasurer for the Miami Beach Auditorium and Convention Hall. She will return to Minneapolis late in May.

WASHINGTON—"The motion picture industry can no longer afford to relax in so-called 'off-years' in our state legislatures—because there are no more off-years," Eric Johnston, president of the Motion Picture Association of America, said recently.

Pointing to a growing trend of state legislatures to convene annually, rather than in biennial sessions, Johnston noted that next year four more legislatures — Pennsylvania, Nevada, Alaska, and Hawaii—will be meeting on an annual basis. In addition, Vermont and several other states will hold special sessions in 1960 and 21 state legislatures will meet in regular sessions.

The film industry in 1960, Johnston said, faces "a widening area of punitive legislation —from special taxation to state censorship." He added, "Above all, we must not delude ourselves that our legislative problems next year will affect only a few segments of our industry. They will affect us all.

"Our legislative problems were across-the-board and tough in 1959. They will be no less tough in 1960. For us, this may well be a decisive year.

"Many of our states are hungry for needed funds and they are necessarily reaching out for funds," Johnston observed. "All too often we seem to be prime meat."

He specified some of the areas where legislative measures, now under consideration, could strike hardest at the film industry. He said they included state wage and hour legislation, new admission taxes, sales and use taxes and onerous property and licensing taxes; daylight saving bills, Sunday closing bills and other curfew measures; and various state censorship measures, among them "adults only" classification bills.

"As in the past," Johnston said, "this Association will place its full resources against measures which would damage our industry. We intend to fight every attempt to impose censorship or thought-control on our films. We intend to block punitive measures which would drain or destroy our industry.

"The legislative problem," Johnston emphasized, "is by no means a part-time or piecemeal challenge. It is not just an exhibitor problem. It is not just a distributor problem. It is a full-time and all-industry problem.

"Our Association will join with every segment in the business in tackling this all-industry problem."



Seymour L. Morris, director of advertising and publicity, Schine Circuit; King Vidor, director, United Artists' "Solomon and Sheba"; Hamilton Allen, Rochester, N.Y., Times Union; and Jean Walrath, Rochester Democrat-Chronicle, recently went over the film's "fact book" during Vidor's visit. The film opens at Schine's New Riviera, Rochester, N. Y., which is being completely remodeled for its showing.



The NEW YORK Scene

By Mel Konecoff

PRODUCTION NOTES: Phil Waxman, producer, and Sal Mineo, star of "The Gene Krupa Story," were introduced to the press the other day by Columbia executive in charge of publicity and advertising Jonas Rosenfield and advertising and publicity director Bob Ferguson on the occasion of the upcoming release of the film. The boys felt that the film was a winner for the teen-agers, which was pretty good since three out of four moviegoers are reputed to be under 25. Also going for the film is a recent Associated Press poll which voted Krupa the favorite drummer of all time.

The film is scheduled to open for Christmas in New York, Boston, Detroit, and Washington, and an all-out campaign is planned for those situations. It was hoped to have Krupa and Mineo appear in person in each situation.

Waxman reported that he was determined to make an honest picture about the famed musician, believing that you can't fool anybody. Krupa himself wanted the real story told. The producer saw the teeners of today as people with young, mature minds, and he thought that the film may see them started on the road to jazz appreciation since there are a number of attractive musical renditions to be found in the film. There is no rock and roll. Another built-in ingredient is the appeal for audiences in the 30's, who remember the Krupa era and the great bands of yesteryear. Incidentally, Krupa's brush with narcotics is screen-treated since it was part of his life-story.

Next on the Waxman schedule is a co-production with Michael Gordon, "The Smile of a Woman," for Columbia, to be made in France this spring. He has a picture to do with Mineo while the latter has a deal with 20th Century-Fox to do one a year for four years in addition to another feature to be made for Columbia. The actor is considering touring Europe with an act prior to openings of the film.

DISTRIBUTION NOTES: Samuel Z. Arkoff, vice-president of American International, was in town last week to discuss the release of their big money-maker, "Goliath and the Barbarians," which set a record in its Chicago opening, and to discuss future co-production deals outside the country, not only because they do well but also to take care of the product situation in the event of a strike of writers and actors in Hollywood.

For instance, he is planning to make "Goliath and the Dragon" in Italy for release next Christmas; "Aladdin and the Giant" in Jamaica in March in conjunction with an English company for release next July; "In The Year 2089," which will be filmed in Japan, etc. The co-production gimmick, he felt, was one of the ways wherein a company without huge operating capital can come out with higher budgeted films. As far as Italy is concerned, it seems that they have learned there that American gold is available, and prices have risen steadily. It's still possible to make a good deal if you can come up with a complete package, but then again, he's not sure how long these "Italian-type westerns" will continue to bring people into theatres in large numbers. He noted Yugoslavia is about the only country remaining where a full-sized cavalry unit still exists. They considered disbanding about two years ago, but American production demands cancelled that.

Regarding the sale of post-48 films to TV, while AIP hasn't sold any, he felt that ultimately the pictures of everyone including AIP will be on TV. He thought that even exhibitors are resigned to that fact.

Twenty-two features were released by AIP in the fiscal year May, 1958, through April, 1959, and he expected that 18 would see the screens of the theatres in 1959-60. They'll be bigger and in color. The company originally announced 30 would be made, but he felt that number should be abandoned in favor of bigger pictures.

TRIBUTE NOTE: Some 250 industryites representing distribution and exhibition gathered last week at the Hotel Astor to lunch to pay tribute to Max A. Cohen, who celebrated his 50th year in the business. The circuit head and chairman of the board of the Independent Theatre Owners Association was overwhelmed by presence of so many friends and associates and by the gifts signifying their thoughts, affection, and good-will.

Solly Pernick, representing organized labor, characterized Cohen as not only a good employer but a fine humanitarian, and presented him with a gold lighter on behalf of the membership of Locals 1, 54, and 306.

Ned Depinet, former president of RKO Radio, gave him an inscribed wrist watch on behalf of his friends in the industry.

His associates and employees presented him with a portrait in oil and a hi-fi, stereo, and TV set.

The ITOA awarded him a plaque for his "outstanding achievement and industry leadership."

Cohen was deeply moved by the event and the offerings, and he noted that it was a day to be remembered always. He remarked that over the years he hasn't served the industry but rather that it is the industry that has done so much for him. He labeled it a great industry despite its problems.

Harry Brandt acted as toastmaster.

The Metropolitan Scene: Franklin F. Bruder introduced in his new position as chairman of the board of Astor Pictures and Atlantic Television via a party at the "21" Club . . . Bristol-Myers has rented the Guild Theatre for the morning of December 30th to show its employees "The Mouse That Roared." Is this instead of a bonus??? . . . Ernie Emerling sends along a bit of marble from the old Capitol staircase which we add to our memorabilia . . . Greetings of the season in thus far from Charles Einfeld, Phil Gerard, Burt Sloane, Harvey Matofsky, John Boone, Paul Street from Okinawa, Charlie Okun, Mary Browne, Leo Brody, Monroe Goodman, Leon Bamberger, Burt Robbins and others . . . Leave us, at this time wish all our readers, friends and even those we owe money to—a Joyous Holiday and a Happier New Year.



Dr. Jonas Salk, center, recently received an honorary fellowship from the Weizmann Institute for his contribution to medical science from Dewey D. Stone, left, chairman of the board of governors of the Institute, and Arthur B. Krim, right, president, United Artists, and dinner chairman at the Waldorf-Astoria Hotel, New York City.

Reading Exhibs Fight For Relief From Tax

READING, PA.—Lester Stallman, city manager, William Goldman Theatres, and chairman, Reading Theatre Managers' Association, following a meeting with City Council seeking tax relief, stated that the theatres may be forced to close unless some help is in sight.

Louis Golding, general manager, Fabian Theatres in Pennsylvania and New York State, told city officials that "we are fighting for survival." He cited the value of the theatres in "bringing people to the business section." He added that "I'm sure no firm in Reading could survive or do business with a 10 per cent tax on their gross. We are putting the theatres on week-to-week notice, pending on what happens after the first of the year."

Charles Hill, Astor, president, Service Employes' Union Local B142, told Council, "We have been notified by management that in the near future we expect to close." He later said he referred to all downtown theatres, including the Strand, but excepting the Park, which was not represented at the Council meeting.

Others present were LeRoy Wagner, local business representative, Stagehand and Maintenance Men's Union Local 97; Lyle Trenchard, general manager, William Goldman Theatres; A. J. Vanni, division manager, Stanley Warner Theatres; Eugene E. Plank, Embassy manager; Robert E. Diem, Loew's manager; and Bert Leighton, Warner manager.

Statute Ends Law Suit

NEW YORK—Judge Edward J. Dimock of the Federal Court in the Southern District of New York handed down an opinion dismissing all of the Skouras Theatre Corporation's anti trust claims which arose prior to June, 1951, involving its New Jersey theatres, thus eliminating from the lawsuit claims of approximately 16 million dollars.

The basis of the decision was that even though the action was brought in New York, the New Jersey statute of limitations applies to the New Jersey theatres, and furthermore, that in an anti trust suit that statute will be interpreted to be two years.

Louis Nizer, counsel for the distributors, contended that unless the court adopted this view, it would encourage plaintiffs to "shop" for jurisdictions which had longer statutes of limitations.

"How I Would Sell . . .

OPERATION PETTICOAT

UNIVERSAL's wacky comedy about gals and submarines"

"OPERATION PETTICOAT" stars Cary Grant and Tony Curtis, supported by Joan O'Brien, Dina Merrill, and a host of others. It is a hilarious service-type comedy about the madcap crew of a World War II submarine painted shocking pink. Universal has set a tremendous national campaign that will be seen by more than 104 million people. The picture has the stars, the plot, the comedy, and the built-in "want to see" aspects that will make it a success. The ingredients are terrific, and every theatre manager should give this picture his best attention so as to extract from the mighty potential every single box-office dollar. To do this, Universal has provided you with a good set of selling tools, and the picture lends itself to clever exploitation.

The Ad Campaign

The ads sparkle with freshness and clean design. The theme is the laundry-draped sub, the title, and the blown up portrait heads of the two stars, either in straight pose or with a pop-eyed look of astonishment. The cleanness of design carries into the smallest ads, so that smaller houses can use this same good material. We suggest that you order small ads from the press book rather than getting the composite mat. Larger situations have a wealth to choose from.

Tools For Selling

Universal has made available an entire collection of useful material. Much of it is free for the asking. No one should overlook this material. Get it now. Here's your tool kit:

FREE TEASER TRAILER: Get this on your screen now, it's not too early to start regardless of your playdate. This will sell tickets as nothing else will.

An Exclusive **SHOWMANALYSIS** Prepared by—

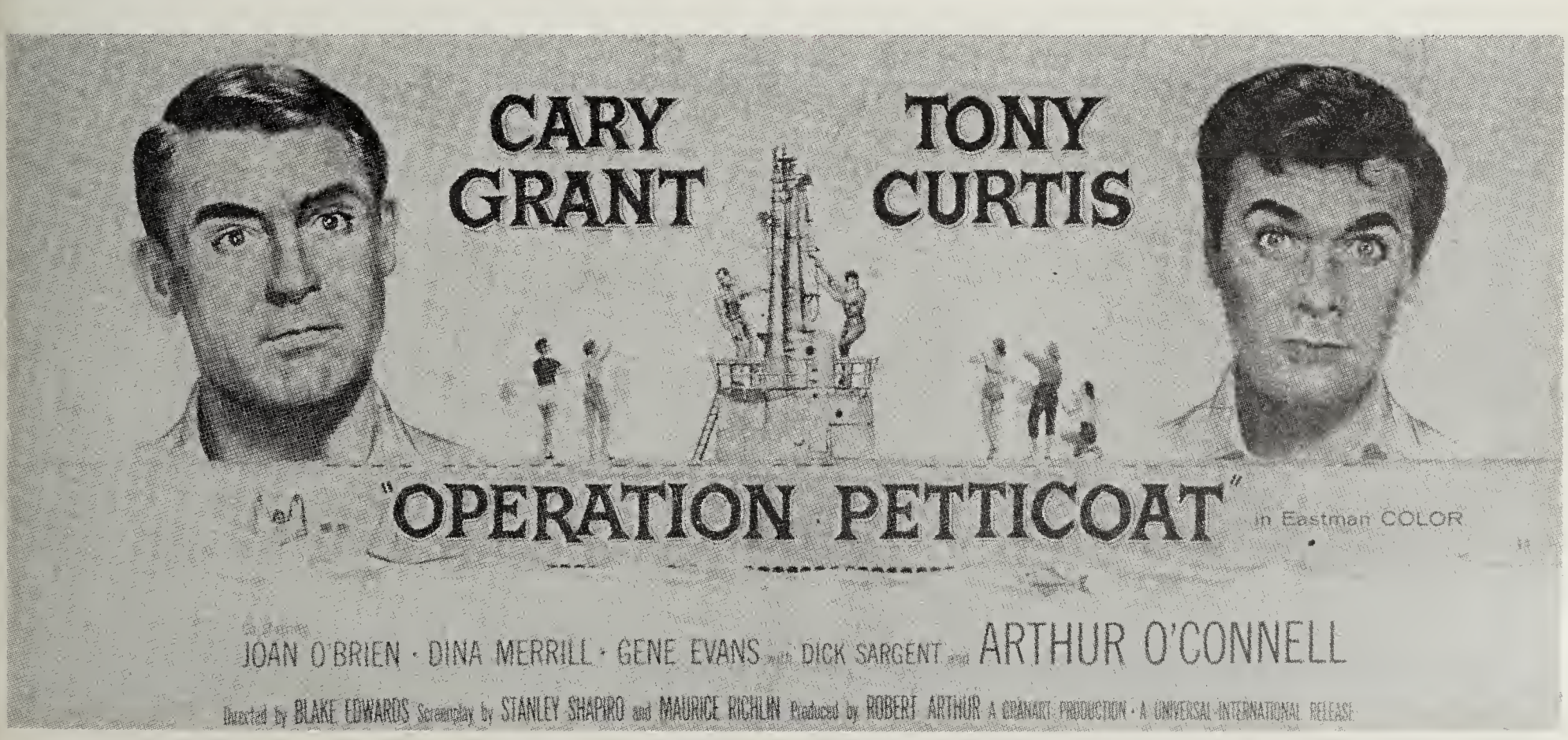
JOE VLECK, Business Building Bureau
Fox Inter-Mountain Theatres, Denver

ABOUT THE AUTHOR • Joe Vleck was born in Colorado, still lives there, likes it very much. He has always had the show-business bug, and while still in high school persuaded the local theatre operator to let him usher and learn the business. He attended the University of Denver School of the Theatre for an AB, and served nearly four years in the Army Medical Department during the war, with sideline swings into Special Services, Army Motion Picture Service, etc. He started with Fox Inter-Mountain after the war as an usher in the historic Tabor Grand Opera House, Denver; served hitches in Fox houses in Utah, Idaho, and Colorado, and came back to Denver to operate the Esquire, metropolitan art house, and supervise the circuit's foreign film program. Now in Fox Inter-Mountain's division office, headed by Bob Selig, in charge of the Business Building Bureau and the art film business, he says he has one of the most fascinating jobs on earth working with the nicest people. He has a charming wife, five bright and lively kids, and a big, old Victorian house. Says no photo, please, he's not very pretty.

FREE RADIO MATERIAL: There are three separate radio approaches for you to use.

1. The standard ET with a variety of radio spots.
2. Two open-end interviews with Dina Merrill and Joan O'Brien. Get a local personality to do these for you perhaps an athletic hero or college personality. Publicize

THE 24-SHEET can be cut up to make fine flash fronts. The large pop-eyed heads of Grant and Curtis lend themselves to hundreds of uses.



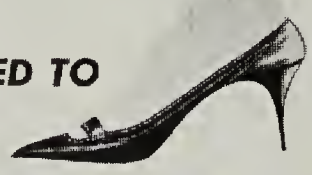


"OPERATION" *thrift*

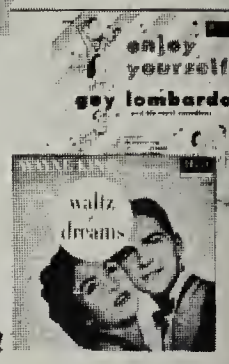
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IMPORTED FROM ITALY!
COMFORTABLE
HANDSOME
FOOTWEAR
REDUCED TO $9.00



SAVE
ON THESE
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TODAY... ONLY $7.98
OUR
EXCLUSIVE
GENUINE
DALLAZZO
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THIS WEEK ONLY!
LUXURIOUS
LADIES HAND BAGS
$3.98 *and up*

For the Finest in Moviegoing Entertainment
THE STRAND THEATRE
Currently Playing GRANART UNIVERSAL-INTERNATIONAL'S
"OPERATION PETTICOAT"
in Eastman COLOR
Co-starring CARY GRANT and TONY CURTIS
"A TIDAL WAVE OF LAUGHTER"



GLOSSARY OF SUBMARINE TERMS

FISH—Aboard a submarine a torpedo is commonly referred to as a fish.
ASHCAN—Navy slang for depth charges released by destroyer escorts.
SNORKEL—The device on a submarine that keeps it constantly supplied with oxygen enabling it to stay submerged for long periods of time.
SONAR—Tracking device utilized by submarine and other vessels to locate other ships.
RIG FOR SILENT RUNNING—When a submarine is being hunted by surface vessels, all engines and anything else that makes noise are kept silent in order that a sub cannot be tracked by sonar.
SILENT SERVICE—A comman nickname given to the United States Submarine Divisian.
LOG—This is a record of daily events kept by the Commanding Officer, similar to an everyday diary.
ALL THE HEAD FULL—The order to the engineers of the submarine to keep the submarine speed at its maximum paint.
FATHOM—This is a term applied ta the measurement of depth in water=6 feet below the surface af the water wauld indicate 1 fatham deep.
DOLPHIN—This is the insignia awarded to and warn by all of the graduates of submarine school. It can be compared ta the Air Farce wings.
DISPLACEMENT—Referring ta the weight of the submarine—for instance the USS Nautilus has a displacement of 4200 tons.
STARBOARD—Referring ta the right side of a Navy vessel.
PORT—The left side af a ship.
FORE—The front af a submarine.
CONNING TOWER—The raised structure an deck af a submarine—used as an observation post.
HATCH—The part af the submarine which séals off all water from entering.
BRIDGE—Where the captain and members af the crew are stationed when a submarine is surfaced.

the interviews in advance.

3. A dialogue disc for special spots. This disc has several one-minute segments of witty dialogue and high spots of the picture. Your local man comes in with a tag at the end. These are very useful for an imaginative studio to work with. Try them.

FREE TV MATERIAL: Universal in New York will send you a series of TV action and comedy trailers. They do a great sales job. Telops are also available on charge from commercial sources, but use the film, it's better.

FREE AD MATERIALS: From Universal in New York you can get:

1. A special puzzle mat that makes a good kids show herald.
2. A color-in mat also suitable for kids show use.
3. Two-color stickers for general posting. Quantities of these are limited so be moderate in your requests.

Universal has a big collection of exploitation and ballyhoo material for you to work with. This material is the special province of the local showman, and often can do the most to bridge the gap between national and local selling. Every picture needs this type of help. Some suggestions in brief:

1. Navy cooperation is available. The Navy PR offices have been alerted, but usually their materials are scarce and limited. They cannot help you outside the theatre.

2. How about dressing the staff in Navy uniforms. Whites dyed pink will make an eye catching display.

3. Dig out all ex-submariners, ex-nurses, and ex-navy men and set them up for a special preview and attendant publicity.

4. The "pink" theme can be used all through the theatre, with pink lights, and pink gelatin to give the house an unusual atmosphere.

5. Have a contest to find a "Miss Petticoat." Clues could be broadcast by a top DJ. Reward for finding her increases each day to build interest.

6. Have a lobby or photo store contest to find the funniest service connected snapshot. Contest should be open to all services.

7. There is a possibility for a display window tie-in with makers of model kits. Revell and Aurora have sub models.

We took the sales campaign for "OPERATION PETTICOAT" to some of our managers and asked them for additional ideas. Ideas that would be workable, practical, and usable in almost every situation. These showmen came up with the following:

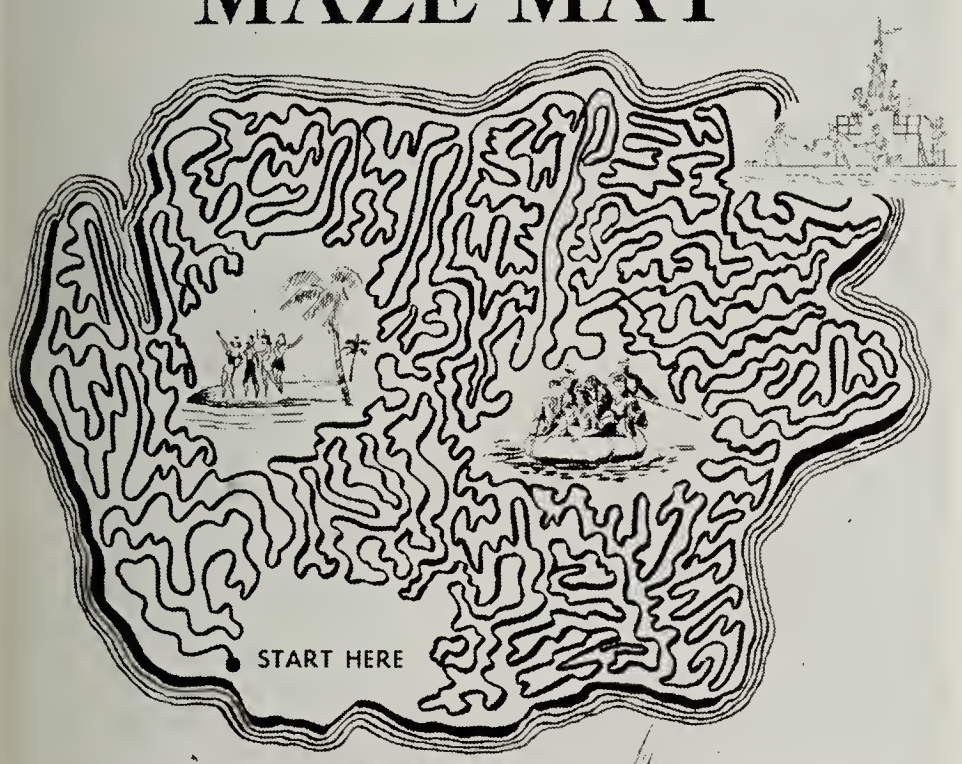
1. Promote an "OPERATION PETTICOAT" night at a local department or women's wear store, when men only could come in to buy gift lingerie for wives, etc. Be sure that store patrons get the connection. Sell gift tickets for the store to distribute.

2. Have an "OPERATION PETTICOAT" style show on

FREE TEASER STICKER

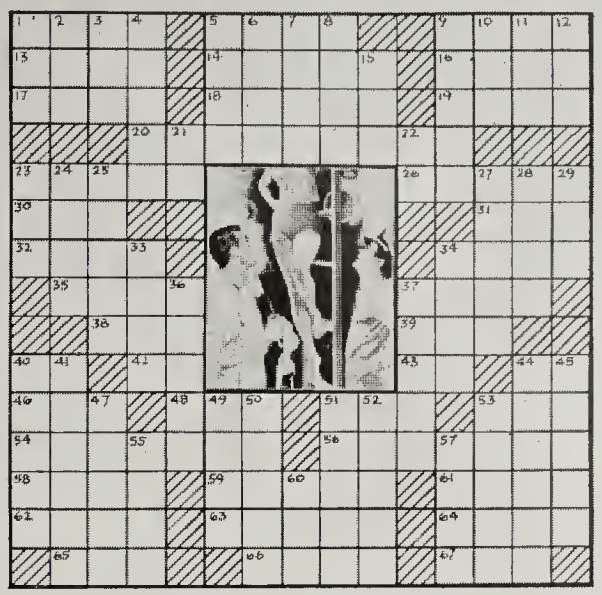


MAZE MAT



HELP TONY CURTIS get the beautiful Army nurses aboard U.S.S. Sea Tiger

CROSSWORD PUZZLE



HORIZONTAL

1. ——Grant, soon to be seen in the role of Admiral
5. Joan O'Brien and —— Merrill play Army nurses
9. —— Curtis plays a Lieutenant
13. Region
14. Explate
16. Fencing sword
17. To rush
18. Flat
19. Soaks flax
20. —— Petticoat, new Universal-International film
23. A bobbin
24. Sub's torpedo hits a small truck here
30. Norse goddess of healing
31. Hawaiian garland
32. Plaster
34. Umbrella supports
35. Japanese Admiral
37. Cary Grant celebrates with a —— on deck
38. Illuminated
39. Thine in offing
40. Saint (abbr.)
42. Correlative of either
43. Symbol for iron
44. Baseball infield position (abbr.)
46. In favor of
48. Wurttemberg measure
51. That girl
53. Dry fruit
54. A Japanese —— forces the Admiral to put to sea
56. The story takes place in ——
58. Narrative
59. The picture is filmed in this
61. "A'rivederci ——"
62. Adam's paradise
63. Vigilant
64. Biblical keeper of sheep
65. Compass direction (abbr.)
66. Bishopries
67. Fly

VERTICAL

1. Rounder
2. Maraa
3. Thing, in law
4. Bumkin (U.S.)
5. Valley (poetic)
6. Roman road
7. Brilliant star
8. The dill
9. Coat with alloy of tin and lead
10. Open (poetic)
11. Gain, as profit
12. Affirmative reply
15. Hebrew judge
21. Plural (abbr.)
22. Siberian river and gulf
23. —— Tiger, the film's disabled submarine
24. Color of submarine's paint job
25. Photographic developer
27. An assumed name
28. Where the submarine puts in for repairs
29. Possessive pronoun
33. Barbarous peoples
34. Mystery
36. Cavities or chambers (anat.)
37. Convicts serving all-term sentence
40. Freshet
41. Grooms of three
44. One of the four seasons
45. What the men did to repair the Sea Tiger
47. Voided entrailsbeans
49. Islanders
50. Heathen deities
51. Took an oath
52. Male red deer (pl.)
53. She wept for her children
55. Frenchman's future
57. Snare
60. Civil War General



GIMMICKS GALORE are suggested by the broad comedy theme. "Operation Safety" (left) should be localized to a photo of a particular neighborhood, but it should be a cinch for tieups with mayors and police authorities. "Operation Thrift" is limitless in its merchant tieup possibilities. The two-color teaser (above left) with mucilage back is available in limited quantities and could make every kid in the neighborhood a walking billboard. The "MAZE-MAT" is another free assist and should appeal to the gamesters of all ages. A further assist is the "CROSSWORD PUZZLE."

your stage. This also might be a miscellaneous revenue promotion with blocks of tickets sold to the dress shops that provide the models.

3. Your theatre front should be bannered with strings of Navy pennants and in among them some ladies' unmentionables. The 24 sheet can be cut up to make fine flash front. The large pop-eyed portrait heads of Grant and Curtis can be mounted and placed on each side of the front door with the submarine made into an overhead piece. A simple background of pink paper generously shot with stills can give a big time air to any theatre front. The 24 sheet can also be used to give the marquee a new touch. Mount it in place of the usual letter copy and floodlight from the front. It gets you out of the routine.

4. You can promote several shop windows after the holidays for "OPERATION PETTICOAT." Use the pop-eyed star heads neatly mounted as background figures in a window full of lingerie. Be sure to use large paper. Too many displays fail because the tie-in with the picture isn't large enough in scale. Use the 6 and 24 sheets as background with lots of stills.

5. Have a nurse in attendance for people who pass out with laughter, equipped with the usual smelling salts, etc.

6. Try for a petticoat parade at half-time in the athletic contests, have a pretty girl dressed as a nurse followed by a number of pink clad sailors with appropriate copy lettered on their backs, or have a group of sailors tour the town with petticoats on poles and appropriate signs. Variations of this are endless.

7. A live pig and goat become members of the ships crew in the picture. Can you arrange for a sidewalk or lobby pen featuring live animals with sailor suit jackets on them and signs asking what sort of crew members are these.

8. See how many teenagers can crowd into a rubber life raft or row boat. This might be a good sight gag for a local TV show.

9. Invite Navy mothers to see the picture as guests of the theatre. Present flowers to the oldest and youngest present.

10. Set up a branch of the recruiting office in the lobby. Perhaps a group of new Navy recruits can be sworn in on your stage.

You can probably think of many variations and elaborations of these somewhat basic ideas. Most of them are inexpensive and fun, and they will help sell the picture. Never underestimate the value of your efforts. True this picture may be self sold, but the stars, the contest, the production value, and all the rest are only as good as the job done on the local level. Once again, the potential of this great box-office picture can only be realized if each man sells it on the local level. If so he will be well rewarded.

1960—the year

of

the big



COLUMBIA *delivers* ~~BLUEPRINTS~~ THE FUTURE!

As the motion picture industry
enters the greatest decade of all...
COLUMBIA PICTURES will continue
to deliver your future with PLANNING...
PRODUCT...STARS...PRODUCERS...
ORDERLY RELEASE...NEW FACES...
MERCHANDISING!



CANADIAN Highlights

By Harry Allen, Jr.

EXHIBITORS already plagued by problems with the tax authorities, the police, and theatre authorities, now have something else to better them in this country—newspaper censors. Seems the little gremlins have a habit of climbing into the ads and knocking out little sections they don't like. About a half-dozen newspapers in this country are setting themselves up to judge what should and what shouldn't get into the newspapers—despite the fact the ads have already been cleared by the various provincial censorship authorities, and the Production Code as well. The newspaper censors act on their authority and without questioning anyone else. The surprise in the operation is that the newspapers headline daily as much blood and gore as they can eke from their stories. Yet when the theatres are concerned—snip.

There is a growing feeling in this country that the exhibitors are going to have to talk turkey with the newspapers. Too many of the newspapers are continuing to charge premium rates for theatre ads. Yet the newspapers are providing the theatres with whatever space they see fit and without reader copy. The large city newspapers in Toronto and Montreal have been fairly generous—to the extent that they provide motion picture critics. The film ads never sit in one spot in the newspaper, being shoved from front to back wherever the compositor is able to fit them in. Very much unlike the situation with ads for TV. They sit in the same spot each and every day. And the TV carries a regular listing of films being shown—in competition to the theatres. Not much officially has been said by the exhibitors thus far, but there are mutterings . . . and soon shouting can be expected.

NEW CANVASMAN on the Crew of Toronto Tent 28 of Variety Clubs International is Sam Wacker. All the rest were last year's members. And heading the club this year is Jack Fitzgibbons, Jr. He succeeds Dan Krendel, who did not stand for a second term, as chief barker. Fitzgibbons is also chairman of the committee handling the 1960 Variety convention, scheduled for May 31-June 4 in Toronto. Phil Stone stepped up from second assistant chief barker to first assistant and his former position was filled by George Altman. George Heiber is dough guy and Frank Strean property master.

REEL CLIPS: Two deaths occurred in one weekend in the Famous Players family. The wives of both Harold Roberts and Dick Geering passed away. Roberts is head of the real estate department while Geering is head of the auditing department. Deepest sympathy is extended to both. . . . Visitors to the Toronto scene for the annual shareholders meeting and election of officers and directors of Marcus Loew's Theatres, Ltd., Toronto, were Eugene Picker, president, and John F. Murphy, vice-president, both of New York. Canadians returned to the board were G. R. Mackie, secretary, D. B. McCrimmen, W. J. Stephens, and J. H. Clarke. The last is Canadian division manager. While in the city, they stopped over at the Telemeter operation, headed by Eugene Fitzgibbons. They also looked over their two-theatre operation in the city, prior to alterations being made to the houses. . . . George Cook, 54 years a motion picture exhibitor, died in Picton, Ont. He is survived by his widow. Starting in Brockville, in 1906, he followed with theatres in Trenton, Campbellford, and Picton. He opened the Theatorium in Picton, where he settled, and in 1921, built the Regent, which he operated until his death. . . . An 800-seat theatre is planned by Michael Costom and the Grimco Amusement Co. for Montreal.

Extension Granted In Fox Studio Sale

NEW YORK—Spyros P. Skouras, president of 20th-Fox, announced that an extension of time had been granted for the purchase of the Los Angeles studio property owned by a California subsidiary and under a contract to sell to a corporation sponsored by Webb and Knapp.

By the terms of the agreement effective May 1, 1959, a corporation sponsored by Webb and Knapp made a payment of $2,500,000 which would be applied to the purchase price, upon the happening of certain events, including the rezoning of the studio property, which have now been accomplished. The closing date set for Dec. 1, 1959, calling for an additional payment of $3,180,000 has been postponed for a period of 90 days, and the buyer has been given an option to have a further extension of 90 days upon payment of $1,000 per day for such extension.

The contract to sell was also amended with respect to a portion of the property, for the construction of a luxury hotel. This would not affect more than 10 per cent of the studio property.

To provide for additional trunk sewer facilities in existing streets which will be necessary to accommodate the development of the studio property, the buyer may defray the cost thereof from the purchase money up to $2,000,000 or the unreimbursed portion thereof from the municipality, and add such amount to the last payment of the property to be deeded under the contract to sell.

By the terms of the extension agreement the Buyer releases all claims against the seller and thereby confirms to the 20th-Fox subsidiary the right to retain the $2,500,000 payment paid last May. The terms of the sale and lease back of approximately 75 acres of the property on which the principal studio buildings are located remain unchanged.

McIntyre Retires from U-I

NEW YORK—The retirement on Jan. 2 of Herc C. McIntyre, managing director of Universal Pictures Pty. Ltd., U-I's Australian subsidiary, from the post which he has occupied for 40 years, has been announced by Americo Aboaf, Universal International vice-president and foreign general manager. The move terminates an association which began with the founding of the company's branch in that country in April, 1920.

At the same time, the appointment of Dan C. Casey—now general sales manager for Australia and another U-I veteran in that country—to succeed McIntyre was announced.

U-I, NBC-TV Clash On Ira Hayes Story

NEW YORK—Fresh fuel was added to the controversy already being waged between Universal-International and NBC-TV over the Ira Hayes story with the revelation that William Bradford Huie, author of Hayes' life story, "The Hero Of Iwo Jima," has started legal action to force NBC-TV to abandon its proposed project.

On Nov 9, U-I announced it had bought the screen rights to Huie's story of the Pima Indian who became famous as one of the Marines in the historic picture of the flag raising at Iwo Jima and had assigned it to Sy Bartlett to produce as one of the studio's major 1960 projects. One week later, NBC-TV revealed that it was planning to air the Hayes story on its "Sunday Showcase" next March 27.

Huie, who also has secured "portrayal rights" from members of Hayes' family, claims that it will be impossible for NBC to do the Hayes story without infringing on his rights.

"Granting that the story of Ira Hayes himself is in public domain, I don't think his life can be portrayed without showing his mother and father or his brothers," Huie declares. "If they are portrayed, my rights will have been infringed upon and I will sue not only NBC, but also the sponsor of the show and every station which airs the program.

"I already have instructed my attorneys to serve notice on NBC and the sponsor that if they go ahead with their plans for a show based on Hayes' life, I will seek a federal injunction to stop the broadcast and failing that will sue for damages for any infringement on my rights."

Huie also has enlisted the aid of Simpson Cox, attorney for the Pima Indian tribe, to stop the NBC-TV project.

Bartlett several weeks ago made personal representations to Robert Sarnoff, NBC chairman of the board, pointing out the irreparable harm that would be done U-I's picture if NBC went ahead with its proposed telecast.

Defense Department officials, who previously had refused cooperation in bringing the Hayes story to the screen, have assured Bartlett exclusive cooperation in filming the story of the Indian hero.

Spingold Scholarships Set

WALTHAM, MASS.—Two students at Brandeis University will be the recipients of scholarships established by Mrs. Nate Spingold of New York City, in memory of her husband.

The late Nathan B. Spingold, a Fellow of Brandeis University, was vice-president of Columbia Pictures in New York and director in charge of publicity. He formerly served with the William Morris Enterprises, New York, and as a reporter in Chicago. A native of Chicago, Spingold attended Chicago Kent College of Law.

The Spingold Theatre Arts Center, which will be constructed on the Brandeis University campus this year, was made possible by Mr. and Mrs. Spingold.

Wisconsin Tent Elects

MINNEAPOLIS—The Variety Club of Wisconsin, Tent 14, named the following Crew for 1960: Harry Mintz, chief barker; Dean D. Fitzgerald, first assistant; Lew Breyer, second assistant; Harold Pearson, dough guy; and Gerry Franzen, property master.

A SMASH WITH THE PRESS WITH THE PUBLIC

...now in its 8th record week at the Sutton Theatre, N. Y.

and moving over for extended first run at the new Murray Hill Theatre, N.Y.

QUOTES THAT GLITTER:

"★★★★ Only once in a blue moon does the screen offer a murder mystery that has any relation to reality. 'Sapphire' has a resounding ring of truth, an absorbing interest that never flags." *—Kate Cameron, Daily News*

"Something new and provocative, absorbing and tense."
—Weiler, New York Times

"A mystery gem of many facets."
—Cook, World Telegram-Sun

" 'Sapphire' is terse, tense and exciting. Earnestly recommended as a thriller." *—Gilbert, Daily Mirror*

"For completely thrilling and satisfying entertainment that keeps you on the edge of your seat, it is hard to beat." *—Redbook*

"Don't miss it." *—New Yorker*

"If you're looking for a picture that holds you in fascinating suspense, this is it. 'Sapphire' is virtually in a class by itself."
—Winsten, New York Post

"A first-rate murder mystery in the clean, detailed British style."
—Beckley, Herald Tribune

"Absorbing, arrestingly off-beat and especially effective.
—Rose Pelswick, Journal American

"Intriguing and fascinating."
—Coronet

Sapphire

Starring NIGEL PATRICK • YVONNE MITCHELL • MICHAEL CRAIG • PAUL MASSIE • In Michael Relph and Basil Dearden's production in EASTMAN COLOR • also starring Bernard Miles • Produced by Michael Relph • Directed by Basil Dearden • Original Screenplay by Janet Green

A Rank Organization Presentation • A UNIVERSAL INTERNATIONAL RELEASE

A GEM OF A PICTURE...BOOK IT NOW FOR LONG RUNS!



LONDON Observations

by Jock MacGregor

HATS OFF to Stuart Levy and Nat Cohen! Theirs is a success story, indeed. Only recently Anglo-Amalgamated was a small, but lusty independent production distribution set-up with bookable but modest product and enormous wealth of good will. Now it has jumped up among the giants of the industry. Used as Stu and Nat are to leading in winners at the best race tracks in the country, they now can claim the winner in the British box office stakes for 1959, outstripping all comers with "Carry On, Nurse," Peter Rogers' hilarious domestic comedy which has turned out a world beater.

This is only the beginning. Recently, I visited Rank's vast Pinewood Studios and there two of the three pictures on the floor were for Stu and Nat. They are "Peeping Tom," "Carry On, Constable." The former stars Moira Shearer and promises to be a sizzling exploitation picture with as much appeal to better class audiences as to the shocker addicts.

Currently at Beaconfield, Julien Wintle and Leslie Parkyn are producing "Circus of Horrors," which Sidney Hayers is directing with Anton Diffring starring. At Merton Park, Joseph Losey is directing Stanley Baker, one of the best bets among British actors, in "The Concrete Jungle." Rounding off what they call "Their First Fabulous Five" is Peter Rogers' comedy "Please Turn Over," which has had a highly successful trade show.

To celebrate this welcome graduation as a supplier of major product, Stu and Nat invited friends and cast to a fabulous party which stood out even in these days of seasonal parties. Congratulations to this fabulous pair.

AT THE CINEMA EXHIBITORS ASSOCIATION London and Home Counties Branch annual dinner dance, chairman Charlie Brown revealed that next year's summer convention at Folkestone was being planned more on film festival lines with the idea of focusing attention on the industry. He hopes for a big star turn up and support from the Italian and French film industries. . . . There is a quiet battle going on here between the studios on the question of rentals and terms. I heard one executive accusing another of undercutting and suggesting ultimately he would regret it. While some tell me the best deal can now be done with Rank's Pinewood Studios, Rank Screen Services recently used the rival Associated British's Elstree Studios. Incidentally, Hammer has been shooting those scenes in "The Two Faces of Doctor Jekyll" which are too big for their own Bray Studios there. . . . Sunday's world premiere of Warner Pathe's "Tommy the Toreador" at ABC's Regal, Old Kent Road, one of London's tougher neighborhoods, was a terrific success. The theatre was chosen as it was nearest to the star's birthplace. Presented by the Variety Club in aid of a local boys' club, there was a better turn up of stars and more excitement than at most West End premieres. . . . I had the pleasure of joining Yvonne Buckingham, the British actress who is likely to be Hollywood bound ere long; Johny Barry, the successful band leader son of independent exhibitor Jack X. Prendergast, and top pop singer Adam Faith, former office boy at Rank Screen Services, as chairman of a beauty contest judging panel at ABC's Ritz, Leyton in East London. Nat Matthews, MPE Silver Citation showman, manages this house, and it is wonderful how a beauty contest will pack the biggest theatre.

1960 Film-Travel Tieup Set By MPAA

NEW YORK—Following a discussion with the MPAA public relations department recently, Si Seadler, chairman of the MPAA advertising and publicity directors' committee, reported on several new developments in the industry's 1960 key product campaign.

Seadler reported that Ted Baldwin, campaign coordinator, has completed a tie-up with Thomas Cook and Son, one of the leading travel agents in the United States, for the industry's key product for 1960 publicity campaign. The theme will be "1960—The Big Year of Motion Pictures" and "1960—The Year of Travel." Because many of the 1960 big pictures use authentic location backgrounds, such as Israel, Rome, France, England, British West Indies, Australia, Austria, Alaska, Havana, New York City and, of course, Hollywood—the travel story makes a natural tie-up.

It is believed that great film interest can be generated by this travel theme with displays in Cook's windows on Fifth Avenue, Park Avenue, and Broadway. The displays will be used in 21 key cities throughout the nation where Cook has branches in strategic downtown areas. Scenic and other apropos stills from these pictures will be used in all displays which, it is hoped, will inspire a want-to-see on the part of tourists and potential travelers. In addition to the window displays, stories and stills will be released to all travel editors and publications.

Paul N. Lazarus, Jr., vice-president of Columbia Pictures, spoke of such mutually beneficial tie-ups for the motion picture and travel industries in his recent talk at the annual convention of the American Society of Travel Agents in Havana.

It was further reported that TOA will prepare a mailing to 1,200 exhibitors (key officers and theatre owners) which will include suggested press, radio and TV plugs for local exhibitor planting and a list of 27 key features which form the basis of the industry's "1960—The Big Year of Motion Picture" campaign.

Huge Trade Paper Boost For "Spartacus"

NEW YORK—David A. Lipton, vice-president, Universal, announced last fortnight that the company's trade paper campaign for Bryna's "Spartacus" is designed as the greatest in industry history both in budget, coverage, and duration.

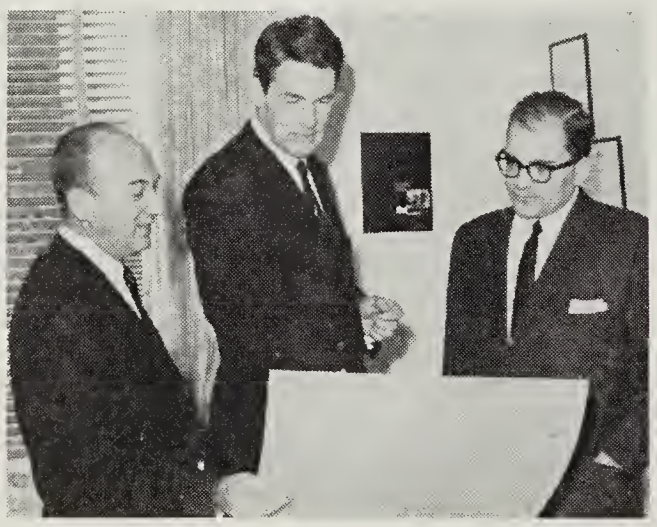
"Matching the bigness of the picture itself," said Lipton, "we are confident this campaign will reach a new high in Universal's acclaimed policy of 'pre-sell' through advertising. To us 'pre-sell' means delivering your message of entertainment, quality and enthusiasm to exhibitors and press even before you take it to the ticket-buying public. These groups, exhibition and the fourth estate, should be your first targets. You reach them initially through the trade-papers.

"This is what we have done, and intend to continue doing with 'Spartacus.' Guided by Kirk Douglas, head of Byrna, and Stan Margulies, his director of ad-publicity, we are making the point to trade and press that 1960 will be the year of 'Spartacus.' "

"The trade paper ad campaign on this film will be spread over a period of two calendar years—starting with the first ad on Jan. 27, 1959, announcing the start of production, and carrying through virtually all of 1960."

AIP Appoints Overman

DALLAS — Milt Overman, formerly with United Artists and Inter-state Theatres, has been appointed southwestern publicity and advertising representative for American International Pictures, it is announced by James H. Nicholson and Samuel Z. Arkoff. Overman will headquarter in AIP's Dallas exchange.



Bill Travers, star, Kingsley-Union's "The Bridal Path," recently arrived from England, and is seen here with Edward L. Kingsley, left, who is releasing the film, and Richard L. Brandt, head, Trans-Lux, which operates the Normandie, where the film will have its New York premiere.

Japanese Festival Launched

NEW YORK—On the eve of launching his season of new Japanese films at the Little Carnegie, Thomas J. Brandon, independent film importer and distributor, called upon the American film industry to find new and more effective ways to support the output of foreign producers in this country.

At a press conference held at Asia House, he stressed a growing demand on producers, distributors and exhibitors in the U.S., both individually and through their trade associations, to open up screen time and promotion facilities for the films of other countries.

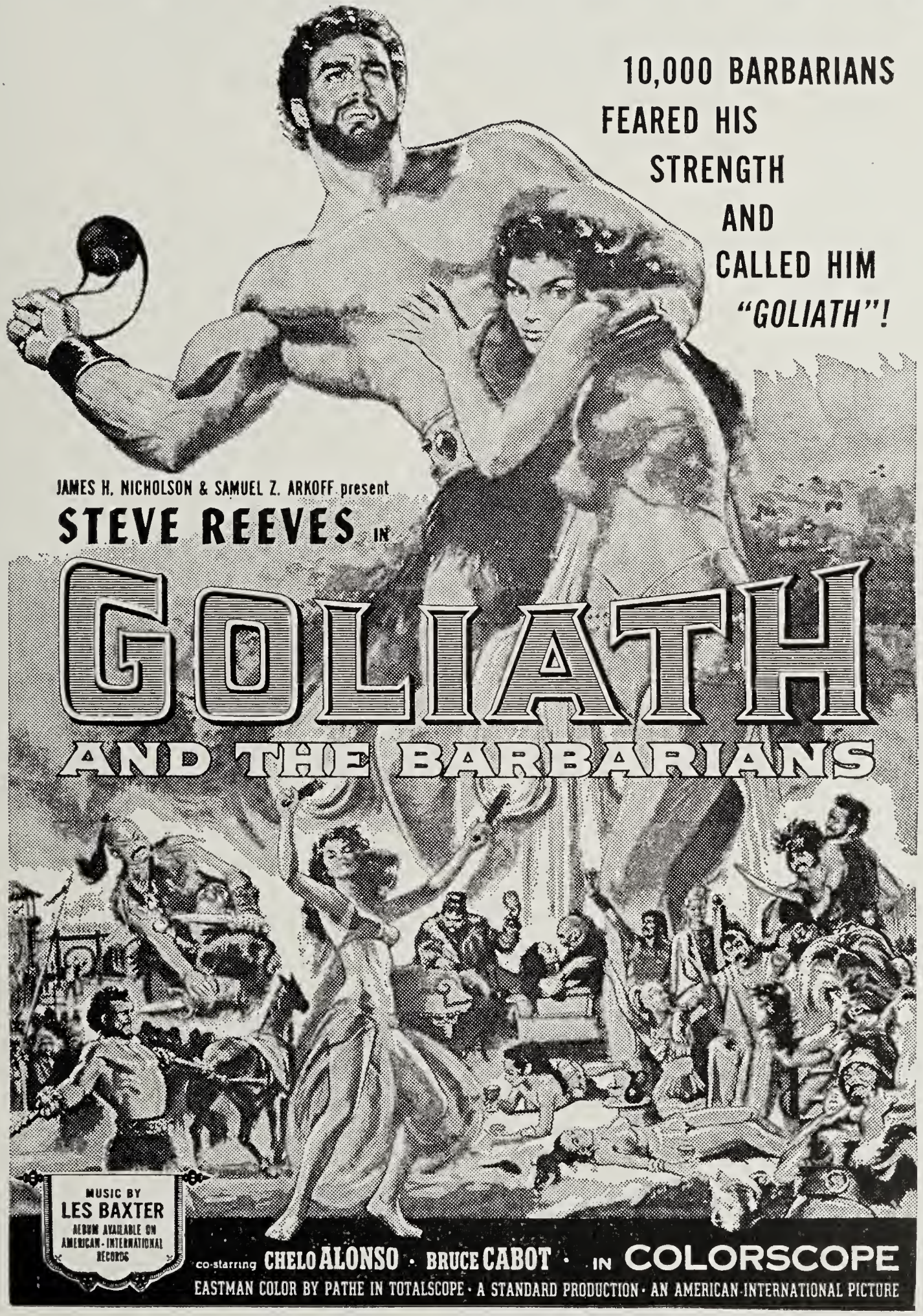
Brandon's cycle of eight films are each scheduled for a limited two week engagement at the Little Carnegie.

Harry Goldstone Joins Astor

NEW YORK — Fred Bellin, president, Astor Pictures, Inc. announces the appointment of Harry Goldstone as general sales manager.

Goldstone, a native New Yorker, renews his professional affiliation with Astor Pictures. He was formerly head of Famous Pictures Film Exchange in New York for 15 years, and handled Astor pictures then. For the past two years he has been associated with United Artists Associated in television, handling the southern states for this company. He will headquarter at the Astor home office.

A THOUSAND and ONE WOMEN DREAM OF HIS EMBRACE!



N.Y., Hospital Fete UA's Max Youngstein

NEW YORK—Max E. Youngstein, United Artists vice-president, received a Distinguished Service Citation from the City of New York and a special award from the Children's Asthma Research Institute at a Salute to Health for Peace Dinner honoring Youngstein last week.

More than 850 entertainment industry leaders, national and civic officials, celebrities of the screen and stage, and members of the medical profession attended the gala event sponsored by the Children's Asthma Research Institute and Hospital at Denver. The evening, a unique philanthropic event, was climaxed by a special dramatic program featuring Harry Belafonte, Red Buttons, Myrna Loy, and Mike Wallace.

Arthur L. Mayer, former executive vice-president of the Council of Motion Picture Organizations, cited Youngstein's tireless energies and activities in philanthropic causes. Arthur B. Lober, president, Children's Asthma Research Institute and Hospital at Denver, presented the UA vice-president, a founder of the institute, with a special award. Other tributes came from vice-president Richard Nixon and Governor Nelson Rockefeller, praising Youngstein's vital leadership in the asthma campaign and in the Health for Peace program.

Dr. Leona Baumgartner, New York City Commissioner of Health, representing Mayor Robert F. Wagner, presented Youngstein with a distinguished service citation on behalf of the city.

Trouble For "The Lovers"

COLUMBUS, O.—Police of suburban Bexley viewed the controversial French feature, "The Lovers," at the Bexley art theatre and found no cause for restrictive action, according to Robert Little, general manager of the theatre. Both Little and Louis Sher, president of Art Theatre Guild, operators of the Bexley, said the film has been operating without police interference in Kansas City, Denver, Toledo, Detroit, New York, Washington, and Memphis.

Showings of "The Lovers" have been halted by legal action in Cleveland Heights and Dayton, in theatres operated by the Art Theatre Guild. Nico Jacobelli, manager of the Heights Art theatre in Cleveland Heights, was arraigned Nov. 30. Attorneys for the Art Theatre Guild entered a not guilty plea. The Dayton case is expected to be heard Jan. 27.

Little said he has received a number of complaints by phone from anonymous callers. Almost all of the complainers admitted they had not seen the film. Some calls, he said, were vile and abusive.

"A lot of the patrons at the Bexley say they can't see what the fuss is all about," said Little. He said there are different opinions about the merits, moral or otherwise, of "The Lovers."

Boston Welcomes "Ripper"

BOSTON—More than 200 exhibitors, circuit heads, buyers and bookers, and newspaper people filled the ballroom of the Boston Club for the "Jack The Ripper" luncheon hosted by Joseph E. Levine of Embassy Pictures and Paramount Pictures. George Jessel was toastmaster.



Max A. Cohen, left, president, Cinema Circuit, New York City, and board chairman, Independent Theatre Owners Association of N.Y., was honored recently at a luncheon in the Hotel Astor on the occasion of his 50th anniversary in the motion picture business "for outstanding achievement and industry leadership." Presentation of the plaque was made by Harry Brandt, Association president.

Novins Denies Report Of Toll-TV Difficulty

NEW YORK—Louis A. Novins, president, International Telemeter Corporation, last fortnight, answered a special report by Joseph Strauss in which the president of the Quebec Theatre Owners Association, an affiliate of TOA, said investigation indicates that solicitation by Telemeter for subscriptions for the toll-TV trial run in Etobicoke, Toronto suburb, has been meeting public opposition and is far behind the promoters' schedule.

According to Strauss, there exists strong evidence in Canada of public disappointment over the announced programming content of the Etobicoke toll-TV content.

Said Novins, "This is just whistling in the dark. Solicitors are signing up about seven out of every 10 families interviewed and we are now adding about 250 homes per week."

"As for Telemeter's programming for the test," Novins asserted, our Canadian associates plan to make appropriate announcements at appropriate times about what will be offered to the subscribers."

He said, "Telemeter will be able to present a continuing choice of a variety of high quality programs that are not available on present sponsored TV."



Jack Byrne, vice-president and general sales manager at MGM, recently met the trade press at a luncheon at Sardi's, New York City, and emphasized that MGM with "Ben-Hur" is not a "one picture company". A display for "Never So Few" underlined the point. Joining Byrne were, left to right, Don Terrell, publicity manager; Burtus Bishop, assistant general sales manager; Byrne; and Si Seadler, eastern advertising manager.

Censorship Stymied In Winston-Salem

WINSTON-SALEM, N.C. — The Public Safety Committee of the City Board of Aldermen recently postponed action on a proposed ordinance to establish a city board of censors to pass on movies shown here.

Members of the committee said the postponement was ordered in order to give the Winston-Salem Ministers Association a chance to express its views on the proposed censorship board. They said the matter will be discussed again at the committee's next meeting.

The committee some weeks ago recommended the establishment of such a board, and offered a proposed ordinance quoting the state law against obscene motion pictures, theatrical productions and other shows, obscene advertisements, and leasing or use of buildings for obscene performances.

The proposal immediately was criticized by Mayor Marshall Kurfees as not only being unconstitutional but not needed, and the Board of Aldermen sent the proposal back to the committee for a public hearing and further study.

Meanwhile, representatives of parents' groups and theatre managers announced that they had agreed on a voluntary curtailment of movies and advertising regarded as objectionable, and the parents' group said it saw no need for a censorship board if the theatre operators abide by the agreement.

Okla. Papers Ad Code

TULSA, OKLA.—The Tulsa Tribune and World have joined to establish a code of decency for movie ads appearing in the two newspapers.

Jenkin Lloyd Jones, editor, The Tribune, said newspapers are in part to blame for the objectionable ads which have appeared, but he said local theatre owners and managers, regional film distributors, and movie studios must share the responsibility.

The newspapers drew up a list of regulations governing the content of movie ads, then discussed them and explained them at a luncheon with theatre managers and film distributors.

Jones said theatre owners "have been so cooperative in upgrading their ads that we have had to refuse only one ad, and we've censored few others."

Among the regulations are: "No art or copy or headline will be accepted in motion picture advertising which states, implies, or suggests conduct which by normal standards is considered to be morally and/or socially unacceptable."

N.E. Circuit Names Sternburg President, Succeeding Mullin

BOSTON—Edward L. Hyman, vice-president, AB-PT, announced last fortnight that Martin J. Mullin had retired as president and general manager of New England Theatres, AB-PT affiliate, after 27 years.

He is succeeded by Robert M. Sternburg, a 30-year veteran of the circuit, who has been his assistant for the past nine years.

Chester Stoddard, also with New England Theatres for many years, recently as a division manager, has been named vice-president of the circuit and Sternburg's assistant.

Mullin was tendered a farewell dinner by his associates.

An American in Salzburg

Full of gayety, good taste and well-balanced humor—a picture to be remembered for years to come



starring

MARGIT SAAD

and

BRUCE LOW

with

CARL WERY

SUSI NICOLETTI

ARNULF SCHRÖDER

FRANZISKA KINZ

and others

In beautiful AGFA-Color

produced by **C. W. TETTING** • from the novel by **RUDOLF ANDERL**
English adaptation and production by **JONAS P. LENKTAITIS**
directed by **HELMUT WEISS** • music by **HERBERT JARCZYK**

An AMROPA PICTURES Ltd. release • Member of IFIDA • Telephone: OXford 7-9765 New York



ALBANY

The Legislature convening January 6 will be asked to reconsider a film classifications bill. Senator William T. Conklin, Republican, Brooklyn, has "prefiled" a measure providing that films licensed by the Motion Picture Division, State Education Department, be classified as "suitable for (a) general patronage; (b) adults and adolescents; and (c) adults only. Exhibitors when advertising the showing of films would be required to "note" the classification . . . A "Kings For A Day" dinner honoring Albert J. Bearup, managing editor, Times-Union; and Charles L. Mooney, promotion editor, Knickerbocker News, was marked by a report from Variety Club Chief Barker Jacob M. Olshansky that Tent Nine had raised $192,000 and provided two-week vacations for more than 5,000 underprivileged boys since it assumed the financing of Camp Thacher, in the Helderbergs, 17 years ago . . . Fabian's State, Schenectady, exhibited the controversial "Lady Chatterley's Lover" and used in the advertising a quotation by U.S. Supreme Court Justice Felix Frankfurter . . . American Broadcasting-Paramount Theatres, Inc., filed a certificate that its capital stock had been reduced from $11,494,020 to $6,488,660. It was stated that the reduction had been made as the result of the elimination of 250,268 shares of five per cent $20 par value preferred stock, reacquired by purchase and retired.

ATLANTA

Weber Howell, Paramount, has been transferred to the Atlanta office as office manager and head booker . . . Bernie Young, UA publicist from New York, was in . . . Charlie King, former local exhibitor, who now heads the Exhibitors Service, Jacksonville, Fla., was a visitor . . . Coley Brown, recently retired from National Theatre Supply after 35 years has a new grandson . . . Frank Lowery, United Artists, was back after attending the funeral of his sister in West Palm Beach, Fla. . . . J. W. Robinson, operator, Wheeler Drive-In, Elgin, Ala., with his family is leaving for a vacation trip to Mexico . . . J. W. Railey, Jr., Tennessee Eastman Recreation Club, Kingsport, Tenn., entered a hospital there.

BOSTON

Closed for several months, the Fenway has been sold to a chain supermarket company and will be converted into a huge market area. Built in 1930, the Fenway has been under lease to New England Theatres, Inc., who gave it up a year ago. Since that time, an independent group took it over but failed to make a success of it. . . . Robert Sternburg, who takes over the presidential reins of New England Theatres on Jan. 1, was the general chairman of the Variety Show put on at the Boston Garden to benefit the Jewish Memorial Hospital. . . . After 21 weeks at the Astor on a roadshow policy, "Porgy and Bess" moves to the Kenmore on Christmas night for a regular run at $1.50 top, no reserved seats. The Kenmore is installing 70mm Todd AO equipment for this particular show, under the supervision of P. Edward Comi of Massachusetts Theatre Equipment Company. Louis Richmond is the owner, Kenmore, with Joe DiCarlo the manager. . . . Newell Kurson, president, Graphic Theatres, has been appointed a Trustee of Temple Israel, Boston, one of the largest Jewish congregations in the country. . . . Joseph E. Levine, president of Embassy Pictures, who is known as the "peripatetic producer" arrived in Boston from New York to attend the highly successful "Jack The Ripper" luncheon at the Boston Club. He then flew to the west coast by jet plane and flew back to New York to meet Mrs. Rosalie Levine, and sailed with her on the Grace Line Santa Rosa for 15 days of cruising in South American waters.

Ted Fleisher, president, Interstate Theatres Corporation, was the lucky winner of the trip to Paris at the TOA convention in Chicago. Later this spring he and Mrs. Fleisher are planning to fly to Paris and back via Sabena Airlines as the recipient of the prize offered by Pepsi Cola at the convention. . . . Joe Longo, assistant to Sam Richmond, general manager, Sack Theatres, has returned to his post after a three weeks vacation. During his absence, Paul Harling replaced him. Now Harling is the new assistant manager at the Gary working with Don Peterson. . . . Ray G. Ellis, Ludlow, Vt., has reopened the Park, Cheshire, Vt., for weekends only and has changed the name to the Elray. He also operates the Paramo. Ludlow, which is on a full schedule. Daytz Theatres books the Paramo but Ellis is handling his own buying and booking for the Elray. . . Howard Fitzpatrick, former TV and radio editor of the now defunct Boston Post, is now assisting Joe Mansfield, publicist at United Artists.

BUFFALO

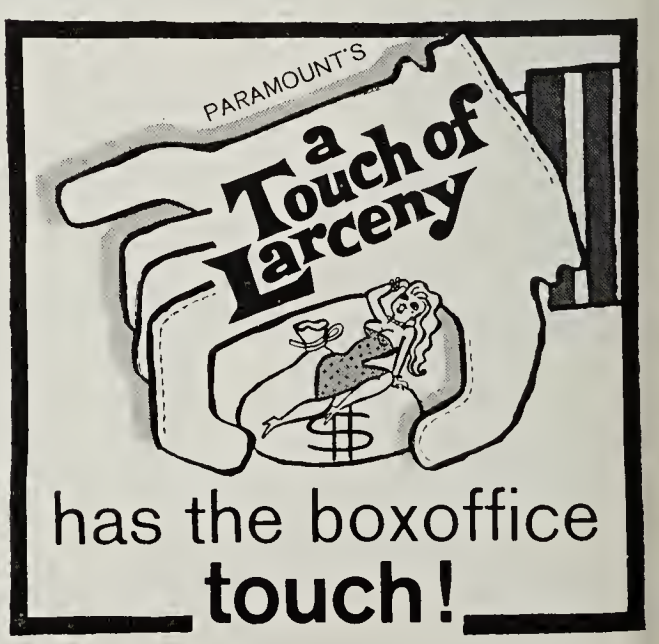
There will be a regional meeting of Variety Clubs International in the headquarters of Tent 7, on Jan. 13. Chief barkers of other tents in the region will attend. International officers expected to preside are George Hoover, international executive director; Edward Emanuel, first assistant international chief barker; William Koster, international representative; and George Eby, international chief barker. . . . All branches of the industry gathered in the headquarters of Tent 7 to stage a sort of combined Christmas Party. This was a departure from recent years when exchanges usually put on their own Yuletide joyfest in the various branch offices at some night club or hotel. . . . Ralph Buring, field representative for 20th-Fox, covering the Pittsburgh and Buffalo areas, is continuing to cover the Buffalo exchange district for the time being at least. Earl L. Hubbard, Sr., is not assuming this publicity post on Jan. 1 as previously announced. It is expected that a new resident branch manager will be named soon after the first of the year, to succeed the late Charles B. Kosco. Bill Rowell, a member of the local Fox sales staff for many years, is acting manager for the present. . . . Brock Peters, one of the stars of the Samuel Goldwyn production, will appear in person at the premiere showing of "Porgy and Bess," when it opens Dec. 26 at the extensively refurbished Schine Monroe, Rochester. . . . Dewey Michaels closd his Palace for two weeks for refurbishing and repairs and will reopen Dec. 25, when, in addition to a stage show, he will present "The Time of Desire."

CHARLOTTE

The concession stand of the Starlite Drive-In, Durham, N. C., was broken into and a quantity of candy, chewing gum and cigarettes taken. . . . The concession stand at the Tower Drive-In, Raleigh, N. C., was broken into and candy, cigarettes, and chewing gum stolen. The stand has been broken into numerous times in the past.

CHICAGO

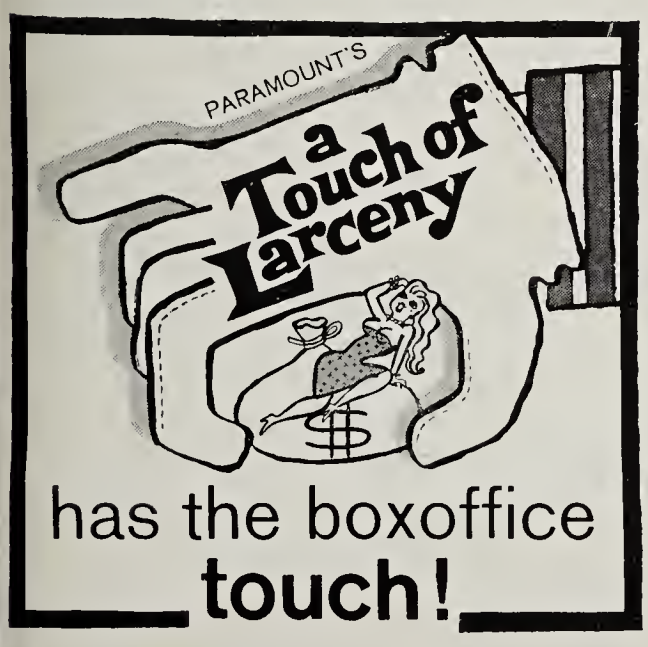
The National Labor Relations Board informed Joseph Auskel, Vic owner, whose theatre is being picketed in East Chicago, that there is nothing in federal, state, or city laws which can prevent "peaceful" picketing . . . Ardently pressed by Variety Club membership, William G. Margolis accepted an unprecedented third term . . . Irv Kupcinet, newspaper columnist who is the idol of the theatre men, will be guest of honor at a testimonial to be given by the Variety Club of Illinois at the Palmer House on Feb. 10 . . . King Vidor, director, UA's "Solomon and Sheba" was in. Super Technirama 70 equipment is being installed at the Woods for the premiere . . . Action on an ordinance which would eliminate half of the electric signs in the Loop area was again postponed. Several theatre marquees are among the signs in question . . . Leigh Nathanson, daughter of Nat Nathanson, midwest chief of Allied Artists, and Paul Hofman have set a June date following their graduation from the University of Illinois . . . George Mandel, veteran sound and operations expert who had served at the Palace, was among the 42 who lost their lives in the recent Gulf of Mexico plane disaster . . . National Screen Service is moving from 1307 S. Wabash Avenue to 1322 S. Wabash . . . Mike Kassel, Continental Film Distributors head, is grandad of a new grand daughter, born to Mr. and Mrs. Charles Kassel of Dallas, Texas . . . Richard W. Stevens, film agent, died in a hospital. His wife survives . . . Former theatre builder Harold C. Strotz died in a Santa Monica, Cal., hospital . . . Hollywood director John Ford addressed the adult education centers' two-day confer-



ence at Mundelein College . . . A bandit robbed the cashier of the 66 Drive-In, near Springfield, Ill., of $68 . . . Mrs. Joseph Berenson, wife of the advertising distributor, was elected president of the Women's Variety Club of Illinois . . . William Schaefer was appointed to the United Artists publicity staff under Wally Heim.

CINCINNATI

Nathan S. Wise, Wise Advertising and Publicity Co., was re-elected chief barker of Tent Three, Variety, at a luncheon meeting in the Metropole Hotel club rooms. Other officers are: first assistant, Donald Hicks. Paramount branch manager; second assistant, Joseph Alexander, RKO Ohio division manager and manager of the downtown Albee; dough guy, James W. McDonald, president, TOC Booking Agency, and property master, Saul M. Greenberg, attorney. Priscilla Moritz was elected president of the Ladies Auxiliary, Tent Three, at a luncheon in Variety club rooms . . . Michael Chakeres, vice president of the Chakeres Theatres, Inc., Springfield, O., has been named general manager of the circuit's 25 out-of-town houses. He also is vice president of the Springfield Theatres, Inc., which operates four roofed houses and one drive-in in that city . . . William Vaughan is the new manager of the Chakeres Circuit's Markay, Jackson, O., replacing Robert Ode, who resigned to manage a Jackson, O. bowling alley . . . The many friends on Film Row of Frank Mandros, operator of the Brown, Cabin Creek, W. Va., regret to learn of the death of his 20-year old son, William, in an auto accident. Survivors include his parents, a brother and a sister. . . . The Ladies Auxiliary, Tent Three, Variety, has started a new project, designed to help mentally retarded children to improve their personal appearances. It is to be operated at Variety's workshop for the mentally retarded at the Goodwill Industries Habilitation Center in suburban Woodlawn. To finance the project, the Auxiliary gave the first in a series of "Snack and Cards" parties at the clubroom in Hotel Metropole. Mrs. Samuel Weiss is the project chairman . . . Promotions for the holiday films screening at the Chakeres Circuit were discussed at two sessions, with Ohio managers meeting in the home office in Springfield, O., and the Kentucky managers meeting in Lexington, Ky. Michael Chakeres, general manager of the circuit's 25 area houses, presided at both sessions . . . Murray Baker, formerly DCA branch manager, and more recently with the Independent Television Corporation, has returned to Film Row as Paramount's West Virginia salesman, replacing Kip Smiley, who was transferred to Pittsburgh exchange as sales manager . . . Meyer Adelman, Philadelphia, president, States Film Service, was on Film Row, following trips to Cleveland and Indianapolis.



COLUMBUS, O., NEWS—Leo Yassenoff, of the Academy-Neth circuit, was elected a vice-president of the Columbus Boys' Club at the organization's annual meeting at which his son, Milton, general manager of the circuit, was chosen a member of the board of directors. Floyd E. Gooding, carnival operator, was named president. . . . Manager Robert Sokol, Loew's Broad, is engaged in a program of redecorating the theatre. Color scheme of gold, sandalwood and beige is being used on interior walls. . . . Sam Shubouf, manager, Loew's Ohio, obtained the first theatre contest in the new Columbus Citizen-Journal with a photo identification quiz tied in with "The Wreck of the Mary Deare." . . . Michael Guyer has been added to Loew's Broad staff as student assistant manager.

In Zanesville, O., City Council is considering elimination of the three per cent admissions tax which amounts to about $23,000 annually. Theatres, bowling alleys, skating rinks and such events as carnivals, concerts, boxing and wrestling matches will benefit.

CLEVELAND

Nate Schultz, president, Selected Theatres, a local independent circuit owning and operating a chain of 20 indoor and outdoor theatres in Ohio, announced he concluded a deal with Samuel Silk and William Halpern of New York, owners of the deluxe first run Palace, Cleveland, to do the buying and booking for the theatre which recently completed a $135,000 remodeling program for the showing of "Porgy and Bess." Max Mink, manager, remains as managing director, and the same first-run deluxe policy will be maintained. . . . The Standard, Cleveland, a downtown subrun unit of the Community Circuit which has been closed for several months, reopened with Milton Bryer as manager. . . . The lights will also go on for the Liberty, Wellsville, O., on Christmas Day. Paul and Jack Vogel, owners, who are heavily interested in outdoor theatres in Ohio and Maryland, state the Liberty will be open for 18 weeks until the opening of the drive-in season. . . . Justin and Mrs. Knopp are reopening their Royal, Oak Harbor, for weekend operation. . . . Eddie Cutler will no longer be calling on the exhibitors in the Toledo territory for Allied Artists. He recently resigned from Allied Artists and from the industry to go into a leather business. . . . Glen Beane and George Robinson did an about-face policy change at their Paramount, Akron. First they closed the house and so notified the exchanges. One week later, they reopened it on a full time basis. . . . Another reopening took place in Mineral City where Joseph Berston turned on the lights and opened the doors of his Mineral City, which had been closed all summer. . . . In Akron, Andrew Martin closed his Royal for the time being, while Guido Spayne reduced his playing schedule to weekends at the Lyn. . . . Two area theatres are not only closed but are being dismantled, eliminating them for all time from the amusement scene. They are the Home, Youngstown, operated by George George, who reports the house is being dismantled and will be converted to other use. In Cleveland, the once deluxe 1900-seat Circle, is in process of being dismantled. . . . Harland Holmden, I.A.T.S.E. international secretary, in town last week to receive his 50-year Local 160 membership pin, is the 16th local member to receive this honor. . . . In Orrville, O., when three children were burned to death and their parents were critically hurt, Leonard Mishkind, owner, Orr, and Frank Maney, manager, immediately set in motion plans to hold a benefit for the stricken parents.



DALLAS

Interstate Theatres opened its annual sale of gift books of theatre tickets here. The book contains admission coupons good at any Interstate Theatre throughout the state. City manager J. O. Cherry termed the books "ideal Christmas gifts." Each book contains "bonus" tickets . . . Louise Wright Rasmussen, film inspectress, at the MGM local exchange, Local B53 business agent and ninth vice president of the IATSE, died here . . . The Melba, in preparing for its conversion to the 70mm process, tried on a new name for size. The theatre will change its name to the Capri on Dec. 25, the same time it reopens renovated and ready for "Solomon and Sheba." The Melba has had the same name for 37 years, opening in the early 20's as the Hope. To go with the new name a contest is to be conducted by the Interstate Theatre Circuit for a distinctive signature. The first prize will have an approximate value of $400. The Melba expects to remain on a 70mm policy even after "Solomon and Sheba" . . . Director-producer King Vidor visited in advance of his "Solomon and Sheba" . . . Duke Clark presented 20th Century-Fox's new comedy team of Tommy Noonan and Pete Marshall with Texas-style cowboy hats when they appeared at the Variety Club and put on one of their routines . . . About 30 Dallas WOMPI members and their guests held a luncheon at the Luau Restaurant at Love Field Airport. Plans were formulated at the luncheon for service in the Crippled Children's fund raising campaign, the March of Dimes and Easter Seal sales. The WOMPI's will also hold a bazaar soon and the members will meet in homes and make articles for sale . . . Yvonne de Carlo flew in from Brackettville, Tex., where she is on location filming scenes for John Wayne's "The Alamo," to participate in the opening of the new Stemmons Freeway . . . Claude Ezell is recuperating at home after a stay in the hospital . . . John H. Rowley, president, Rowley United Theatres Inc., chair-

(*Continued on page 72*)

OTTO PREMINGER PRESENTS



EXODUS

STARTS SHOOTING IN ISRAEL AND CYPRUS MARCH 28, 1960

A UNITED ARTISTS RELEASE

1959 . . .

The Year of the "Big Picture"

THE years roll by with an almost frightening rapidity, and for most of us it takes a bit longer to get up in the morning and we're a bit more winded at the top of a flight of stairs. The years fly by, and they're fuzzy at the edges, running into each other and making any attempt to discover trends and signs for the future of our industry relatively meaningless.

Still, the year-end survey is a time-honored custom, and mellowed by the holiday spirit, we are not inclined to battle against the tide. What did 1959 accomplish? What will 1960 bring? Dragging out MOTION PICTURE EXHIBITOR's admittedly fallible crystal ball and taking a long and slightly clouded look inside, here is what we see. The past, as they say is prologue. The future is as much our province for prediction as any man's.

As 1959 runs out of hours, its most significant development would seem to be the "big picture." Production's policy of fewer but better took definite shape, establishing a pattern that seems irreversible. Longer theatre playing time for fewer pictures from first-run houses through the subs is the rule. The happy chemistry that results in a hit sweeps more of this nation's amusement dollars before it than at any time in the motion picture industry's history. More ordinary films (ordinary, that is, in public favor) are left at the post, returning a gross wihch a few years ago would have been considered impossibly small.

Production's gamble, it would seem, is a bigger one than ever before. Justly, the possible rewards for success are greater than ever before.

•

. . . exhibition matches a gamble

The inter-dependence of all factions of this industry dictates, however, that production-distribution's gamble must be matched by exhibition. Many exhibitors, backs to the economic wall, will tell you that they take the industry's greatest gamble when they open their doors each day, but for the moment that's not what we mean.

An analysis of recent years' news headlines will reveal that the motion picture industry's forgotten men as far as news is concerned have been the equipment dealers and manufacturers. From the CinemaScope peak theatremen trampled each other in the rush to convert for presentation of the exciting wide-screen medium, the headlines trickled thinner and finally disappeared. The illness pervading a business founded on technical advance had brought that advance to a halt.

The prophets of doom, a breed that seems to plague politicians and motion picture industryites to the exclusion of the rest of a prosperity-minded nation, had a field day in newspapers, magazines, and just plain conversation.

The grave they proceeded to dig for motion pictures was deep and all-inclusive, and the pall-bearers at the funeral included television, bowling, do-it-yourself, knitting, croquet, and every other competitive enterprise for America's leisure time and recreation dollar.

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. . . TV idol with feet of clay

The film industry was a most uncooperative corpse, happily. The TV idol had feet of clay. Do-it-yourself quickly palled on a population that came to realize it was still done better and cheaper by experts. Enter the "big picture"; Exit the prophets of doom.

Let's define our terms, as much as is possible. The "big picture" can cost anywhere from a few hundred thousands to many, many millions. What is "big" about it is the way it captures the public imagination. Thus, "Hercules," an import sold with nerve and daring, stands beside "Ben-Hur," perhaps Hollywood's greatest single achievement, as a big picture.

strength is in the difference . . .

to fill theatre seats of tomorrow . . .

The "big picture" soon brought the forgotten equipment people back into the news. Theatres wanted to play the films, and remodeling and renovation reached new heights. As more and more 70mm. projects hit production drawing boards, more modernization was scheduled. Sure, the public would leave their living-rooms and come to theatres. Theatres just had to be more comfortable, more attractive, and equally convenient as any living room. The corpse had shaken off the dirt of pessimism and rejoined the living.

As 1959 wore on, exhibitors once again became showmen, and merchandising of films became the fire in which the strongest bonds of theatreman-distributor cooperation and harmony were forged. Improved selling on the local level sent individual films winging off to more than respectable grosses. The business was alive again, and the colorful clown named "Ballyhoo" led the parade back into public favor.

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Mediocrity and scandal rocked the TV boat, and the pre-1948 film libraries making their third and fourth trips across the miniature screens of America drove more persons out of their commercial-ridden homes than they kept there.

The stock market, whose fluctuation has little to do with sentiment, took note of the movies' renaissance, and annual reports of industry corporations reverted to black ink again. Exhibition, taking a new interest in the business and desiring a voice in decision so vital to its interest, lined up solidly in support of Motion Picture Investors, a plan whereby theatremen could gain a voice in the inner circles of production-distribution.

The movies' strength was in their difference from TV fare. A new maturity reached the screen—maturity in theme and story content. Adults made pictures for adults, and this development brought its own problems. The shadow of censorship fell across the nation's movie screens. Certainly, the quick buck boys form an odious minority in the film business, but the nation's "moral guardians" included responsible, as well as irresponsible film makers and theatremen, in their all-inclusive attacks. Censorship, repeatedly knocked down by the nation's courts, is a rubber man that keeps bouncing back. Morality is too good a political premise and movies too convenient a whipping boy for it to be otherwise.

•

In 1960, the industry will face a stiff test on the censorship front, and those elements within who would sacrifice anything for personal gain won't help win it.

The past 12 months have brought many changes, most of them hopeful. Many problems still must be solved. The independent theatre, in a small town or subrun situation, must not be allowed to wither and die through inaction and thoughtlessness. Here the moviegoing habit is formed in the young people we need to fill tomorrow's theatre seats. Their financial return to the business may be relatively small, but their importance can's be overstated. They must be allowed to survive. They must be helped to survive, or the roots of this industry will die with them.

The next year promises excitement, adventure, success, and probably more than a little heartbreak. But the overall picture is one of optimism.

Here are the views of the past and future through the eyes of some of this industry's spokesmen. They share one thing, a life bound up in the movie business. They also share the same murky crystal ball we use, for whatever it's worth.

—AL ERLICK

On The Threshold Of Prosperity

ALBERT M. PICKUS, president,
Theatre Owners of America



I was honored, last month, to be elected president of the Theatre Owners of America, a national trade association to which the majority of our country's theatre owners belong. I took part actively in TOA's 12th annual convention in Chicago, and came from that meeting with two inescapable facts firmly implanted in my mind. First, there exists today greater unity among Hollywood, the film companies, and the theatre owners than ever existed in the history of our billion-dollar industry. Secondly, one of the immediate results of this harmony and recognition of inter-dependence, is a greater flow of more quality movies to our screens than we ever enjoyed before. The future for the movie fan is bright and exciting.

Our industry is completing a decade of adjustments due to new competition for leisure time, the great exodus to the suburbs, the mushrooming millions of youngsters born during and just after the war period, and a growing sophistication or selectivity in our audiences on what they want to see on our screens. The movie industry has accepted these changes in a manner which indicates the 1960s should be a decade

ASCAP

the

Music

of

AMERICA

POPULAR SONGS

The current hit songs, as well as those great standards of yesterday.

★ ★ ★

Rhythm & Blues

The best in blues, syncopation and jazz — all typically American.

Sacred Music

Songs of faith, hymns reflecting America's religious beliefs, as well as the more formal liturgical music.

★ ★ ★

Production Numbers

The well-known songs from world-famous Broadway productions, past and present as well as top Hollywood musicals.

★ ★ ★

FOLK SONGS

Work songs, play songs, regional songs — telling the story of the American people.

Symphonic & Concert Works

Music of outstanding modern American composers, as well as the distinguished composers of great classics.

★ ★ ★

More than 5,000 writers and publishers are constantly adding new works to the extensive ASCAP repertory.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York 22, N. Y.

of great growth and influenee for the movie business.

A sound barometer of things to come lies in movie attendance statisties. Movie attendance has climbed every month this year since February over the same month a ycar ago. Statisticians tell us movie attendance was up 11 per cent in July and August, 16 per cent in September. In one August week, national attendance hit 82,300,000 persons, highest in 10 years. And at the same time, the viewing of movies on television is dropping. There seems to be a new axiom developing: when movie theatre attendance climbs, the viewing of movies on television deelines.

Movie making today has become a tremendously expensive business. Salaries, eosts, and stories require such a big investment, movie producers are using extreme care to try and put together the ingredient that will result in a pieture the public wants to see. The result is that we are getting, and will eontinue to get, better quality movies than we ever did before. True, we won't get as mueh quantity as we did in years gone by, but what we will reeeive will make up for quantity by providing quality.

The new wide screen process called 70mm, in which a few of our bigger films are now being shown in a few big city engagements, will also, in the seasons to come, become as commonplace on our sereens as Cinemascope—the marvel of a few years ago—is today. Movie fans will in the future see bigger, clearer, brighter, and sharper pictures with a greater feeling of being "in the picture." This is but the first of many technological developments in store for the movie fan.

These are reasons why I say the next decade will be a great one for the movie fan, and why I believe, in my 1960 term as president of Theatre Owners of America, that the movie business is again on the threshhold of great prosperity.

Columbia Accepts Challenge

RUBE JACKTER, Columbia Pictures vice-president and general sales manager



As everyone in the motion picture industry knows by now, Columbia Pictures has confidently designated 1960 as "The Year of the Big C." This optimistie outlook for our eompany is based not on idle dreams and promises, but on the strength of our high-powered program for the coming year, which will see at least 36 major films released.

For the past several years, every organized exhibitor group has cited the shortage of quality product as one of the major problems facing the industry. The question has been: Will the producers and distributors be able to supply a sufficient number of films to keep the nation's theatres open? Columbia accepted that challenge. We promised product, we blueprinted product, and we have now offered dramatie evidence that we are ready to deliver produet.

With three films planned for release during each month of 1960, we are assuring exhibitors of a continual flow of product throughout the year. There can be no eomplaints that we're withholding films from the so-called slack periods and bunching them at the holidays.

Exhibitors now face the challenge of handling our product. We ask the question: Is exhibition prepared to take it from here? Can exhibitors properly handle our orderly release schedule? Can they offer sufficient playing time to display our product? Are they ready to help us merchandise our films to the public at the theatre-level? Will they meet our increased advertising needs?

It is obvious that the answers to these questions must be in the form of positive actions on the part of theatremen. If we are to win the support of the moviegoing publie, we must first have the whole-hearted support of exhibition. To put across our blockbuster program, we require the fullest cooperation of exhibitors in terms of playing time, theatre-level merchandising, and cooperative advertising.

By more than doubling our supply of important films, we are going to be competing for playing time we have not required in the past. In many key eities, there is a possibility of Columbia having enough quality produet available at one time to be playing virtually every first-run house. Since many of our films will undoubtedly be playing extended runs, the situation will necessitate ehanges in the booking patterns of many exhibitors.

As for merchandising our films, we have allocated a record-breaking budget of more than $10,000,000 for the coming year to back up our product. This represents an increase of three times the amount spent last year.

A major portion of this increased budget will be spent at the local level, where it will do the most good for the films and the individual exhibitor. By the same token, we are depending upon exhibitors to step up their advertising budgets accordingly. Columbia regards cooperative advertising as the key to merchandising at the local level. We have gone on record that we will support cooperative advertising projects in any situation in the country.

Distributors and exhibitors are both shooting for maximum boxoffice grosses, and the only way this can be achieved is through a cooperative effort. We've already demonstrated our faith in the future of the industry by our huge investment in production and promotion. It now remains for exhibitors to show their faith.

AA Spotlights New Talent

STEVE BROIDY, Allied Artists president



I think that practically everyone in the industry, whether in distribution or exhibition, will agree that 1959 almost attained the status of a "vintage year" as far as boxoffice results are eoneerned. There were more blockbusters than in reeent years and, in certain periods, the general tide of movie-going reaehed high levels which augur well for the industry's future.

Certainly, as far as Allied Artists is coneerned, 1959 was one of the most important periods in the company's development. Our policy of making more important pictures resulted in the delivery to the exhibitors of three of the year's top-grossing attraetions: "The Big Circus," "Al Capone," and "House On Haunted Hill," as well as several other shows which brought solid profits to theatre men.

Our blueprint for 1960 is the most ambitious in Allied Artists' history. Pictures now scheduled and other properties now being developed give every promise of reaching a new peak of achievement.

"Streets Of Montmartre" will be the company's most important and elaborate production of all time. We have been fortunate in signing up the star and director team which made one of 1959's biggest blockbusters—Lana Turner and Douglas Sirk, who did "Imitation Of Life." Sirk will both produce and direct "Streets Of Montmartre," whieh will be filmed in Paris in CinemaScope and color, alive with all the passionate drama and bizarre night life of the French city's most fascinating era. Miss Turner plays the flamboyant Parisian model and painter, Suzanne Valadon.

Another of our top pictures is now in production, "Pay Or Die," starring Ernest Borgnine and directed and produced by Richard Wilson, director of "Al Capone." I have seen the rushes of this film and it is packed with excitement throughout. I believe it will be as great for Borgnine as "Capone"

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was for Rod Steiger.

Our current planning provides for big pictures, based on big properties and with star names; or more modestly budgeted pictures but with ideas that spell big boxoffice. In the latter classification are several productions either completed or currently shooting. They include "The Purple Gang," which, filmed in the tradition of "Al Capone," tells the story of the underworld syndicate which dominated Detroit in the roaring twenties.

For top boxoffice chemistry, I think another of our currently filming productions, "Teacher vs. Sexpot," has to stand high on the list of prize prospects. Albert Zugsmith has come up with the torrid combination of Mamie Van Doren, Tuesday Weld, and Mijanou Bardot for this hilarious comedy, and backed them up with such talents as Mickey Shaughnessy of "Don't Go Near The Water" fame, Louis Nye of the Steve Allen Show, Marty Milner, Pamela Mason, and ace singer Conway Twitty.

Another picture that in my estimation is a real showmanship attraction is "The Hypnotic Eye," which comes equipped with our lastest "gimmick," Hypno Magic. You may remember that our two previous "gimmick" shows, "House On Haunted Hill" and "Macabre," were so profitable that they started new cycles. "The Hypnotic Eye" has had terrific reactions at sneak previews.

Also to be classified as a sure-fire exploitation attraction is "I Passed For White." I have seen the first rough cut of this film, based on a startling novel, and I can assure you that it is outstanding in every department—great performances, clever direction and excellent production values. The picture will fully back up the dynamic campaign planned for it.

Now winding up production is "Bluebeard's Ten Honeymoons," starring George Sanders and Corinne Calvet, a real pulse-raising thriller with all the elements that make for big money.

I will not go into detail about several very important pictures which are now on the planning boards, such as "The Big Bankroll," based on the best-selling novel about Arnold Rothstein, one-time king of the nation's gamblers and mastermind of the underworld; and "The George Raft Story," which will be the frankest life story of a star ever filmed.

Allied Artists is doing everything possible to answer the exhibitors demand for fresh young personalities. In "Pay Or Die" we have cast fascinating Zohra Lampert in the leading role opposite Ernest Borgnine. In "The Purple Gang" Robert Blake, a very promising newcomer, co-starred with Barry Sullivan, plays gangleader Honeyboy Willard. "Teacher vs. Sexpot" marks the American debut of Mijanou Bardot, Brigitte's sister, as well as spotlighting the highly publicized Tuesday Weld. In "I Passed For White" we have two new young people who are destined for stardom—Sonya Wilde and James Franciscus. Every theatre organization has urged that Hollywood develop new talents, it is now up to showmen everywhere to help us in selling these players to the public.

Not Running Scared

HARRY BRANDT, Brandt Theatres



As the MOTION PICTURE EXHIBITOR forges ahead into its 42nd year, the outlook for motion picture production, distribution and exhibition is very good. The worst is behind us. The most violent storms have been weathered and danger of drowning is long since past.

Theatre renovation and refurbishing is at a new peak justified by the economic signs. Production and promotion of theatrical features for 1960 already represent an outlay in excess of $499,000,000. This is an imposing figure. The industry is not running scared. The big pictures are producing bigger returns than ever.

There is no dearth of money for production. ACE's financial offers to the film companies have been refused. The problem is not money. It is one of ability to put together worthwhile packages that promise a return. The exhibitor can do much to alleviate the product shortage by promoting new faces to the hilt. "Summer Place" is proof positive that virtual unknowns, soundly promoted and wisely cast, can produce important returns at the boxoffice.

There are increasing signs that the industry is closing ranks and drawing closer together; liaison and coordinated effort are on the upgrade. Working together, we can only go forward.

Not A One-Film Company

JACK BYRNE, MGM vice-president and general sales manager



Metro-Goldwyn-Mayer has never been more upbeat than it is now at the start of the new year.

"Ben-Hur" is already established as an unparalleled success, launched on the road to the biggest grosses in motion picture history.

But we are not a one-picture company. We are set to release a powerful lineup of big pictures which reflects the new vitality of the company under the leadership of Joseph R. Vogel.

While "Ben-Hur" was in production and in the months prior to its premiere, the studio, under the direction of Sol C. Siegel, was planning and turning out the films that will make box-office news for you in 1960.

We are putting our full efforts behind this great product lineup.

Our organization is geared to the full schedule with Robert Mochrie, former general sales manager for Samuel Goldwyn and a specialist in single picture selling, concentrating exclusively, with a separate staff, on "Ben-Hur."

This means that Burtus Bishop and my associates can concentrate on these great new films. This is in keeping with the MGM tradition of over-all application for the overall productive efforts of the company.

Each of our films will be supported with dynamic promotion and advertising campaigns developed by Howard Strickling's imaginative staff at the studio, at the home office, and in the field.

At the studio, the productive talents of MGM are moving forward as they did in the early heydays before this new peak in our company's history.

I have seen many of these new productions and they are the proof that our upbeat thinking is backed by upbeat product.

Films such as our holiday attraction, "Never So Few," with the explosive combination of Frank Sinatra and Gina Lollobrigida, and "The Gazebo," with Glenn Ford and Debbie Reynolds, are examples of the marquee power that we have assembled.

You can look forward to a film that I predict will become a screen masterpiece, "Home From the Hill," starring Robert Mitchum and Eleanor Parker in their greatest performances, and a trio of young new faces that are certain for stardom—George Peppard, Luana Patten, and George Hamilton. This seething story of family emotions is one of the films that will make Leo the Lion roar in 1960.

"Please Don't Eat the Daisies," starring David Niven, Doris Day, and Janis Paige is another entertainment treat for the whole family. Your box-office can get set for this appealing

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On my recent trip to the studio, I also looked at footage from "Bells Are Ringing" with Judy Holliday and Dean Martin, and I can report that it has all the earmarks of "blockbuster."

We are not stopping with any one, two, or three important films a year. We are prepared to give you a constant flow of top product.

Among the films in production now or ready for release later this year will be such other standout attractions as "The Adventures of Huckleberry Finn," "The Subterrancans," and "Cimarron."

We have also just completed an arrangement with Cinerama, Inc., to produce, in cooperation with Cinerama a number of dramatic and musical comedy productions in this most popular of big screen processes. This will add still further box-office excitement and mark another step forward in motion picture achievement.

The special Cinerama productions will be in addition to, and do not affect the program of important pictures which are currently in preparation.

In the weeks and months ahead, you will hear more news about our line-up for this year and future years as we strive to combine the best properties and the top box-office names.

UA Readies 24 'A' Films For '60

WILLIAM J. HEINEMAN, United Artists vice-president



At United Artists we're proud of our record. We feel we have every right to be. Things looked pretty dim when the present management took control of the company back in the lean days of 1951. But we felt then, as we do today, that motion pictures are still the greatest form of entertainment for millions of people around the world. Despite all the bugaboo about "lost audiences," "the TV monster" and the various pronouncements from the prophets of doom and gloom, our faith in the industry, in its traditions and its ability to withstand the periodic storms of change gave us the courage and the drive to go ahead and build a company that could stand head and shoulders with the very best of the majors. The rest is history.

In 1959, after eight years of growth and expansion under the management team headed by Arthur Krim and Bob Benjamin, UA today is the industry's leading source of top quality product. With 1960 a week away, we are maintaining that leadership with a product program for the coming year representing the finest 12-month schedule that our business has ever seen.

During the next year we will distribute no less than 36 to 42 features, including at least 24 double "A" top quality productions at an average rate of two per month. In terms of stars, properties and boxoffice potential the program is powerpacked to give exhibitors the biggest boost they've had in many years from January straight through December.

To go through the list of pictures would take more space than THE MOTION PICTURE EXHIBITOR has so kindly alloted me. However, there are several pictures, because of their enormous and important boxoffice potential, that bear singling out.

Heading the list is a picture that promises to be one of the greatest grossing films in industry history—John Wayne's $10,400,000 Batjac production of "The Alamo." The multimillion-dollar epic, which Wayne is producing and directing in Todd-AO, will be released on a two-a-day roadshow basis.

Then there is our Christmas attraction, Edward Small's $5,000,000 Biblical spectacle "Solomon and Sheba," in Super Technirama-70, the new wide-screen process. Starring Yul Brynner and Gina Lollobrigida, the film bulges with boxoffice appeal for audiences all over the world.

Stanley Kramer's "On The Beach," the first film to be premiered on all continents of the world on the same night, is another picture that figures importantly in the new program. Backed by this unique global merchandising plan and a powerful cast, this is a picture certain of top boxoffice performance wherever it is played.

For 1960 we also have Hecht-Hill-Lancaster's "The Unforgiven," a big western adventure starring Burt Lancaster and Audrey Hepburn; Jurow-Shepherd's "The Fugitive Kind," based on the Tennessee Williams' play and starring three Academy Award-winners—Marlon Brando, Anna Magnani and Joanne Woodward; and Cagney-Montgomery's "The Gallant Hours," with James Cagney portraying Naval hero Admiral "Bull" Halsey in an exciting battle story. I could go on and on about the kind of quality pictures we will be delivering to exhibitors in the year ahead, thoroughly promoted and pre-sold for maximum results at the boxoffice. Space just doesn't permit.

How does business for next year look? From where I sit, it looks good; it looks damn good! It looks good for UA and good for the exhibitors, through whose faith and confidence we have been able to make the great strides of the past eight years. This is not wishful thinking or rosy optimism. This is a plain and recognizable fact. We've got the pictures and program to back us.

Fox Increases Contract Players

ALEX HARRISON, 20th-Fox sales manager



The lack of new talent for motion picture theatre screens which exhibitors were lamenting a year ago, and rightly so, has been overcome to a great extent by the dozens of new faces which 20th Century-Fox has brought before the public this year.

At least one important, new personality had a major role in all our top releases for the year and, in many cases, several of these were top cast in the same film.

Our company is keeping its responsibility to the exhibitors, and therefore to the public, with this continuing array of talent resulting in the largest contract player list of any of the major companies.

And this talent is coming from many sources including the theatre, television, the world of fashion, records, and foreign lands.

Just a brief rundown of 1959's attractions will give a good indication of how our policy works. For example, "The Best of Everything," in addition to its established stars, had Hope Lange, Stephen Boyd, Suzy Parker, and Diane Baker in its cast. "Blue Denim" starred Carol Lynley, Brandon DeWilde in his first mature role, and Warren Berlinger; "The Diary of Anne Frank" featured Millie Perkins, Diane Baker, and Richard Beymer; "Compulsion" has Dean Stockwell and Bradford Dillman.

Also "Holiday For Lovers" with Carol Lynley, Gary Crosby, and Jill St. John; "These Thousand Hills" with Don Murray and Lee Remick; "Woman Obsessed" with Stephen Boyd; "A Private's Affair" with Barry Coe, Gary Crosby, and Barbara Eden; "The Blue Angel" with May Britt; "Five Gates to Hell" with Patricia Owens and Dolores Michaels; "Hound Dog Man" with Fabian, Carol Lynley, Stuart Whitman, and Margo Moore, and "Journey to the Center of the Earth" with Pat Boone and Diane Baker.

Our pictures lined up thus far for 1960 will continue this

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successful method of combining established personalities and rising young players.

"Can-Can" in Todd-AO stars Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louis Jourdan, and Juliette Prowse; "Wake Me When It's Over" has Ernie Kovacs, Dick Shawn, and Margo Moore; "Wild River" stars Montgomery Clift and Lee Remick; "The Story of Ruth" has Israeli star Elana Eden in the title role; "Sons and Lovers" stars Joan Collins, Dean Stockwell, Wendy Hiller, and Heather Sears; "High Time" stars Bing Crosby, Carol Lynley, Fabian, Barry Coe, and Barrie Chase; "From the Terrace" stars Paul Newman, Joanne Woodward, and Ina Balin.

Although the void has been somewhat filled, 20th Century-Fox is fully aware that the search for new, good talent must be a continuing process so we will continue to utilize new people whenever and wherever we can. Our 1960 program, such as "Cleopatra," will reflect this policy, and you will find many of these people reaching great box office stature in the coming year.

In order to succeed, however, it becomes incumbent upon exhibitors everywhere to sell these new and exciting personalities to the public—if one joint effort succeeds, our future can be assured.

Nostalgia For '59, Optimism For '60

IRVING H. LUDWIG, Buena Vista president



The year 1959 will always be warmly remembered by those of us at Buena Vista. During those 12 months we achieved the greatest successes in the history of our company.

The public took our product to their hearts. Such films as Walt Disney's "Tonka," "Sleeping Beauty," "Darby O'Gill and the Little People," "Third Man on the Mountain," and our box-office giant and the biggest all-time grosser in our history, "The Shaggy Dog," as well as Rowland V. Lee's "The Big Fisherman," won warm public acceptance.

Although we will always look back upon 1959 with a deep feeling of nostalgia, we are presently looking forward to 1960 with eager anticipation. The coming year should surpass our previous successes and win new laurels for Buena Vista.

Our forthcoming release schedule is in the finest tradition of Walt Disney motion picture creativity and represents an unequaled parade of fine wholesome entertainment.

During 1960, Buena Vista will release such Walt Disney productions as "Toby Tyler," a warm, moving story of a young boy's adventures with the circus, introducing the successor to the Shaggy Dog, a pint-sized chimp named Mr. Stubbs; "Kidnapped," Robert Louis Stevenson's exciting adventure classic starring Peter Finch and James MacArthur; "The Sign of Zorro," romantic adventure drama about early California's masked rider, starring Guy Williams; "Pollyanna," the classic story of a young girl's influence on a small town, starring Jane Wyman, Richard Egan, Karl Malden, Nancy Olson, Adolphe Menjou, Donald Crisp, Agnes Moorehead, and 13-year-old Hayley Mills, a most important dramatic discovery; "Swiss Family Robinson," one of the highest budget productions in our history, the renowned adventure classic about a ship-wrecked family's fight for survival on a deserted island, starring John Mills, Dorothy McGuire, James MacArthur, Janet Munro, Tommy Kirk, Kevin Corcoran, and Sessue Hayakawa; and "Jungle Cat," exciting True-Life Adventure feature set in the Amazon jungles of Brazil.

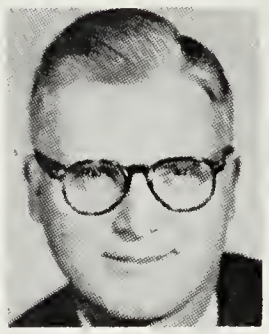
We intend to inform the public about our outstanding array of Walt Disney attractions through every available means of communication. We will initiate campaigns in every area of public contact. Combining the promotional resources of Walt Disney Productions, Buena Vista, the Disneyland and Buena Vista music companies, the Disney Character Merchandizing Division, Disney publications, and the Disney Television show and investing our campaigns with the same creativity that goes into the making of Disney films. We will seek to generate interest among millions in every age group.

We will explore new promotional avenues, including unprecedented expenditures in major national publications and heavy local television saturation. These expenditures, combined with the built-in Disney values, strong promotions and enthusiastic exhibitor support will give our company the widest promotional base in its history.

We point with pride to our 1960 product line-up, representing the largest production-distribution program in Walt Disney-Buena Vista history. We look forward to 1960 as a year of challenge—a year that we feel will see us achieve our greatest successes.

Planned Release Aids Off-Season

HENRY H. "HI" MARTIN, vice-president and general sales manager



During the past year, Universal-International's policy of "planned distribution" has paid off in rich dividends to the company and to its exhibitor customers in that the emphasis was shifted from the number of pictures released to the amount of playing time each particular picture successfully filled.

Universal has demonstrated that the future of theatres in the country lies not with the number of pictures which are available to them but by the amount of playing time each picture can command.

Taking advantage of the so-called "off season" for launching its pictures, Universal has been able to roll up record extended playing time in its first-run engagements, and many of our top pictures broke for the holidays in the sub-runs, earning considerable added revenue for us and our customers.

There was considerable skepticism when Universal announced a year ago October that it was deferring the release of "The Perfect Furlough" from its planned Christmas-New Year's kickoff to the mid-January period. It was a time when Universal needed a big holiday grosser, but the "feast or famine" releasing periods had become too pronounced in the industry and somebody had to make a move to go against the trend. The result was a good boxoffice success for "The Perfect Furlough." It did break in the sub-runs for the Lincoln's and Washington's Birthday holidays and by that time it was established as a successful comedy.

"The Perfect Furlough" was followed by "Imitation of Life." "Imitation of Life" opened in only a few spots for the Easter holidays. It generally opened from coast to coast after the Easter holidays—again "off-season," and the results were startling to even the exhibitors. "Imitation of Life" broke in the sub-runs for the Memorial Day and July 4 weekends. By the time the summer rolled around, it had become one of the biggest grossers in the drive-ins and one of the biggest grossers in the history of Universal, topped by only "The Glenn Miller Story."

"This Earth of Mine" was launched for the July 4 weekend and since it was a summer release, the plan of distribution was more one of conformity to the pattern in the industry. It rolled up substantial grosses in all of its engagements although the amount of playing time was not as great as it might have been had it been released "off-season."

Climaxing planned distribution for 1959 as far as Universal is concerned is "Pillow Talk." Released in early October, it

(*Continued on page 50*)

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Wometco Welcomes The Sixties



Photo at right shows formal lease-signing for a new theatre in the 163rd Street Shopping Center, Dade County, Fla. Seated (left to right) are Samuel Friedland, president, Food Fair Properties, Inc., which owns the center, and Mitchell Wolfson, owner, Wometco Enterprises, Inc., which will operate the theatre on a 20-year lease. Standing left to right are Roger S. Smith, assistant general manager, Food Fair Properties, and Stanley Stern, head, Wometco Real Estate department. Bottom photo shows architect A. Herbert Mathes' drawing of the proposed theatre. Construction will start in January and completion is expected by July.

Sign Of The Times: Fla. Shopping Center Welcomes New Theatre

NEXT SUMMER will see the opening of the first motion picture theatre to be built in Dade County in more than a year. It will be operated by Wometco Enterprises, Inc., under a 20-year lease from Food Fair Properties, Inc., owner of the 163rd Street Shopping Center, of which the theatre will be the dominating element.

The new theatre will be the 26th in the Wometco chain and the first new one opened in eight years. The theatre will be part of an addition to the shopping center, which presently grosses approximately 35 million dollars yearly. The 80,000 square foot addition should up this figure to more than 50,000,000 dollars, according to Samuel Friedland, chairman of Food Fair Properties. The center is the largest in Florida and one of the most modern and complete in the country.

Construction will start in January and completion will be July 1, 1960. A. Herbert Mathes is the architect. Stanley Stern, head, Wometco Real Estate Department, handled the leasing deal with Roger S. Smith, assistant general manager, Food Fair Properties.

The theatre will seat 1,350, with rocking chair seats in the loge. Projection equipment will be capable of projecting in all new aspect ratios, incuding CinemaScope, Vistavision, Todd AO, 70mm, and 35mm. Six-channel stereophonic surround sound is planned, and complete permanent installation for closed circuit theatre-TV presentations is scheduled. There will be parking spaces for 4,500 cars, with accommodations for more than 700 cars in the immediate area. The rest rooms are to have complete individual powder room facilities for ladies.

At present, the 163rd Street Shopping Center harbors 60 tenants, including branches of the major department stores: Burdine's and Richards, and Food Fair Stores, J. C. Penney, F. W. Woolworth, and Walgreen.

Wolfson stated that "we think this new theatre is going to be highly successful." It is in the middle of one of the few populous areas in the county that is not already served by a theatre." Wometco reported a 14.2 per cent increase in revenue and a 31.8 per cent increase in net earnings for the 44-week period ended Nov. 7.



Let's Look UP!

At this time of the year, it is customary to look ahead, to look UP!

The future is and should be bright. Leaders of the industry, always aware of existing problems, are thinking of and developing new ideas for making 1960 and the years ahead, *good years!* Every area of exhibition is being studied. Research . . . producer-exhibitor-distributor relations . . . ways and means to increase production . . . industry-government relations . . . all are being looked into with a view to improving boxoffice.

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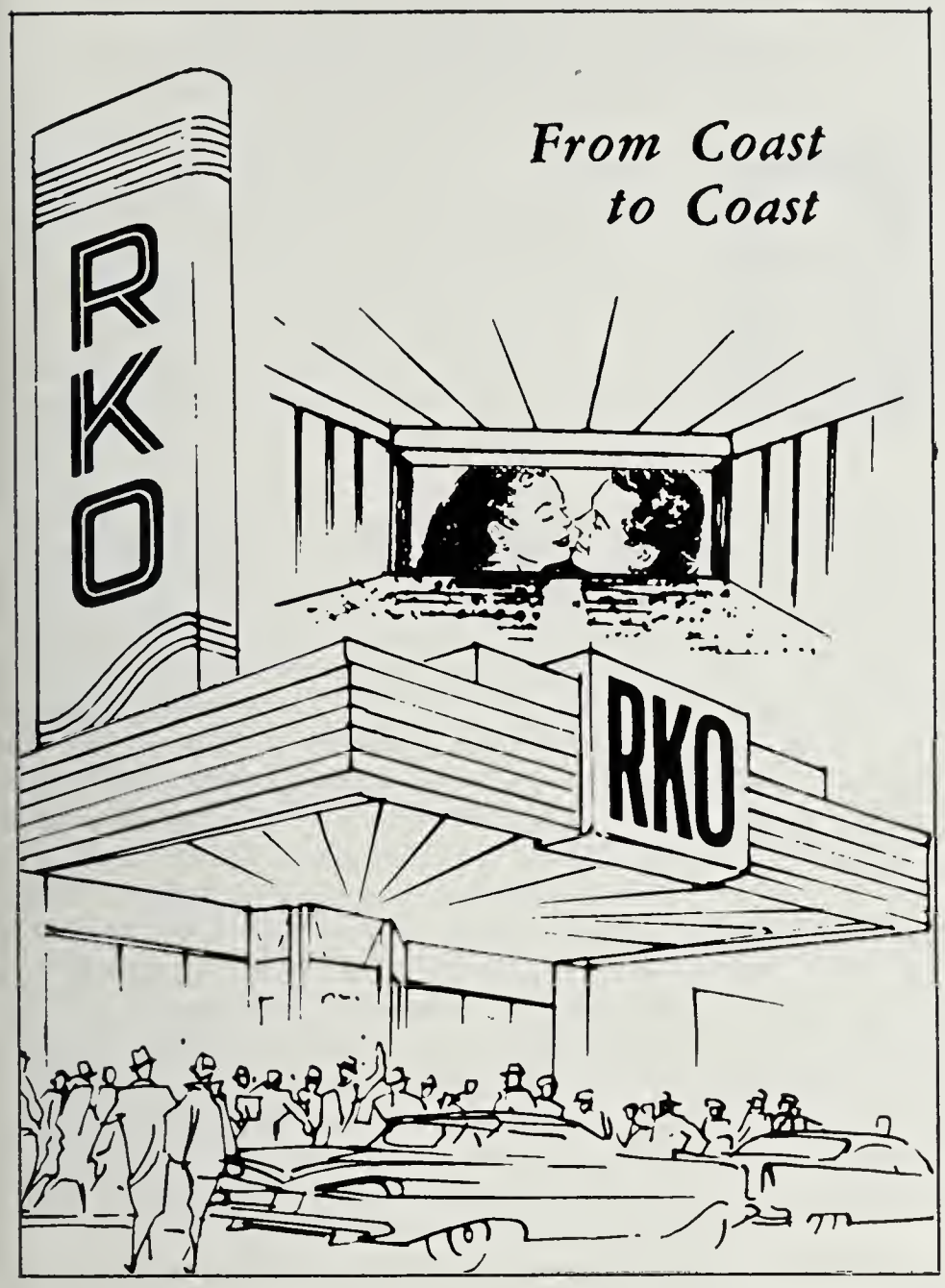
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Planned Release Aids Off-Season

HENRY H. "HI" MARTIN

(*Continued from page 44*)

is headed for the biggest gross of any picture in the history of Universal. It has rolled up record extended playing time in key cities and moving over into sub-runs for the Thanksgiving weekend, it is rolling up additional records. It is to open in sub-runs for the Christmas holidays, and the records are sure to topple in these engagements.

Currently, Universal is launching "Operation Petticoat" in the keys for the Christmas-New Year's holidays after its record-breaking opening as the Christmas picture at New York's famed Radio City Music Hall. The second wave of its first-run key city openings will be in mid-January, which means once again that under Universal's policy of planned distribution, exhibitors will have a potentially big box office attraction available to them in the "off-season." Like "The Perfect Furlough" it will be ready to move in to the sub-runs for the Lincoln's and Washington's Birthday holidays. For Easter, Universal will have "The Snow Queen," the full-length animated feature in color based on the Hans Christian Andersen fable. For early summer, there will be "Portrait in Black," the new Lana Turner film which will co-star Anthony Quinn and the teenage favorites, Sandra Dee and John Saxon.

The fall of 1960 will see the debut of the $10,000,000 Bryna Production, "Spartacus."

Universal has blueprinted 24 releases for its 1959-1960 selling season. Among these will be the re-release of the record-breaking "The Glenn Miller Story" with a new campaign, new prints, new trailers, and new everything. 1960 should be a good year for Universal and its exhibitor customers who have prospered with the company during its sensational 1959 year just concluding.

Downward Trend Reversed

EDWARD L. HYMAN, vice-president
American Broadcasting—Paramount Theatres



There is no questioning the fact that 1959 has seen a reversal of the downward trend prevalent in the motion picture industry for the past several years. Of course, in being specific, I can only speak for our own company, American Broadcasting-Paramount Theatres, Inc., but I have found that, as a rule, our results are approximately and proportionately similar to the rest of the country.

Our first calendar quarter in 1959 was comparable with the corresponding quarter in 1958, which was a good one. Beginning in June, our records indicated that attendance was on the climb and this trend has continued since then. We expericnced the best second quarter in five years and our third quarter which includes the fine business we generally encounter in the summer months, was also above 1958. As for the last four months of the year, which includes the fourth calendar quarter, it is well known that our affiliates have been conducting a September-to-Year-End Drive as our contribution to Orderly Distribution and the quality pictures made available for this period which, in the past few years, has shown a substantial decline in business. I know that this September-to-Year-End Drive has been duplicated by other exhibitors around the country, and I am very happy to state that, wherever this drive has taken place, business showed a very substantial improvement over the same period in the previous year. So that the year of 1959 for our company will definitely show a good improvement over the year of 1958.

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As for 1960, I am very optimistic. My recent analysis of the product which will be available in 1960, made in connection with the compilation and issuance of my latest release schedule, revealed encouraging factors. It is apparent to me, and it should be apparent to all of us, that we now have nine distributors, all dedicated to the production of quality product, something which we have never before had in our industry. Those who are interested in numbers should be pleased to learn that current indications reveal there will be approximately 60 to 70 more feature pictures available in 1960 than we had in 1959. And this difference may be further increased since current estimates cannot possibly include all independent productions and foreign pictures which are certain to be added.

I have already set in motion for our company an April-May-June Drive in order to embellish and fortify any quality product made available in this period which, from our past experience, needs help. Of course, I am urging all exhibition to conduct similar April-May-June Drives and concentrate on creating custom-built, tailor-made campaigns for the quality pictures available, just as our own affiliates will do. And I am also urging exhibitors and distributors to practice flexibility and adaptability in moving attractions up or back as dictated by the requirements of the particular situation. I intend also to repeat our September-to-Year-End Drive of 1959 in 1960, just as I intend to conduct April-May-June and September-to-Year-End Drives every year from now on. I am confident that this procedure will result in improved and orderly profits throughout the year. Accordingly, and considering all of the factors I have stated, I feel that my optimism for 1960 is justified.

"Success In The Sixties"

GEORGE WELTNER, Paramount vice-president in charge of world sales



"Success in the Sixties," the new by-word at Paramount, is not merely a slogan —it is a prediction based on observations borne of many years of constant travel, analysis and experience.

Paramount, through its world-wide production facilities, is aggressively making practical this philosophy. Our revitalized studio in Hollywood is in high gear; its doors are open to any and all proposals that show promise for a profitable result.

The combined resources of our domestic and international production organizations will be reflected in an outstanding array of diversified attractions during the coming period. Right now, more than 30 major Paramount films are in preparation or nearing release, including such potential blockbusters as Jerry Lewis' "Visit to a Small Planet," "One-Eyed Jacks," starring Marlon Brando, "Jovanka and the Others," a very unusual war drama, and "Bay of Naples," pairing Clark Gable and Sophia Loren.

Having traveled the world some seven months out of every year during the last 37 years, I have been able to perceive, perhaps more quickly than others not so privileged, the underlying tides and currents affecting our business.

I find a renaissance of interest in theatrical motion pictures everywhere. Amongst the public, discussion of the merits of motion pictures, stars, directors, writers and story content, is taking precedence over other topics of the day.

Within the industry, the difficult days of indifference and antagonism are giving way to constructive discussion and a unified effort to attack and solve the problems that are confronting us. Beyond a shadow of a doubt, I believe the industry will emerge from the difficult days of the past few years.

I am very proud of the contributions Paramount has made in the past decades and will continue to make in the 1960's. It is only fair to say that the other produeing companies are likewise aceelerating their activities and are optimistically creating great pictures for next year and years to come. The revitalized activity now occurring in the production centers of the world must and will be matched by the efforts of exhibition. This joint effort, undertaken in a spirit of industry harmony and understanding, will spell out my prediction of success in the 1960's.

Resurgence Reaches Britain

C. J. LATTA, managing director, Associated British Picture Corporation



It is my firm belief that the next few years will witness a vital resurgence in the cinema. The recent news of a very big increase in box-office attendances in America must be tremendously encouraging to British producers and exhibitors.

This pointer to a brighter future reaffirms what most of us have known: that the industry is virile and resilient and that the public will always be attracted to good product.

In Britain, it has also been proved, in recent years, that there is a greater potential than ever before for outstanding product. Side-by-side with the big spectacles of the screen there have been a number of modestly budgeted pictures which have hit the jackpot in a big way.

We all know that the selection of the right type of story throws a big burden on the producer, but this obviously is a challenge which has to be met and dealt with effectively.

At our studios in Elstree, Associated British have ambitious plans for the coming year. We have already acquired many first-class story properties. We are determined to produce them with the cream of star, creative, and technical talent.

Our industry has faced many problems throughout the years. We have hit peaks and been forced into sloughs of depression, but there is no doubt that we have made enormous strides in every direction.

I am sure that the coming months will see us more firmly entrenched than ever before as the world's number one entertainment force.

"Hammer New Year" To All

JAMES CARRERAS, managing director of Hammer Films



In wishing all our American exhibitor friends "A Hammer New Year," I am sure they will know what I mean!

They will know that "Hammer" and "Happy Business" are partners. They will remember "The Curse of Frankenstein," "Horror of Dracula," "Camp on Blood Island," "The Mummy," and "Yesterday's Enemy"—all great exploitation pictures which proved themselves at the box-office in terms of cold, hard cash and plenty of it!

But as Jolson used to say, "You ain't seen nothin' yet!" Our two production boys with the golden touch, Michael Carreras and Anthony Hinds, have just come up with some of the most exciting new exploitation pictures in our history. And there are lots more on the way!

To Columbia we have delivered "The Stranglers of Bombay," one of the most terrifying action films ever 'Scoped. Produced by Anthony Hinds and directed by Terence Fisher, it's all about the hideous Thuggee killers who terrorized India in the

19th century. A showman's dream and an exploiter's delight!

Anthony Hinds has also just completed for Columbia, "Never Take Candy From A Stranger," another diamond-studded exploitation gift. This one deals with the menace of psychopaths who assault and often murder children. Apart from its brilliant merits as a dramatic entertainment, highlighting a terrifying world problem, it has the backing of every child welfare organization on earth.

Its possibilities, exploitation-wise, are absolutely limitless.

Right now we are putting the finishing touches to "The Two Faces of Dr. Jekyll," a new version in Technicolor and Megascope for Columbia of R. L. Stevenson's classic shockpiece. It was produced by Michael Carreras from a sizzling horror-sex script by Wolf Mankowitz which simmers and boils to a volcanic climax. If ever there was an international box-office certainty this is it!

Meanwhile, Anthony Hinds is bent close over a new cauldron of horror, stirring up the brew which will go to make "Brides of Dracula" a companion-piece to our "Horror of Dracula" which pulverized box-offices two years ago.

After that, Michael Carreras strikes back with "The San Siado Killings," a western with a new gimmick to end all westerns! It will star Stanley Baker whose tremendous performance in the Burma war film has rocketed him to world stardom.

Make a note, too, of "Hell is A City" which we have just made in conjunction with Associated-British. It's a story of robbery, violence, and murder in a great industrial city in which Stanley Baker gives another superlative performance.

After that? More big exciting box-office projects about which you will be hearing in due course. Every one highly exploitable, every one highly explosive in the box-office sense.

Once again, "A Hamer New Year" to you all!

Tickle The Public Palate

GEORGE MINTER, Renown Pictures



My plan for the future is to make more pictures of the caliber of "The Rough and The Smooth." It tops the current Renown Pictures programme and my hope is that pictures almost completed and those planned for production, will meet with equal success.

The enormous popularity of "The Rough and The Smooth" confirms the view that there will always exist a substantial demand for films of polish that have enough freshness and strong human values to tickle the public's palate. One can only watch closely the trend of changing taste and be ready to adapt ones plans to fall into line with it. For instance, teenagers and their insatiable thirst for 'beat' and thrills is headline news both in Britain and America and exhibitors will get an opportunity to cash in on this with "Beat Girl," put into production a few weeks ago to meet the current popular demand. It is now almost ready for release.

"Beat Girl," with its obvious powerful exploitation angles, its lively timely story of youth, exciting new songs, and 'beat' music should follow in the successful wake of "The Rough and The Smooth." I earnestly commend all U.S. exhibitors to grasp the opportunity when it presents itself, of seeing these two important new attractions.

"Beat Girl" will be followed by the completely crazy comedy, "Dentist In The Chair," starring Bob Monkhouse, Kenneth Connor, and Eric Barker, all top comedians here, with Peggy Cummins in the chief feminine role. Its a laugh show tailored for the masses who revel in the comic misadventures of other people. A class of comedy that has potent appeal in any country, irrespective of the film's origin.

I have ready for filming the screen adaptation of Gillian Freeman's great human story, "The Liberty Man," a story of a very controversial nature which is highly topical. It concerns the shocking behaviour of youngsters in many of Britain's elementary schools today and the production should result in widespread publicity and comment from educational institutions throughout the world.

Planned for production are "Its Cheap At The Price," based on the hilariously funny story of a young fool hoodwinking a gullible advertiser to spend a fortune to advertise a non-existent product 'Sextol', and "The Fifth Season Of Love," a spectacular, swash-buckling romance of a cabin boy who rises to become a Prime Minister.

Fewer Theatres, But Livelier

JOHN DAVIS, managing director, Rank Organization



I think that 1959 will be remembered as one of the most critical years for the British film industry; for while recent years have shown us only too clearly how audiences were shrinking, 1959 has confirmed our intuition as to what future audiences will be like. I don't mean just in numbers—although it looks as though estimates of 600 million as the end of the decline will not be far out; but rather that we can tell what they are going to want.

The occasional visit will be more and more of an "occasion" in the true sense, particularly for the older cinemagoers, and the cinema has to meet this need by setting itself new standards of comfort, service and amenity.

The Rank Organization has been working its policy of rationalization for a little more than a year now, and this year has confirmed our belief that it is the right policy—indeed the only practical one.

Fewer theatres, but livelier ones; a good line-up of product (and fortunately there's plenty of evidence of this); an increased emphasis on the roadshow; and a feeling of excitement and challenge in every branch of the industry—that is how I see 1960, and I sincerely hope it will prove a prosperous year for all our friends in the industry on both sides of the Atlantic.

Britain Weathers Storm

M. C. MORTON, United Artists' managing director in England



It's a happy feeling to look back on a year of fulfilment. The British market as a whole now looks like having weathered the buffetings of circumstances with which we are all familiar, thanks mainly to a year of exceptional pictures which have drawn, in some instances, record audiences, and have helped to restore the prestige of the cinema.

For United Artists, it has been an outstanding 12 months, reflecting not only the general trend, but absolutely the quality of the product we have been fortunately able to offer to the public. The policy of the "blockbuster" presented with all the skill and know-how of high-powered publicity, showmanship at its most expert, has proved 100 per cent right. Pictures like "The Big Country"; "A Hole In The Head"; "I Want To Live," around all of which exciting publicity campaigns were built, captured the public imagination, and brought great box-office results. The most challenging of all, Edward Small's magnificent "Solomon and Sheba" in Technirama-70, which has been launched with the most lavish publicity/advertising campaign United Artists has ever mounted, now in its eighth week at the

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"PEEPING TOM"

IN EASTMAN COLOR STARRING CARL BOEHM • MOIRA SHEARER • ANNA MASSEY • MAXINE AUDLEY
PRODUCED AND DIRECTED BY MICHAEL POWELL

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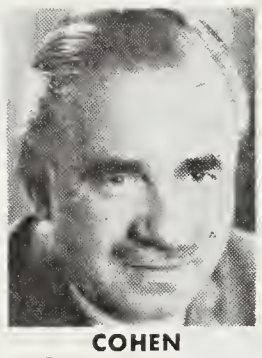
Astoria, continues to draw packed audiences.

The coming year holds out even greater promise, not only for United Artists, but, I believe, for the industry as a whole if it continues to supply the high calibre pictures which the public nowadays demands. My own company will release, early in the New Year, what is certainly one of the most eagerly awaited and widely-discussed pictures in the history of the screen, Stanley Kramer's "On The Beach." This is being written before the simultaneous world premiere, in 18 capital cities, takes place, but the evidence is unmistakable that in London we shall be able to acclaim one of the greatest premieres this city has ever witnessed.

The blockbuster dominates United Artists' 1960 programme, as in the previous year. It is obvious that we have every reason to look forward with confidence to a record year in the history of the company.

With The World In Mind

NAT COHEN and STUART LEVY



COHEN

Our faith in the future of the British film industry is measured by the fact that in 1960 Anglo Amalgamated will have the biggest schedule of new productions in its history. We believe that in the New Year the impact of well-made British pictures will be felt more than ever before in every market in the world and we are backing that conviction with production deals involving several million pounds sterling.

Anglo Amalgamated Film Distributors have signed two major production leads with Peter Rogers at Pinewood Studios and Julian Wintle and Leslie Parkyn at Beaconsfield calling for at least six first features a year for the next five years. In addition we will be producing several other major features.

All these pictures will be made with overseas markets in mind: top international star casts will be assembled with the best possible producers and directors behind the cameras, and the subjects will be chosen for mass entertainment appeal to audiences in every part of the world.

Now at Pinewood under producer/director Michael Powell is the brilliantly scripted thriller "Peeping Tom." In Eastman Colour, this film brings back to the screen exquisite ex-ballerina Moira Shearer in her first highly dramatic role. Co-starring is that fine Austrian actor Carl Boehm, Canadian Anna Massey, and Maxine Audley.



LEVY

Also aimed at the international market is "Circus Of Horrors." Shot in Eastman Colour against an authentic big-top background, this big canvas horror-thriller is jam-packed with glamour, action, sex, and spectacle. The Julian Wintle/Leslie Parkyn production stars Anton Diffring, Erika Remberg, and Yvonne Monlaur.

American producer Joseph Losey is directing "The Concrete Jungle," starring Stanley Baker and Sam Wanamaker. Two Peter Rogers productions, "Please Turn Over" and "Carry On Constable," starring a host of top comedians, complete the first five in Anglo's new schedule.

A budget of half a million pounds has been allocated for "Dawn Of D Day" which goes into production at Pinewood under Peter Rogers in April. This vast subject will have top international stars playing the American, British, French, and famous roles.

Other properties already in an advance stage of preparation include "King Gorilla," with American Herman Cohen as executive producer; "Carry On Yank"; "The Great Spinoza Robbery"; and "Carry On Sailor."

This line-up is evidence of our firm belief that well-made British pictures can and will enjoy increasing prestige and box-office success provided that they give cinemagoers all over the world the type of entertainment they want. We at Anglo feel we are making a real contribution to that success.

More Comfortable Than Home

SAM BAKER, president, Associated Independent Theatres Inc.



1959 has shown a definite turn for the better insofar as a greater acceptance by the public of the fact that "Movies are better than ever." It has also shown that the public has begun to realize that television is not the entertainment medium it has been and that the public is looking for good entertainment. There is nothing like a motion picture viewed in a theatre amidst comfortable surroundings and without commercial interruptions. Exhibitors must realize that to ask a patron to leave the comfortable surrounding of his home, and to pay an admission fee, the exhibitor must offer him the proper environment and the proper service.

Our business for '59 will show a very comfortable increase over '58. In fact, I can say that this will be one of the best years that we have had in the past five years. I attribute it greatly to the fact that the theatres that I operate lean backwards when it comes to giving patrons service. Most of our theatres are located within shopping centers that provide plenty of parking or have parking fields immediately adjacent. Our theatres are equipped with comfortable seats with plenty of leg room, with a wide screen and good sound.

The fact that the industry has also recognized that the public will buy and pay for quality entertainment has been a prime factor in getting the people to leave their homes. We, of course, make it a policy to operate our theatres on a single feature basis, surrounding the feature with the proper shorts and giving a patron two hours of entertainment, making it convenient for him to select the time most convenient. We take full advantage of the better pictures and run them for as long as we possibly can, instead of changing at a fixed time each week.

What we are looking forward to in 1960: We feel that the industry, and by this we mean the producers and distributors, should recognize the fact that the success of one type of picture, as for example a "Ten Commandments," or a "Ben Hur," does not necessarily mean that every other producer or distributor must make a similar picture. The public is only interested in quality entertainment, not following the pattern merely because one or two companies are successful. The producers or distributors should also recognize that the public today is looking for escapist entertainment, namely comedy, musical, comedy-mystery, and dramas which have a basically good story. The exhibitor should realize that it isn't the quantity of seats that counts, but the quality of the seat and the comfort of the seat. The exhibitors should further recognize that the surroundings of the theatre are important, as evidenced by the changes and alterations which are being made by Loew's and other theatre circuits, cutting down the number of seats and improving the surroundings. I am sure that 1960 will be a better year for the exhibitor and the industry as a whole if these items are kept in mind.

One other and a very important point for 1960 is the situation which has been stressed by Eddie Hyman and others, the problem of orderly release of pictures. If we can give our patrons at least one outstanding picture a month, the public will come to realize that a steady flow of good entertainment is what the motion picture industry is providing.

Summing it all up, I would say that 1960 will be a good

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with SIDNEY JAMES

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Producer GEORGE BROWN

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Producer HAL E CHESTER

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and RICHARD WATTIS
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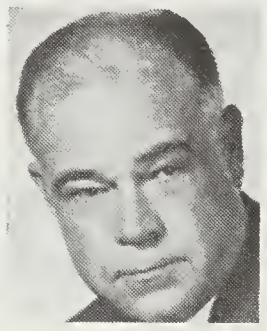
2 DEAN STREET LONDON ENGLAND

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year provided the exhibitor, producers, and distributors work together toward getting the patron out of the house and into the theatre.

Modernization Means Profits

W. J. TURNBULL, president, National Theatre Supply



The year 1959 will go into the records as the "turn-around" year as far as sales of motion picture theatre equipment are concerned. After four consecutive years of steadily declining demand, the current year at last saw a definite reversal of the theatre equipment sales curve from DOWN to UP.

New equipment and furnishings installations naturally tie in closely with the trend of boxoffice grosses. The fairly sharp increase in such sales during the latter half of 1959 provides a reliable indication of the spirit of renewed confidence and faith in the industry's future on the part of theatre owners everywhere.

It appears that a new era of increased public interest in the movies has begun. A number of exhibitors have already completely renovated and modernized their theatres to take full advantage of this long-awaited development. Without exception those who have completed the job already know that their investment was a wise one. Greater boxoffice grosses and bigger profits invariably result from modernization.

1959 has witnessed a definite revival of activity in freshening up America's motion picture theatres. This is particularly true in those areas of the theatre which the public sees. Brilliant carpeting, modern luxurious seating and attractive stage draperies have been in demand. Installations of 70/35mm projection systems have proceeded at an orderly pace. Modernization of marquees to attract patrons is the order of the day in many situations.

Now is the time for every progressive exhibitor to get set for the promising new era in motion pictures. If financing of the necessary improvements is a requirement, most reputable dealers stand ready to offer liberal terms on major equipment purchases enabling the exhibitor to make payment from increased boxoffice returns.

Better product appears on the way for 1960. If it can be presented in better, more attractive, more comfortable theatres equipped with modern sound and projection equipment, then the new era will indeed be well on its way to permanency.

Seeking A Free Screen

MICHAEL F. MAYER, executive director, IFIDA



Whatever its other deficiencies, the motion picture industry has suffered from no lack of organizations. The major producer—distributors have long since united to protect their mutual interests. Exhibitors, though divided, have conducted numerous organized struggles in behalf of their competitive position. There is even a potent and effective organization of organizations—COMPO—built for the purpose of jointly representing all interests of its members. For what purpose one might reasonably ask, do we need one more organization—IFIDA—the Independent Film Importers and Distributors of America, Inc.?

The answer is relatively simple. The independent importer and distributor must have a voice because he has a unique role and because he has an important message that must be heard. He can only really be heard through a unified medium. IFIDA seeks to act as that medium.

For what do we search and why are we different? We seek firstly a free screen and we are embarked on an all out struggle to achieve it. While we welcome many of our newfound friends in this battle, we cannot forget that it is the independent distributors who have led the fight while others dragged their feet. Just check the names in the famous cases on screen censorship. The landmark captions bear the titles, BURSTYN, KINGSLEY, TIMES FILMS and other independents. At a time of strife and trouble the entire industry needs leadership from the front line fighters in the censorship battle. And we are prepared to give it.

We seek the broadened acceptance by the American public of foreign films. At a time when international communication and understanding were never more necessary, we note with gratification the increased interest and appeal here of films from all over the world. We submit that the rest of the world has much to tell us and that we have much to learn from them. For the benefit of the cynic I speak here not only of the Bardot films which tell us a thing or two about sex appeal, but of the magnificent recent works from Scandinavia of Ingmar Bergman, the exciting French pictures from the new group of young directors, and the revealing frankness of England's angry young men. We want to broaden the opportunities for the American people to see these pictures and many others. In the open market of public opinion their box office results will be the ultimate argument for their acceptance and we have no doubt of the final result. But the opportunity for acceptance must and will be granted.

So far I've talked only of our relations with the public which are, of course, primary. But within the industry the foreign distributors face a host of problems that must be met. For example, we are opposed to some American award selection systems which do not relate their foreign film awards to those films that the American people can see and judge for themselves. We will continue sponsorship of the Burstyn Award which does not suffer from this clear deficiency. We submit in equity and justice that foreign film licenses granted abroad should to some extent reflect business done for those foreign countries in the United States. We object to monster form contracts that certain producers impose leaving no room for individual negotiation and individual initiative. We seek to clarify certain festival awards and activites for the benefit of all and not a limited few. Numerous other trade practices that block and thwart the development of free and fair competition in the foreign film market trouble our members. Through our committees and officers we intend to meet these problems, and many others for the benefit of all.

The foreign film is here to stay. So is the foreign film distributor. At this writing, 21 distributors, representing a substantial majority of those in the industry, have banded together in IFIDA to promote their common aims. We want as many more as there may be. We are confident that IFIDA will prove to be an effective voice to an important component of the motion picture industry. And rest assured—that voice will be heard.

More Color Coming

WILLIAM J. GERMAN



My observations concerning the year 1959 in retrospect, include a belief that the downward trend in the volume of picture production is halted, and further thought in this direction would lead one to believe that the coming year will see a gradual and well-ordered rate of increase in the number of releases which will be effectively in force by the latter part of the new year.

GEORGE MINTER
PRESENTS

Box Office Dynamite

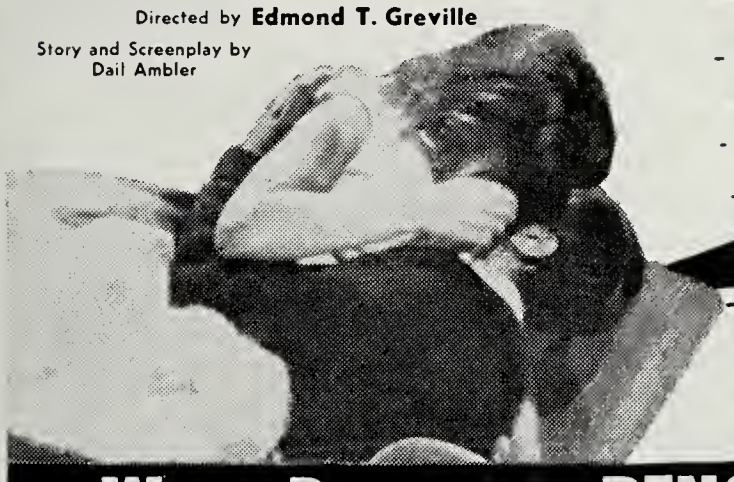
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A TENSE DYNAMIC DRAMA OF SLAP-HAPPY BEATNIKS AND THEIR INSATIABLE THIRST FOR RHYTHM, SEX & SENSATION

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Facts also seem to point to a continuing increase in the ratio of color productions as compared to black and white. This change became evident just before the middle of 1959 and the trend in this direction has become more pronounced since that time.

The most heartening phase of our industry's status is a pronounced atmosphere of optimism backed by a decided resurgence of courage and faith in an industry which intrinsically is basically as secure and as important as any industry that constitutes the social and economic life of this country of ours and for the entire world as well.

TV Enemy Can Be Blessing

CHARLES J. MAESTRI, vice president and General Manager, Electrovision, Inc. (Lippert Theatres)



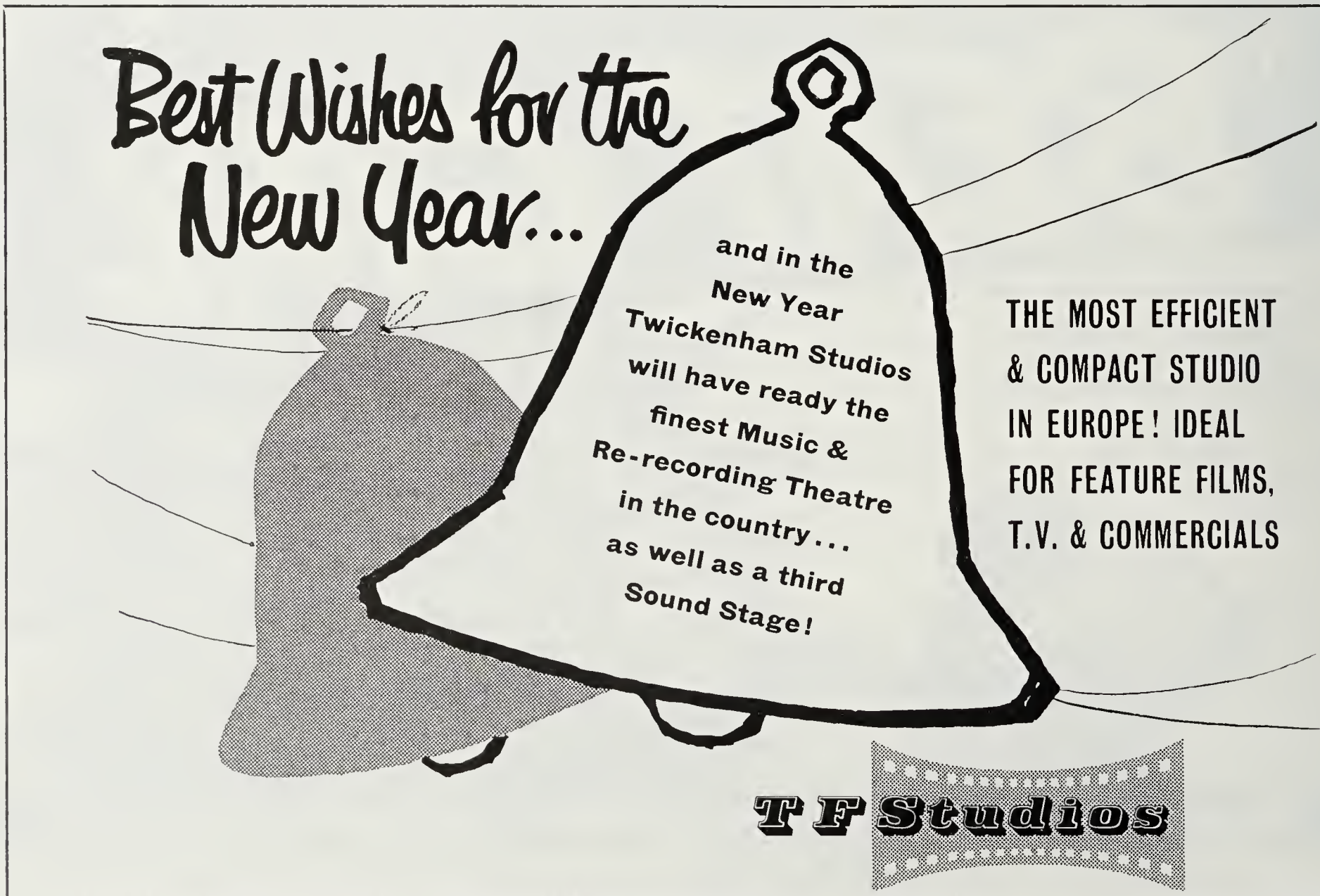
In reviewing the results for the past year, we find our business at a healthier level than we have experienced in the last decade. My observation is that the motion picture business has reversed the downward trend of the last several years and that the upswing reflected during this year is the start of a resurgence of this still very virile industry.

The reasons, in my opinion, are twofold. First, I believe that television has reached the saturation point. It has taken several years for television to completely blanket the country. Its effect on movie attendance was of a gradual nature. The first to feel its effects were the larger metropolitan areas where television was first installed. Coverage was completed to the smaller communities only within the last two years. Television is no longer a novelty in any community in the country. The impact of this medium has reached the point today where it is accepted as a household necessity, in the same category as any other household appliance.

This is not to infer that television has lost any of its tremendous appeal, but it does mean that it is no longer a novelty, and its constant and repetitious use has diminished its grasp on the leisure time of its viewers. This process was a gradual one, and in its culmination was born the resurgence of seeking other means to satisfy the entertainment demands of the public. The movies were still there to fulfill this demand, and the people responded, particularly to the multi-million dollar productions.

Secondly, the producers of motion pictures became aware of the increased interest in their product and have learned in the last several years that the big picture is the big attraction. Consequently, they devoted themselves to the production of fewer but costlier films. The results justified their policies to a greater degree than they anticipated. As a result, United States movie makers plan to increase the output of top motion pictures by 20 percent. It is anticipated that the investment in 1960 will be 430 million dollars up from 340 million dollars in 1959. Unprecedented in recent times, several large studios have just announced releases of completed, or near completed pictures covering the entire year of 1960. Certainly, this is a large step in the right direction, and without question the year of 1960 should show a greater increase than 1959 showed over the preceding year.

While television cannot be blamed entirely for the attendance drop in motion picture theatres, its impact contributed more than any other factor to decreased attendance. With the recent upsurge in business, and with the optimistic outlook from the production end, television on certain type of pictures can be used as an extremely important advertising media in the exploitation and sale of certain type of pictures to our audiences. This definitely has been proven, and I believe that



in the years ahead greater concentration of advertising through this medium will take place. It is very possible that what we have in the past considered our arch economic enemy will eventually turn out to be a blessing in disguise.

Accomplishment And Opportunity
JACK L. WARNER, president, Warner Bros.



The year 1959 has been one of gratifying progress for the motion picture industry, and speaking for Warner Bros., I am confident that progress will continue through 1960 and the years ahead.

Aecomplishment and opportunity are the two words which in my mind sum up the review of the past and the outlook for the future.

Especially noteworthy during 1959 was the emergence of bright new personalities who show promise of beeoming stars of the future. Many of those young players will, I am confident, be real boxoffiee attractions in 1960.

The record of the past speaks for itself, however. And while it is pleasing to look back upon progress, it is more rewarding to look ahead to new opportunities.

Our Warner Bros. policy is to keep our sights and our enthusiasm directed to the future.

In our program for 1960 and beyond we find exciting stimulus for the upbeat spirit which prevails throughout the world-wide Warner Bros. organization.

The story is and always has been the foundation of any successful motion picture, and at no time in our past have we had so many great story properties completed and ready for release, in production or in various stages of preparation.

All of these productions will be brought to the screen by players of top stature including a significant number of the talented newcomers who earned their star status in 1959.

It is on the strength of this program and not upon wishful thinking that we base our confidence in a continuing bright future for motion pictures in the days to come.

Financial, Artistic Renaissance
STANLEY KRAMER, independent producer



After a number of false starts since the end of the war, the motion pieture industry is finally undergoing a financial and artistic renaissance. Exhibitors tell me that 1959 has been the best year in a long time—and that they look forward to 1960 with new optimism.

This fceling of optimism also prevails in Hollywood. But it would be a mistake to face the new year with optimism as our only arrow. We must also be armed with a determination to continue the pace we have set and even to surpass it.

The film resurgence of this past year has been based on outstanding product. Now, more than ever before, it can be truly said that "movies are better than ever." I don't think anyone can quarrel with the belief that 1959's quota of memorable pictures far exceeds that of any other year in Hollywood's history. We have made tremendous strides in this year—so tremendous that it is pointless to list individually the great films that have come out of Hollywood.

And with this production record behind us, we are moving on to new heights in the cinematic art and business. As great as 1959 has been, 1960 will be greater. One has only to look at the pictures awaiting release and the pictures now in production to realize that Hollywood will achieve new greatness in the year ahead.

It has been customary in previous years to indulge in glorious prophecies of better times ahead. Everyone knew, in the last few years, that this was a form of self-delusion. This is no longer true.

The year 1959 will probably be the best in Hollywood's history. On the basis of the evidence now assembled, 1960 will be even better.

Selective Mass Entertainment
CHARLES BRACKETT, producer-writer



1959 has been a year of renewed promise for the motion picture industry. It was the ycar, I feel sure, that saw the turning point —when the public, at long last, began to accept movies anew as the finest of all *selective* mass entertainment media, and started to resume the habit of looking to the big screen for the best and most varied of divertissements.

The tangible reasons for the public's renascence of interest in motion pictures are not hard to find. The big studios—and many independent companies as well—embarked on a determined program of quality for their product; distributors loosened the purse strings on budgets for advertising and promotion; and the exhibitor has displayed a return of confidence and enthusiasm by undertaking programs of theater renovation, and installation of thc latest and best in projection and sound equipment.

Of the intangible reasons, perhaps television (please pardon the expression) has been an unwitting ally of our industry. It is not hard to believe that a surfeit of westerns, private-eyes, "specials" which are far less than special by movie standards, and dire commercial exhortations for patented unguents, balms and nostrums, has at last awakened the public to the advantages of selecting their entertainment for an evening and sticking with it instead of accepting the fare that is arbitrarily heaped upon them by the electronic tube.

In any event, the results have been most heartening. During the past six months the number of paid admissions per week at thc nation's boxoffices has risen by several millions—the first sustained rise in many years.

Since sueeess traditionally breeds success, and since every studio and production company has prodigious plans for top quality product during the next 12 months, I must predict that 1960 will be the industry's best year in more than a decade and that the rising trend will continue into many of the years to follow.

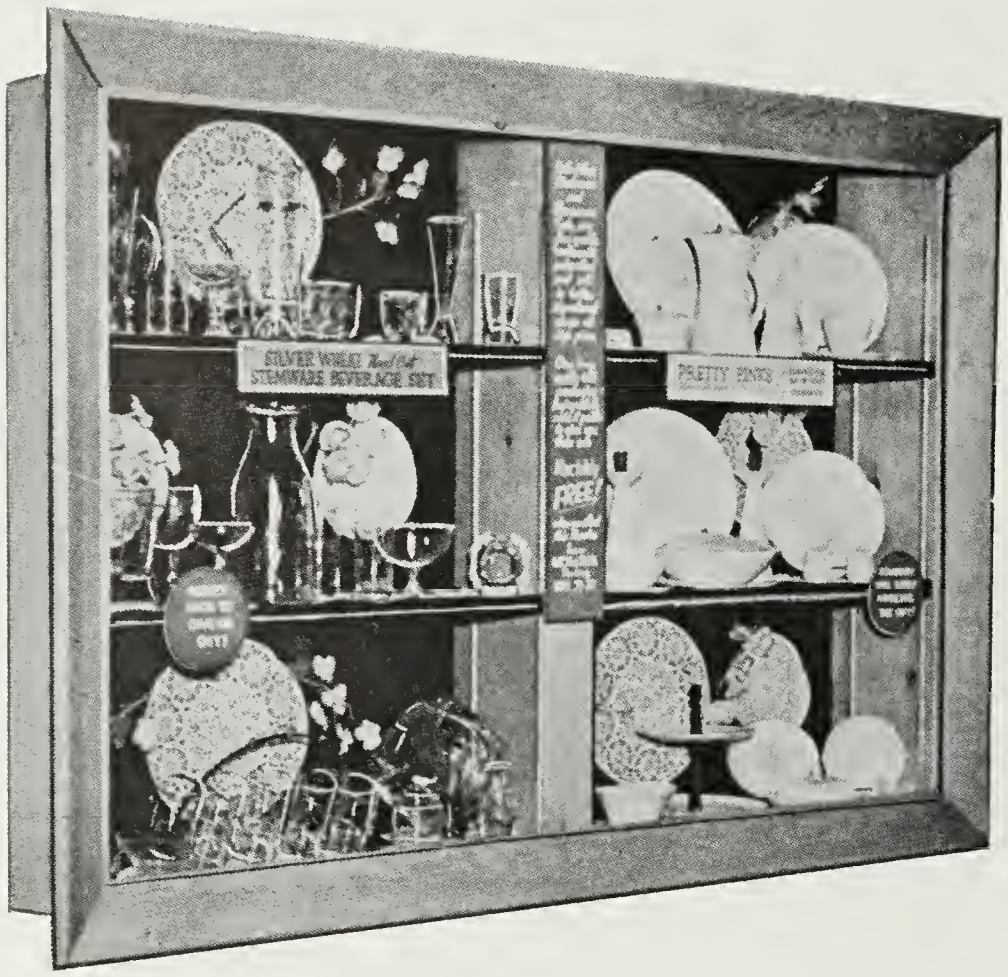
More Than A Cog In A Wheel
OTTO PREMINGER, independent producer-director



Prognosticating the future always carries certain risks, but it is probably safe to predict that 1960 will be a good year for the film business. The attendance curve seems to point upwards; the quality of the pictures scheduled for release is impressive and, certainly, there has been an upsurge of industry enthusiasm which in turn has been reflected in the merchandising activity of the distributors.

But the success of an individual picture, or of the entire business, for that matter, rests on the concept of teamwork and of active collaboration among all branehes of the industry. A picture has to be well made, it has to be efficiently distrib-

(Continued on page 62)



Are Premiums Back?

A New Effort in Theatre Premiums Shows Some Power as a Stimulant to Mid-Week Attendance.

A SPOTLIGHT SURVEY

Exclusively in . . .
MOTION PICTURE EXHIBITOR

"Free Dishes Tonight!" Not too many years ago, theatres all across the land featured such an announcement on their marquees and attracted crowds of appreciative female customers to mid-week shows as a result. The premium business was very much a part of showmanship.

Originally, theatre premiums were an outright gift to ladies only of a towel, dish, piece of flatware, or some similar item. As prices of everything skyrocketed, the price of premiums went with them, so that it was necessary to charge patrons a companion fee of five or 10 cents to offset added costs. Another method was to consider any dinner plate or other big piece as two pieces (i.e. a coupon given one week and surrendered the next in order to get the plate). Both of these methods served to slow up the volume of interest and cut down the advantages of premiums. Also, for many years, women received every imaginable premium, rendering the whole operation commonplace. Theatre premiums lost favor—with both patrons and theatremen.

Good ideas in showmanship, like old soldiers, never die, however. They fade away until such a time as they appear in a shiny new guise to inject new life into the industry and to provide new patrons for too often empty theatre seats.



The theatre operator is in show business, and that is synonymous with ballyhoo. While nothing will ever replace good pictures as attention-getters for the theatre, the operator that can offer his patrons something worthwhile as an extra inducement is that much ahead.

In the intervening years, theatre admission prices have risen mightily. Taxes once repealed were not refunded to the patron but were necessary to exhibition's survival. Many suburban neighborhood, and rural or small town theatres now command a 65 to 90 cent adult admission. But few patrons pay it on midweek nights. Seaboard Premiums Inc. think they have the answer.

Seaboard has revived the "Dish Night" program for theatres in the eastern area via an approach that has been completely changed from any methods used in the past. It's a modernized program, to be sure, but the objective is as old as the nation's first theatre, TO SELL TICKETS.

Seaboard personnel come to the theatre and run a poll of patron interest in different giveaway programs. The company sends about 10 different patterns of dinnerware, two patterns of stainless steel, and two or three patterns of glassware to the theatre. Each item is numbered, and an impartial poll is conducted. Every woman coming into the theatre is approached in the lobby, asked to inspect the attractive display, and to give her preference as to which item she would prefer to collect as a regular theatre patron on Monday, Tuesday, or Wednesday night.

Experience shows that the ladies are not at all reluctant to make their views known, with the result that the program is launched to considerable public interest. This voting method, Seaboard reports, is practically a guarantee of success for the giveaway program because the neighborhood, by majority, has selected its own preference with specific reference to color, pattern, and design.

The balloting usually results in a combination of two items being selected for the giveaway, representing the first and second choices of the theatre's patrons. When this is accomplished, Seaboard installs a handsome lobby showcase finished in glittering black and gold and decorated with complete sets of dinnerware, glassware, or stainless steel as selected in the poll.

Trailers are supplied to the theatre advising patrons of the coming giveaway program and inviting women to a free show one week prior to the actual beginning of the giveaway. At the free show, refreshments are served and every woman entering the theatre is given a duplicate stub which entitles her to the opportunity for a free drawing of a complete dinnerware, glassware, or stainless steel set, service for six.

Seaboard reports instantaneous success with these giveaway programs and mid-week attendance boosts from 100 to 500 per cent. Endorsements from exhibitors using the service seem to bear these figures out.

Edward L. Fabian, Fabian Theatres, New York, cites a decided increase in mid-week attendance at theatres participating in the premium program. On premium nights, he reports,



Seen are some of the boxoffice possibilities in Seaboard's well planned premium program for theatres. Women really flock to these midweek shows boosting grosses in what is otherwise the softest period for theatres.

theatre grosses match weekend nights. He also states that Seaboard has been of considerable assistance in relieving theatre managers of a good bit of the detail work that usually accompanies this type of operation.

Douglas N. Amos, Lockwood and Gordon Enterprises, Boston, expresses satisfaction with the premium deal at the circuit's Castle, Providence, R.I. The theatre is distributing more pieces than anticipated, he says, and patron reaction has been very good. The ladies, says Amos, "love the merchandise."

Larry Lapidus, B & Q Associates, Inc., reports on the premium program in Attleboro, Mass., as follows: "Our attendance for Mondays and Tuesdays has increased three and one-half times as compared to the same period last year. At the same time, our Sunday gross has held at a level comparable to our other theatres. I might add that the attendance in all our other houses has dropped on Mondays and Tuesdays. The attendance reaction is overwhelming. As a result, we have people coming to the theatre for the first time in years."

There has long been a cry in our business: "Sure it's a good idea, but will it sell tickets." This good idea may well be one that can fill the bill.



(*Continued from page 59*)

uted and, last but by no means least, it has to be adequately sold to the public.

The exhibitor, today more than ever, has to be more than just a cog in a big wheel. The burden that rests on his shoulders, the responsibilities he has to those who take the risks and spend the millions to put a film on his screen, are greater than they have ever been. The man who runs the theatre is as vital and irreplaceable a part of the promotional and merchandising machine as the producer and the distributor. In fact, if anything, he is more important.

This spring I am going to Israel and Cyprus to produce and direct Leon Uris' "Exodus." I don't want to stick my neck out, but I think I am safe in saying that this will be one of the most thoroughly pre-sold pictures to come on the market in 1960. Yet nothing—not even a million spent in advertising, promotion, publicity, exploitation or what-have-you—will do the creative effort justice unless the exhibitors rise to the occasion and pitch in with everything they've got.

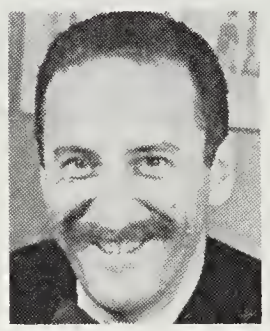
This is not meant as a criticism, though there is no particular reason why exhibitors could not benefit a little from the not-so-gentle needling to which production and distribution are so frequently exposed. If a producer believes in his picture, and the distributor matches that enthusiasm with ingenuity and imagination, the least the theatre operator can do is to make a contribution of his own. He must go out and sell. He must use the tools we give him and add a few of his own. He can no longer afford to let others do his work for him. Showmanship has never been a lazy man's talent. If it ever needed an active revival, the time is now.

From time to time, the phrase has been used: Exhibition is fighting for its life! I believe this to be an exaggeration. But by this I'm not saying that exhibition should not fight. The theatres have as much of a stake in this business as the rest of us. That means they have the same responsibility, to the industry and to the product. With fewer, but better and bigger pictures being made, with the risks greater than ever, but rewards to match the success, the theatres must make more of the great opportunities that are handed them. It is on their initiative and participation in the selling process that the future of the business largely depends.

There is a contagion of optimism in Hollywood. Almost all of it, like my own, springs from purely personal reasons which, after all, is the only way you can gange anything. The critical and financial response to "The Vikings" was extremely encouraging. We were so enthused, in fact, that we immediately started work on "Spartacus"—a film which took twice as long to film, cost twice as much to make, and which will prove to be far more than twice as profitable. When I think of the ingredients of "Spartacus"—Howard Fast's best-selling novel brought to life by a cast headed by Laurence Olivier, Jean Simmons, Tony Curtis, Charles Laughton, Peter Ustinov and John Gavin—I'm more than optimistic. I'm looking at '60 through rose-colored glasses—and I don't wear glasses!

A Blow To Isolation

IRVING M. LEVIN, president, Northern California Theatres Association



Isolation in the mind of the United States film exhibitor suffered its sharpest blow in 1959. It reckons to be completely eliminated during the coming year. Gone is the provincialism, "It's gotta be from Hollywood to be good."

With the shortage of made-in-the-U.S. film product and the likelihood of the shortage becoming even more acute, films from the world over are now unspooling in towns all over the country. It's estimated that in 1959 there was a $20,000,000 greater gross in foreign films than in the previous year, and more than 100 theatres now play imports on a full-time basis than they did in 1958.

Nor are these increases due only to Brigitte Bardot films or the successful "Room At The Top," but they are the result of the wider acceptance of numerous pictures from abroad. Years past, nearly every other country but ours played pictures from all over. Now we have been forced to play them to keep our screens occupied. We are learning to like them—and like the business they bring. Once, for an import to have 500 playdates in the U.S. was a sensation. Now 3,000 or more dates is not uncommon.

Not tomorrow, but today, it's the world!

A Contagion Of Optimism

KIRK DOUGLAS, actor-producer



I'm an optimist. Not only about 1960, but about all the years that follow. If I didn't feel that way, I'd never have chosen this time to make a $10 million motion picture, "Spartacus."

I don't think my faith in motion pictures —the industry in general or "Spartacus" in particular—is either blind or misplaced. We have had a major revolution in the industry in the past 10 years, but it has not affected the most basic fact: movies are still the most popular form of entertainment in the world. The audience no longer attends as many movies as it once did, but it has proved, with hard cash, that it is ready and anxious to attend the best films. It is up to us to make movies that will attract them.

Within the last few years we have seen "Around the World in 80 Days," "Bridge on the River Kwai," and "The Ten Commandments" deliver grosses upwards of $20 million apiece. "Ben-Hur" gives every promise of doing the same. How many program pictures of the "good old days" would we have had to make and sell to earn the same amount of money? Is this a reason for optimism? You bet.

Capitalize On Difference

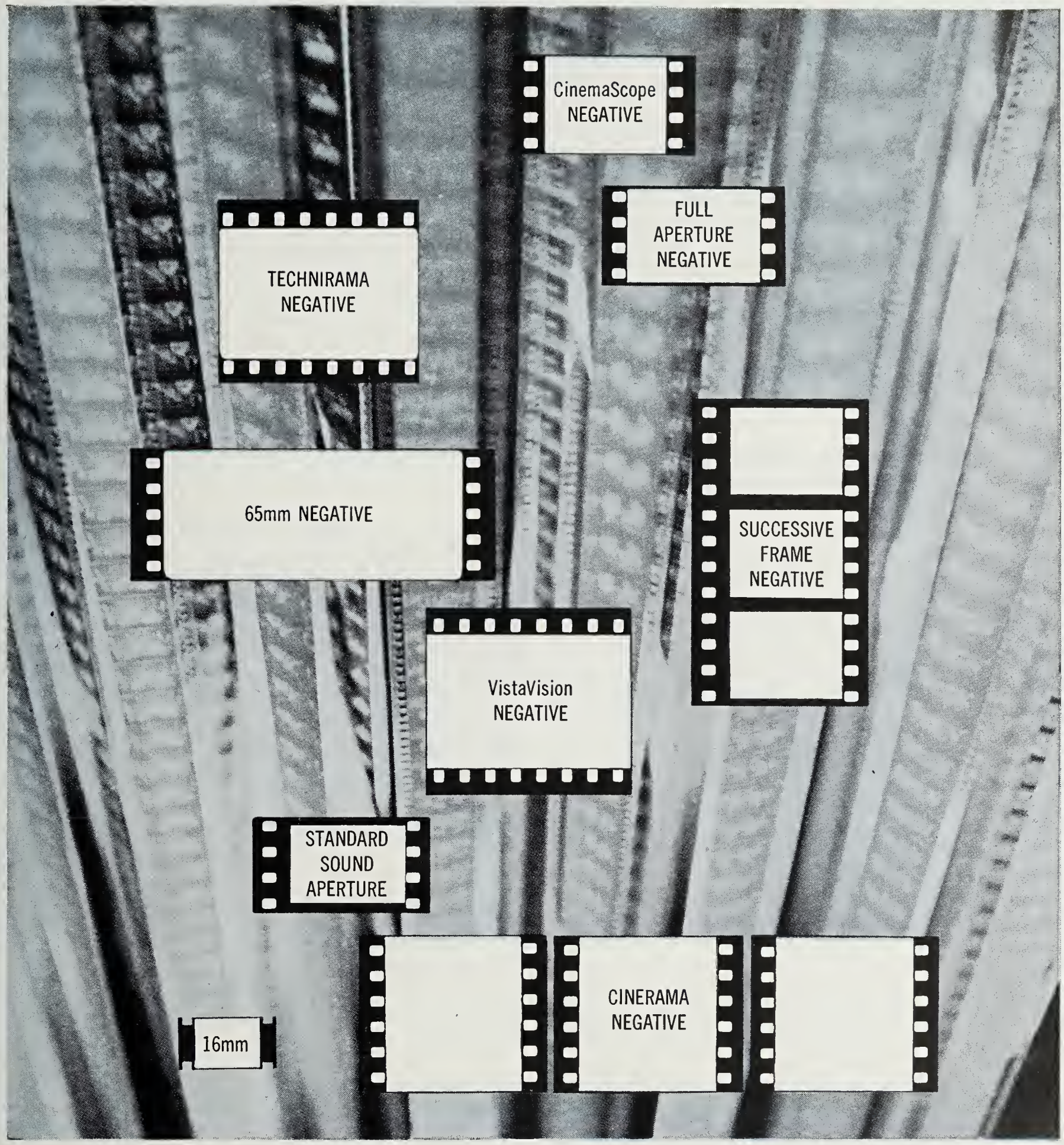
JAMES H. NICHOLSON, president, American International Pictures



The 1959 picture of the picture industry saw a couple of cycles wear out and a spectacular cycle begin.

Overproduction, as in anything else, carried its penalties. The fall of the familiar led to a significant trend toward spectacle, a form of entertainment providing wider scope and direct competition to the home screen which cannot encompass the values of large production because of its limitation to proportionately small size.

Wise exhibitors and producers will capitalize on the public appetite for "difference" from television. They will provide more of what television "can't hardly get," to paraphrase one of that medium's stars. Theatrical films will go afield to add glamour, to get away from the girl next door, who is taken for granted. Television has reached that point in averages. Only an occasional show comes through with blockbuster proportions. Movies, therefore, will have their largest opportunity in years as they become genuine attractions and the one-eyed monster fades into the limbo of over-familiarity.



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The wise exhibitor and producer will avoid bad product in 1960 and they won't fool the public. The quiz, payola and other investigations will have beneficial effects on the motion picture industry and will restore confidence and interest in our medium. We will be more honest in our showmanship and our product will live up to public expectations.

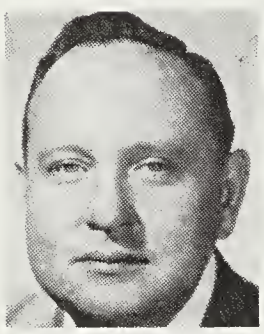
The schedules of producers for 1960 show a healthy diminution of cycles which have plagued it internally and then pestered it when television has adopted those very same cycles. The harm to our industry when producers start cheating the public will be diminished as such producers learn at great cost that the audience has an aversion to being gypped.

The economic situation, holding tension for nearly everyone, will aid us in the coming year if we are alert to the responsibility of providing entertainment for theatres which is truly entertainment and not available elsewhere.

The year 1960, in other words, can be one of the best in history for the motion picture industry if we assume and discharge the obligation to provide entertainment above and beyond the call letters.

The Hard-Nosed Approach

SAMUEL Z. ARKOFF, vice-president, American International Pictures



The past year, more than any other since the war, was one of shaking out and settling down. Both producers and exhibitors revised many ingrained thinking habits. Many woke from dreams of glory that had become nightmares. They opened their eyes. They faced the shocking realization that they would have to face facts.

Last year, therefore, was beneficial for leading to a more realistic face-up to reality. It was a year of discovery that every moment is one of truth, that illusion belongs on the screen instead of in the business of conducting the motion picture industry in its production and exhibition phases. The disillusionments of the year were healthy—and costly. Many were particularly disillusioned when they discovered there was fallacy in the theory that the public can be force fed an entertainment diet it does not like. Millions went down the drain in the failures which producers made for their own reasons.

All the bumps of 1959 will make 1960 smoother. Most of us will be more realistic and look at the future with open eyes. Such periodic travails as 1959's will serve to reaffirm the basic strength of the motion picture industry. There will be less pessimism, less querulous wonder about what is going to happen to the industry. Exhibitors and producers, in fact, who keep crying havoc and wondering about the industry's future will have to drop out because of their inability to find the answer to their question.

Those who survive and prosper in this business in 1960 and later years will be those with a hard-nosed approach. They will be the realists who won't take know-it-all for an answer. Their teacher will be the public. They will try to please the public instead of themselves and their friends. Doors will open to the ivory tower. Producers will realize that entertainment is a many-sided thing of which the principal sides are entertainment and promotion and novelty. Exhibitors will extend their efforts at point of purchase.

The new year will not be the millennium. No year will be. But it will be a year in which the soul and box office searching of the past will pay its profits to the exhibitor and producer who know how to reach the public with product that tickles its very large appetite for amusement in its many forms.

Product Outlook Brighter

JOHN J. FITZGIBBONS, president and managing director, Famous Players Canadian Corp., Ltd.



As in the first six months of this year, the quality of motion pictures available to us during the third quarter was not as strong as those available to us during last year. The same conditions prevailed during the first few weeks of the fourth quarter.

But the outlook for better motion pictures for the boxoffice is now much better, commencing with the Christmas season.

The world premiere of "Ben-Hur" in New York has demonstrated without question that this spectacle will be one of the great boxoffice successes of all time. We are particularly happy it will be opening in two of our theatres, the Alouette, Montreal, and the University, Toronto. The University brings to two, the number of theatres in Toronto equipped with extra wide screen. We have ordered the equipping of a second theatre in Vancouver with 70 mm., as well as theatres in Winnipeg and Edmonton.

We are anticipating great success with Telemeter and have extended an invitation to Canadian exhibitors to apply for Telemeter franchises to share in our good fortune.

More Flexible Ads

FRANK FISHER, vice-president and general manager, Odeon Theatres of Canada, Ltd.



We think that there are some signs of stabilization of attendances this year and the product position for next year should be no worse than it was in 1959, both from quantity and quality.

If all those engaged in the exhibiting end of our business continue to develop the recent enthusiasm, and continue to make every effort to get the most out of the calibre attractions, we should move forward in 1960.

One of the encouraging signs this year, has been the more flexible approach in advertising methods by exhibitors through the use of different media as distinct from the practice we have known for so many years of merely putting an ad in the newspaper, varying the size according to our estimate of the film's boxoffice potential.

An exceptionally encouraging trend this year has been the success of British pictures in this country, particularly on our circuit; a number of boxoffice records have been established with certain British comedies.

The necessity of knowing the market that a certain film will appeal to and how to reach that market has been recalled by us this year—something that we seem to have forgotten in the past—through advertising and exploitation efforts.

TV As Film Salesman

ROBERT A. NAIFY, general manager, United California Theatres, Inc.



I am very optimistic about the state of the industry at this time. Business in our theatres was better than the previous year. However, I feel that there could be a great improvement in the future if T.V. were used to more advantage in the exploitation and advertising of pictures.

I would like to see the more progressive producing companies institute a weekly one hour long T.V. program titled HOLLYWOOD SHOW-

(*Continued on page 70*)



"CinderFella"

NOW IN PRODUCTION

A Grand Week For Anniversaries As Nebraska Showman Marks 50th

ATKINSON, NEBR.—Concurrent with the MOTION PICTURE EXHIBITOR'S 41st anniversary, A. G. Miller, Miller, Atkinson, Nebr., is celebrating his 50th anniversary in the motion picture business here.

It was 50 years ago this month that the late Alfred W. Miller traded a quarter section of land for the Old Rink and staged the first picture show in the Miller Opera House. His son, A. G. Miller, presently the owner of the Miller, was the operator of the first movie here.

The anniversary was heralded by a two-page co-op ad spread in the Atkinson Graphic and by the showing of "Good Old Days," a compiled feature consisting of "10 Nights In A Barroom," "The Great Train Robbery," William S. Hart in "Every Inch A Man," a Snub Pollard slapstick comedy, a "Stars Of Yesterday" subject showing Lionel Barrymore, Norma Shearer, Shirley Temple, Mary Pickford, Rudolph Valentino, Clara Bow, Francis X. Bushman, Tom Mix, John Bunny, Douglas Fairbanks, Lillian Gish, Mabel Normand, Fatty Arbuckle, Charlie Chaplin and others in scenes from their early pictures, etc. Martin invited all to "put goose grease on your shoes; help your missus lace up her corset; hitch up the old grey mare; and come one, come all."

In 1924, Miller says, the picture show moved from the Miller Opera House to the new Lyric theatre which was built by Dr. A. J. Kubitschek and leased to Alfred W. Miller.

The Lyric had a stage and a dance floor, and in addition to movies, home talent plays and private party dances were held. Then came the "talking" pictures and it was necessary to remodel the theatre. A sloping floor was built, the projection booth enlarged, and new upholstered seats and a Western Electric sound system was installed.

"The Sophomore" was the first talking picture here. The best boxoffice pictures were "Sunny Side Up" and "Boys Town." Then came bigger and better pictures because "Movies were bigger and better than ever."

In 1942, A. G. Miller purchased the Seger Garage building across the street from the Lyric and remodeled the building into a theatre. The first picture shown in the new Miller theatre was "Our Vines Have Tender Grapes" with a new Motiograph Sound System.

Then came new CinemaScope pictures and the stage had to be widened for the wide screen, new mechanical parts added to the projectors, and new lenses purchased. Two hundred new upholstered chairs were purchased and a new curved screen installed.

Before the late Alfred W. Miller, in partnership with the local station agent for the C&NW, started their picture show in the Miller Opera House they had to buy a Fairbanks-Morse stationary gasoline engine and electric dynamo to furnish light for the projector, which was an Edison make. The local light plant at that time could not carry the electrical load at night when the picture show started. This load dimmed all the lights in town.

The first show was held on Dec. 15, 1909. Admission prices were 10 cents for children and 15 cents for adults.

Various members of the Miller family staffed the house, one was the cashier, another the ticket taker, and still another the machine operator. A. G. Miller learned the trade while he was with a carnival, and being a cornet player organized a ballyhoo band. Every evening before the show he would march up and down main street announcing the evening's program.

When Walter Savidge discontinued his tent picture show, A. G. Miller bought the tent and went to all towns that didn't have picture shows between Merriman and Waterbury, Nebr. All were one-week stands featuring pictures and vaudeville.

Later, he was projectionist for the Crystal, Fergus Falls, Minn., and then purchased the state right film, "Flashes Of Action," actual scenes from World War One, and played this feature in many towns over four states. He then purchased the theatre in Clay Center, Nebr., and operated it for a short time. While he was away from home, the show here was operated by Al and son Harry. After returning to Atkinson he remained here.

Martin says William S. Hart played the strong silent, two-gun man of the American west, better than any one else of his time. Theda Bara oozed sex appeal in "A Fool There Was," which epitomized her "vamping." The Keystone Cops started Fatty Arbuckle on his own in his first feature film, "His Wedding Night," and "Tillie's Punctured Romance" was Mack Sennett's first full length comedy.

He remembers the "Hearts and Flowers" piano playing during the sad scenes by many local pianists, later replaced when a player piano was installed.

When World War One started, several of the Miller brothers left to work for Uncle Sam, leaving the projectionist job and the theatre operation to other brothers. During this time, another picture show started in the Kilmurry Building, which is now the Gimbel Store. Due to poor attendance and high cost of film rental, they were forced to close after a short time.

After the war, another Opera House was built, because the Old Rink was condemned as a fire hazard. In 1924, the Miller Opera House was sold to Tom Salem and moved to Amelia where it now serves as a community hall. The Rink will always be remembered for its good times and old fashioned fun that everyone enjoyed at the turn of the century.

Yes, 50 years is a long time. Yet, way back then, companies like Kalem, Biograph and Essanay manufactured pictures as fast as they could to meet the public's appetite for the new medium. Others like Carl Laemmle, William Fox and the Warner Brothers bought projectors and showed the films in tents and improvised store-theatres.

Public demand for novelty was met by constant advances by the film makers. Simple action of human beings gave way to stories with plot. Close-ups and movement by the camera were introduced, and by 1914 movies were becoming a big business.

The biggest silent picture ever to play the Miller Opera House was D. W. Griffith's masterpiece, "The Birth Of A Nation." A 50 piece orchestra played the musical score, and the admission price was $2.00. This picture grossed in all its years $40,000,000, playing every theatre in the world. No other picture ever made has grossed this amount.

The serial, "The Perils of Pauline," put Pearl White in jeopardy in every episode, every week for 15 weeks. Another serial queen was Katheryn Williams. Then came the bathing beauty, Annette Kellerman, the dance team, Vernon and Irene Castle, and the "It" girl, Clara Bow.

The first motion pictures ever exhibited in Atkinson were shown in a tent on the lots where the Skrdla Garage now stands. They were presented by Freeman Brothers of Neligh, in the summer of 1904. Having no electricity for the projector, they used acetylene gas for light. While the operator was changing film, illustrated song slides were flashed on the screens and a soloist would do his or her act. The following slide titles had to be flashed on frequently: "Ladies please remove your hats," "One minute please the operator is adjusting the film," and "Please read the titles to yourself."

DO YOU REMEMBER?

(Or "YOU'RE MUCH OLDER THAN I")

BACK IN 1918, "The Birth Of A Man," with Henry B. Walthall, star of "The Birth Of A Nation," was a five-act production of Horkheimer Brothers . . . Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, held pay-day matinees at the Jefferson, Philadelphia . . . A current serial was "The Eagle's Eye" by William J. Flynn, retired Chief of U.S. Secret Service, and described as a story of "Imperial German Government spies and plots in America" . . . The industry was helping put over the Third Liberty Loan . . . One of the early roadshows, "The Crisis" by Winston Churchill, played at the Garrick, Philadelphia, at $1.50 admission . . . Theatres helped the war effort by having "fuelless Tuesdays" . . . A war feature was "The Italian Battlefront" . . . "A Small Town Bully" with Mabel Normand, Fatty Arbuckle, Mack Sennett, Chester Conklin and Owen Moore was a Mutual-Keystone Sennett-directed comedy . . . Three William S. Hart films available were "The Bargain," "The Hell Hound Of Alaska," and "The Bandit and The Preacher" . . . Charlie Chaplin's newest was "The Mad Duke" . . . Tyrone Power (the elder) appeared in "A Modern Lorelei" . . . Metro stars included May Allison and Emmy Wehlen . . . Billy West, "the Chaplin imitator," was available in comedy shorts . . . Other stars of the day were Virginia Pearson, June Caprice, Harold Lockwood, Mr. and Mrs. Sidney Drew, Rita Jolivet, Margery Wilson, Pauline Starke, J. Barney Sherry, Marguerite Clark, Wallace Reid, King Baggott, Bessie Barriscale, etc. . . . First National had "Tarzan Of The Apes" . . . Nazimova in "Toys Of Fate" was around . . . Vivian Martin, Sessue Hayakawa, Viola Dana, Francis X. Bushman, Alma Rubens, Alice Joyce, Harry Morey, Carlyle Blackwell were other stars . . . So were Gloria Swanson, Ethel Clayton, Tom Mix, Mary Pickford, Enid Bennett, Jane and Katharine Lee, and Mae Marsh . . . Likewise, Marion Davies, Norma Talmadge, Dorothy Dalton, Louise Huff, Viola Dana, and Gladys Brockwell . . . "To Hell With The Kaiser" was a Metro release . . . Sid Chaplin, Charlie's brother, was in the four-reel comedy, "A Submarine Pirate" . . . Irving Cummings in "Uncle Tom's Cabin" was available with a big colored jazz band. Each engagement included street parade, ballyhoo in front of theatre, and accompaniment for entire show . . . Fatty Arbuckle was termed "The Prince of Funmakers" . . . Gaumont News kept the screens topical . . . The Sunday blue laws and film censorship were industry issues . . . Vod-A-Vil Movies, one-reelers said to be "the biggest novelty of the year," appeared one-a-week . . . Independent exchanges were offering "special summer prices: 1,000 reels at 50 cents per reel."

THE EYES OF THE INDUSTRY ARE ON

API

ASSOCIATED PRODUCERS, Inc.

API—World Wide Distribution by 20th Century-Fox

CURRENT AND CHOICE!

"DOG OF FLANDERS" CinemaScope and Color
Starring DAVID LADD—DONALD CRISP
THEODORE BIKEL

"FIVE GATES TO HELL" CinemaScope
Starring DOLORES MICHAELS—PATRICIA OWENS
NEVILLE BRAND

"OREGON TRAIL" CinemaScope and Color
Starring FRED MacMURRAY—WILLIAM BISHOP

"THE ROOKIE" CinemaScope
Starring TOMMY NOONAN—PETER MARSHALL

COMING!

"THE VOICE" Starring EDMOND O'BRIEN—JULIE LONDON
LARAINE DAY

"DESIRE IN THE DUST" Based on Best Seller

"BIG PLATTER PARADE" Starring the Nation's Top
Record Artists and Disc Jockeys

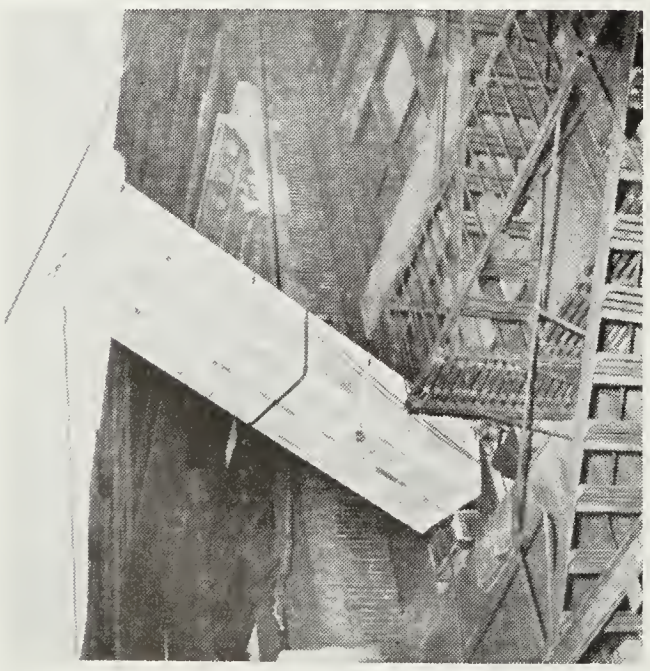
Largest Painting Sells "Sheba"



Symeon Shimin puts the finishing touches on the huge "Solomon and Sheba" mural as star Marisa Pavan looks on in the artist's New York studio.



The completed painting is prepared by workmen on a specially constructed steel framework for transporting.



Encased and weighing more than a ton and a half with framework, the painting is lowered through the studio window onto a moving van.

UNITED ARTISTS has come up with one of the most original and provocative showmanship promotions in recent years. The picture is Edward Small's $6,000,000 Biblical production, "Solomon and Sheba," which begins a roadshow engagement at the new Loew's Capitol in New York on Dec. 25. The selling instrument is the world's largest painting on canvas, a mural 40 feet wide by 11 feet high created by famed artist Symeon Shimin especially for the film.

The giant painting, depicting claimactic scenes from the Super Technirama-70 production starring Yul Brynner and Gina Lollobrigida, is amassing tremendous word-of-mouth interest, not to mention important newspaper publicity space in key cities across the country where it is being displayed in conjunction with Christmas bookings.

The conception, development and exhibition of the painting would make an exciting movie in itself. The cost of the promotion, including artist's fee, shipment and transportation, is expected to exceed the $100,000 mark.

A total of 4,152 man-hours of physical labor was expended in the production of the huge canvas. Some 470 brushes, 646 tubes of oil, 424 crayons, 400 pencils and 150 charcoal and carbon pencils were consumed in the painting. In all, a total of 215 pounds of paint was laid on the 200 pound canvas.

A special drum around which the canvas could be wrapped for transportation, was constructed with a collapsible metal framework. In addition, a collapsible steel framework had to be built to hold the painting when it is unrolled for display. The combined weight of the painting, its framework and all the shipping equipment represents a total of close to a ton and a half.

The gigantic mural will receive star handling during its tour. It will be shown to press, radio and television representatives as well as the general public and exhibitors. As a work of art and a selling tool for "Solomon and Sheba," the Shimin painting dramatizes immediately the scope, excitement and entertainment values of the Super Technirama-70 production.

UA vice-president Roger H. Lewis and his promotion-minded staff can take a long and deserving bow for a selling idea that is certain to pay handsome dividends at the nation's boxoffice.

The magnificent art work and accompanying ballyhoo is only one phase of a multi-faceted campaign that has made "Solomon and Sheba" one of the most eagerly awaited motion pictures ever and one of the most successfully pre-sold.

A cast of truly international appeal and the greatest love story of all time guaranteed a saleable property, and the lavish production and spectacular sequences provided additional fodder for the publicists of UA, who produced a campaign utilizing just about every available medium and designed to reach just about every available moviegoer.

The success of "Solomon and Sheba" in its current London engagement, where it is setting impressive boxoffice marks, is eloquent testimony to the fact that Roger Lewis' department has succeeded in instilling that all



The "Solomon and Sheba" painting is displayed in the lobby of Shea's Buffalo, Buffalo, by Ed Meade, general manager, left and his associates.

important want-to-see. With a series of holiday bookings now being launched, "Solomon and Sheba" should be another winner for the hard-hitting UA team and proof that a properly pre-sold feature is well on its way in today's uncertain market.

UA's work on this one is just as big as the huge mural seen on this page and its campaign just as much a work of exploitation art. As Roger Lewis told theatremen gathered at a recent convention, after the pre-selling is finished, the burden of exploitation shifts to the theatreman.

"Solomon and Sheba" provides plenty of ammunition to help exhibitors clinch the sale started by UA. The wise theatreman will take advantage of it.

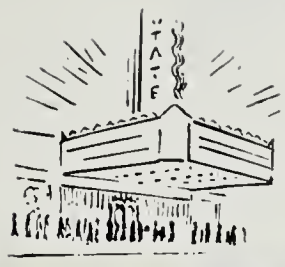


In connection with the New York gala premiere at the newly refurbished Loew's Capital, the art display was shown in the newly renovated Long Island level of Pennsylvania Station.

NT&T

National Theatres and Television, Inc.

WILSHIRE & CAMDEN DR.
BEVERLY HILLS,
CALIFORNIA



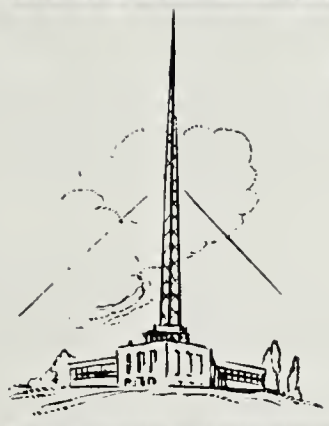
NATIONAL THEATRES AMUSEMENT CORPORATION

Fox West Coast Theatres Corporation

Fox Midwest Theatres, Inc.

Fox Intermountain Theatres, Inc.

Evergreen State Amusement Corporation



NATIONAL TELEFILM ASSOCIATES, Inc.

NTA International, Inc.

NTA Productions, Inc.

NTA Telestudios, Ltd.

NTA Television Broadcasting Corp. (WNTA-TV)

NTA Radio Broadcasting Co. (WNTA-AM-FM)

SIGNAL HILL
BASIC NBC

NATIONAL TELEVISION INVESTMENTS, Inc.

National Missouri TV, Inc. (WDAF-TV) (WDAF-AM)

Williamsport Cable Co., Inc.

RICHARD BERNSTEIN

Producer - Writer

VISCOUNT FILMS INC.

In release:
"SPEED CRAZY"
for Allied Artists
release

In preparation:
"THE GIRL ON DEATH ROW"
for American International
release

(*Continued from page 64*)

CASE, or some other appropriate name that would show the various aspects of making a particular film, interviews with the stars, scenes from the film and anything else that might help to sell the product.

Archaic Methods Disappear

JOHN PARSONS, president, Parsons Theatres, Inc.



Reviewing the past year we find tangible expressions of confidence that provide us reason for optimism for the coming year. In 1959, progressive exhibitors, all across the nation, spent millions refurbishing and updating their theaters to provide attractive showcasing for an improved product. Showmen, after the first stunning blow of television that sent them reeling, have finally regained their balance and no longer stand in awe of the electronic competitor. He has gone back to work, merchandising his theater with renewed vigor.

Distribution is likewise shaking the moss off its back by attempting to streamline the archaic and costly methods of selling. 1960 will bring even greater advances in the change of outmoded procedures to the benefit of all branches of the industry.

Production is accepting the greatest challenge of all by creating great new product at the risk of untold millions. 1960 should hold a full measure of success for the aggressive producer.

Modern theaters, alert showmanship, brilliant production, and efficient distribution equal the chemistry for success in 1960.

Careful Judgment, Casting

IRVING C. ACKERMAN, Ackerman-Rosener Theatres



In my judgment the most notable achievement during the current year in the industry has been the gradual improvement in quality apparent in recent feature productions. This is unquestionably the result of the greatly expanded production budgets ventured by producers together with improved and careful judgment exercised by them in the matter of suitable and careful casting of good actors in key spots. These two items have contributed in a large measure toward enabling exhibitors to "hold over" good pictures into extended and profitable runs. It is hoped that this increased confidence thus indicated by the producers may continue in the months ahead.

Local Production Up

RALPH FOSTER, president, Meridian Films, Ltd.

The past year saw more feature films made in Canada than in the previous years of history of the country. The total studio facilities reached a new high. None of this accrued by accident. It is bound to reflect a determination by Canadian production to expand in dimension and, speaking for ourselves, improve qualitatively.

The announcement of new regulations by the Board of Broadcast Governors resulting in a 55 per cent content for TV and other official statements indicate a willingness on the part of government at long last to recognize the usefulness of motion picture industry in the national interest.

As a motion picture producer, and also a factor in the broadcast industry, I should say that both of these have never enjoyed such favorable conditions as now exist.

A Happy "Hello" from

WOODY WOODPECKER

☆

Color by Technicolor

☆

Produced by

WALTER LANTZ

☆

Released by UNIVERSAL PICTURES, INC.



© W.L.P.

ANATOMY OF A MURDER (COL.)
87 wks—10ths—125%

ASK ANY GIRL (MGM)
24 wks—8ths—82%

BEAT GENERATION (MGM)
6 wks—6ths—99%

BELOVED INFIDEL (20th FOX)

Paramount, New York, (**$29,850)	3	"	....127%
Fox, San Francisco (**$12,230)	2	"	.... 93%
Ambassador, St. Louis (No Ave.)	2 wks	Ave.	$8,000
Orpheum, Omaha (**$6,590)	1	"	.... 78%
Midtown, Philadelphia (**$9,000)	3	"	....129%
Fox, Detroit (**$14,380)	2	"	....116%
Coliseum, Seattle (**$7,555)	2	"	....100%
Oriental, Chicago (**$24,550)	2	"	....117%
Metropolitan, Boston (**$15,120)	1	"	.... 94%
Rialto, Louisville (**$9,220)	1	"	.... 61%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	2	"	... 259%
Loew's State, New York (**$43,175)	3	"	....126%
Boyd, Philadelphia (**$12,300)	2	"	....254%

BEST OF EVERYTHING (20th FOX)

Ambassador, St. Louis (No Ave.)	3 wks	Ave.	$8,400
Fox, San Francisco (**$12,230)	2	"	.... 99%
Fifth Avenue, Seattle (**$7,480)	2	"	.... 81%
Normandie, New York (**$7,340)	5	"	... 102%
Rialto, Louisville (**$9,220)	1	"	.... 90%
Paramount, New York (**$29,850)	6	"	.... 90%
Fox, Detroit (**$14,380)	3	"	.. 108%
State Lake, Chicago (**$25,800)	6	"	.... 85%
Arcadia, Philadelphia (**$10,030)	2	"	....131%
Paramount, Boston (**$11,920)	2	"	....106%

BIG CIRCUS
23 wks—10ths—109%

BIG FISHERMAN (BV)

Rivoli, Boston (**$12,240)	18	"	... 101%
Midtown, Philadelphia (**$9,000)	8	"	....111%
Brown, Louisville (**$4,950)	7	"	... 151%
Gary, Boston (**$11,100)	6	"	.... 82%
Pageant, St. Louis (**$4,850)	5	"	....137%
Blue Mouse Seattle (**$5,040)	5	"	... 140%
United Artists, Detroit (**$8,810)	7	"	....118%

BLUE ANGEL (20th-FOX)
24 wks—10ths—91%

BLUE DENIM (20th FOX)
30 wks—9ths—105%

BUT NOT FOR ME (PAR.)
28 wks—10ths—95%

CAREER (WB)

Saxon, Boston (**$10,270)	6	"	....119%
Loew's State, New York (**$43,175)	5	"	.... 71%
Michigan, Detroit (**$21,120)	2	"	.... 69%
Chicago, Chicago (**$22,480)	3	"	.... 94%
Arcadia, Philadelphia (**$10,030)	5	"	....111%
Ambassador, St. Louis (No Ave.)	2 wk.	$10,500	Ave.
Golden Gate, San Franc. (**$15,150)	2	"	.... 78%
Fifth Avenue, Seattle (**$7,480)	2	"	.... 91%
Orpheum, Omaha (**$6,590)	1	"	.... 93%

CRIMSON KIMONO (COL.)
6 wks—5ths—82%

CRY TOUGH (UA)
10 wks—6ths—70%

DARBY O'GILL AND THE LITTLE PEOPLE (BV)
29 wks—9ths—89%

DEVIL'S DISCIPLE (UA)
30 wks—9ths—105%

DIARY OF ANNE FRANK (20th FOX)
72 wks—10ths—95%

DON'T GIVE UP THE SHIP (PAR.)
24 wks—9ths—101%

EDGE OF ETERNITY (COL.)

Pilgrim, Boston (**$8,610)	1	"	.... 94%
Garrick, Chicago (**$14,300)	1	"	.... 51%
Rialto, Louisville (**$9,220)	1	"	.... 50%
Palms, Detroit (**$19,850)	1	"	.... 79%
Fifth Avenue, Seattle (**$7,480)	1	"	.... 46%

FBI STORY (WB)
35 wks—10ths—118%

FIVE GATES TO HELL (20th FOX)
5 wks—5ths—105%

FIVE PENNIES (PAR.)
34 wks—9ths—113%

FOR THE FIRST TIME (MGM)
22 wks—9ths—89%

4-D MAN (UI)

Orpheum, Seattle (**$5,660)	1	"	.... 90%

GOLIATH AND THE BARBARIANS (AIP)

Roosevelt, Chicago (**$21,230)	2	"	....111%

HAPPY ANNIVERSARY (UA)

Victoria, New York (**$20,150)	4	"	.... 70%
United Artists, San Franc. (**$16,230)	2	"	.... 91%
Gary, Boston (**$11,110)	3	"	....111%

HERCULES (WB)
14 wks—6ths—224%

HOLE IN THE HEAD (UA)
72 wks—10ths—124%

HOLIDAY FOR LOVERS (20th FOX)
15 wks—10ths—83%

HORSE SOLDIERS (UA)
34 wks—8ths—108%

HOUND DOG MAN (20th FOX)
11 wks—9ths—82%

HOUSE OF SEVEN HAWKS (MGM)

Loop, Chicago (**$15,140)	2	"	.... 51%
Fox, Philadelphia (**$14,580)	1	"	.... 48%
Loew's St. Louis (**$11,600)	1	"	.... 73%

IT STARTED WITH A KISS (MGM)
47 wks—10ths—91%

JOHN PAUL JONES (WB)
19 wks—9ths—66%

LAST ANGRY MAN (COL.)

Kenmore, Boston (**$9,600)	6	"	....121%
Forum, New York (**$13,920)	7	"	....150%
Trans-Lux, Philadelphia (**$4,450)	5	"	....173%
Madison, Detroit (**$19,920)	2	"	.... 62%
St. Francis, San Francisco (**$10,550)	1	"	....115%
Brown, Louisville (**$4,950)	1	"	.... 82%

LAST TRAIN FROM GUN HILL (PAR.)
19 wks—9ths—111%

LIBEL (MGM)

Oriental, Chicago (**$24,550)	2	"	.... 50%
Orpheum, St. Louis (**$6,730)	1	"	.... 60%
Roxy, New York (**$72,620)	2	"	.... 60%
United Artists, Louisville (**$7,690)	1	"	.... 61%

LOOK BACK IN ANGER (WB)
15 wks—6ths—89%

MAN WHO UNDERSTOOD WOMEN (20TH FOX)
12 wks—9ths—102%

MIDDLE OF THE NIGHT (COL.)
44 wks—9ths—112%

MIRACLE (WB)

Radio City, New York (**$142,810)	3	"	83%

MOUSE THAT ROARED (COL.)

Esquire, Chicago (**$12,315)	3	"	..142%

NORTH BY NORTHWEST (MGM)
73 wks—10ths—139%

NUN'S STORY (WB)
46 wks—10ths—134%

ODDS AGAINST TOMORROW (UA)

Woods, Chicago (**$19,400)	4	"	... 100%
Victoria, New York (**$20,150)	4	"	.... 64%
Loew's, St. Louis (**11,600)	1	"	... 71%
Viking, Philadelphia (**$8,330)	2	"	.... 98%
Fifth Avenue, Seattle (**$7,480)	1	"	.... 71%
Palms, Detroit (**$19,850)	1	"	.... 79%
United Artists, San Franc. (**$16,230)	2	"	.... 61%
Orpheum, Boston (**$19,580)	1	"	.... 61%
United Artists, Louisville (**$7,690)	1	"	.... 45%

OPERATION PETTICOAT (U-I)

Radio City, New York (**$142,810)	1	"	....124%

PILLOW TALK (U-I)

Michigan, Detroit (**$21,120)	4	"	....108%
Music Box, Seattle (**$6,700)	8	"	....165%
United Artists, Chicago (**$17,800)	8	"	....171%
Palace, New York (**$16,770)	9	"	....191%
Golden Gate, San Franc. (**$15,150)	4	"	....117%
Kentucky, Louisville (**$5,850)	6	"	....128%
Metropolitan, Boston (**$15,120)	6	"	....150%
Fox, St. Louis (**$13,400)	4	"	....128%
Omaha, Omaha (**$5,450)	3	"	....149%
Stanley, Philadelphia (**$17,650)	4	"	....129%

PORGY AND BESS (COL)

Warner, New York ($23,250)	23	"	....125%
McVickers, Chicago (**$13,050)	20	"	....158%
Astor, Boston (**$8,370)	18	"	....155%
Coronet, San Franc. (No Record)	18	"	Ave. $15,800
Goldman, Philadelphia (**$10,750)	9	"	....135%

PRIVATE'S AFFAIR (20th-FOX)
15 wks—10ths—81%

RETURN OF THE FLY (20th FOX)
6 wks—5ths—99%

ROOM AT THE TOP (CONT.)
54 wks—5ths—136%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	5	"	.... 71%
Capri, Boston (**$6,380)	2	"	....137%
Todd Cinestage, Chicago (**$16,600)	3	"	... 71%
Stanton, Philadelphia (**12,270)	2	"	.... 71%
Sutton, New York (**$19,150)	5	"	.... 79%

SAY ONE FOR ME (20th FOX)
33 wks—10ths—115%

SCAPEGOAT (MGM)
21 wks—5ths—121%

SIGN OF THE GLADIATOR (AIP)

Michigan, Detroit (**$21,120)	1	"	.... 77%
Paramount, Boston (**$11,920)	1	"	....134%
United Artists, Chicago (**$17,800)	2	"	.... 89%
Kentucky, Louisville (**$5,850)	2	"	....121%
Fifth Avenue, Seattle (**$7,480)	1	"	....108%
Paramount, San Franc. (**$10,410)	1	"	....166%
Stanton, Philadelphia (**$12,270)	2	"	.... 80%

SLEEPING BEAUTY (BV)
88 wks—13ths—112%

SUMMER PLACE (WB)

Radio City, New York (**$142,810)	3	"	... 92%
Memorial, Boston (**$17,080)	4	"	....120%
Michigan, Detroit (**$21,120)	3	"	....196%
Paramount, San Franc. (**$10,410)	3	"	....139%
Randolph, Philadelphia (**$13,730)	4	"	.... 77%
Mary Anderson, Louisville (**$4,880)	3	"	....169%
Omaha, Omaha (**$5,450)	2	"	....121%
Music Hall, Seattle (**$6,700)	2	"	....105%
Chicago, Chicago (**$22,480)	2	"	.... 91%

TAMANGO (ROACH)
16 wks—9ths—114%

TARZAN'S GREATEST ADVENTURE (PAR.)
3 wks—3ths—93%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

TEN SECONDS TO HELL (UA)
9 wks—7ths—74%

THAT KIND OF WOMAN (PAR.)
17 wks—10ths—92%

THEY CAME TO CORDURA (COL.)

State-Lake, Chicago (**$25,800)	4	"	.... 75%
St. Francis, San Franc. (**$10,550)	4	"	... 105%
Loew's, St. Louis (**$11,600)	2	"	.... 82%
Criterion, New York (**$20,380)	7	"	....127%
United Artists, Louisville (**$7,690)	2	"	....120%
Orpheum, Boston (**$19,580)	2	"	.... 83%
Madison, Detroit (**$19,920)	3	"	.... 79%
Fox, Philadelphia (**$14,580)	3	"	... 114%
Orpheum, Omaha (**$6,500)	1	"	....108%
Paramount, Seattle (**$8,040)	3	"	.... 89%

THIRD MAN ON THE MOUNTAIN (BV)

Normandie, New York (**$7,340)	4	"	....103%
United Artists, San Franc. (**$16,230)	2	"	.... 52%
Garrick, Chicago (**$14,300)	3	"	.... 68%
Fox, Philadelphia (**$14,580)	2	"	.... 79%
Orpheum, St. Louis (**$6,730)	3	"	.... 75%
Beacon Hill, Boston (**$9,650)	4	"	.... 65%
State, Omaha (**$5,960)	2	"	....131%
Madison, Detroit (**$19,920)	2	"	.... 89%

—30— (WB)

Palms, Detroit (**$19,850)	1	"	.... 90%
Paramount, San Franc (**$10,410)	1	"	....106%
Roosevelt, Chicago (**$21,230)	2	"	.... 71%
Randolph, Philadelphia (**$13,730)	1	"	.... 61%
Paramount, Boston (**$11,920)	1	"	.... 93%
Fox, St. Louis (**$13,400)	1	"	.... 81%
Mary Anderson, Louisville (**$4,880)	1	"	.... 84%

TIMBUKTU (UA)
2 wks—2ths—61%

THIS EARTH IS MINE (U-I)
28 wks—10ths—106%

TINGLER (COL.)
9 wks—4ths—152%

WOMAN LIKE SATAN (LOPERT)

Paramount, Seattle (**8,040)	1	"	.... 64%
United Artists, San Franc. (**$16,230)	1	"	.... 50%

WONDERFUL COUNTRY (UA)
11 wks—7ths—82%

YELLOWSTONE KELLY (WB)
14 wks—8ths—106%

WRECK OF THE MARY DEARE (MGM)

Roxy, New York (**$52,620)	5	"	.... 71%
Orpheum, Boston (**$19,580)	2	"	....100%
Loew's, St. Louis (**$11,600)	2	"	.... 79%
United Artists, Louisville (**$7,690)	1	"	.... 91%
Woods, Chicago (**$19,400)	4	"	.... 85%
Viking, Philadelphia (**$8,330)	3	"	....113%
Orpheum, Seattle (**$5,660)	2	"	....101%
Adams, Detroit (**$8,650)	2	"	... 100%

YESTERDAY'S ENEMY (COL.)
6 wks—4ths—91%

NOTE: Current features, now playing in First-Runs, show specific theatres and cities with itemized returns. Older features, now in the Subsequent-Runs, are listed for the record, but show a re-cap or grand total of the (a) Number of Weeks, (b) Number of Theatres, and (c) Combined General Average Business, as published in earlier issues of "THE TIP-OFF on Business."

DALLAS (*Continued from page 33*)

man of the international executive board of Variety Clubs International, will represent VCI on the board of directors and the executive committee of COMPO. He succeeds the late Robert J. O'Donnell in the posts. Rowley is also a past international chief barker of VCI . . . Services were held here for Mrs. William Langley, former set decorator for several Hollywood motion pictures, who died in a local hospital after a month's illness. She returned to Dallas 15 years ago when she married.

DES MOINES

The United Artists exchange has moved to 1300 High street, being quartered now in the Fox building. . . . Darryl Johnson is scheduled to be named as office manager at MGM exchange, moving up from booker. Jerry Baumann will be the new booker and John J. Pilmaier, formerly office manager, will be on sales. . . . The Paramount employees voted to give $100 of their prize money for winning the short subjects drive to provide baskets for needy families for Christmas. . . . Tommy Cataldo, shipper at Paramount, has resigned to enter service and Joe Mauro will take his place as shipper . . . Charles W. Dunn has been named manager, Strand, Fort Dodge.

DETROIT

Ralph Nelson, newspaperman and writer, has brought suit to regain the property, monies accruing, and a dissolution of a partnership and corporation, naming as defendants Hyman Symon, Bill Martin, and Simar Productions Inc. The wrangle is over "The Purple Gang" of Detroit fame, for which Martin is said to be presently casting in Hollywood. Nelson claims he and Martin worked on the story which subsequently went to Warner Bros. The latter, however, released the property and Martin and Simon worked out a deal which included financing and distribution through a Detroit concern. The latter later left the picture. Some footage was shot some months ago in New York. It is believed, that in the entanglement another producer is making another film on Detroit's hoodlum days under the same title. . . . Jonas Rosenfield Jr., executive in charge of advertising and publicity for Columbia, was principal speaker at a luncheon for exhibitors and film buyers and bookers. He is one of five Columbia executives making a 30-city swing to tout the "1960, year of the Big C" drive. Master of ceremonies was branch manager Milton Zimmerman. Division manager Carl Shalit proudly announced leadership of his division in the Abe Schneider drive. Roy Cloud, he added, will be honored by "Roy Cloud Week" Dec. 10. Cloud is veteran Detroit salesman and office manager. . . . United Artists is leaving the now nearly-deserted Film Exchange Building Jan. 1. The exchange is moving to the Fox Building.

HOUSTON

King Vidor, the Galveston, Texas, born motion picture writer, director and producer, was in Houston to discuss his latest production, "Solomon and Sheba." Vidor, with his wife, the former Elizabeth Hill, Hollywood writer, arrived here from Dallas. They were honored with a cocktail party and had radio and television interviews . . . Stella Stevens, the girl who portrays "Appassionata Von Climax" in the film version of "Lil Abner," was here on behalf of the showing of the film at the Metropolitan.

JACKSONVILLE

Cecil Cohen closed his suburban Murray Hill for extensive remodeling, the installation of new auditorium seating and general repairs. . . . Vocalist Grace Cobb, who is secretary to French Harvey, head of Florida State Theatres' concessions department, recently cut a Fidelity label record with an assist from Danny High and his orchestra. Grace's entire profits from the record are being donated to WOMPI, of which she is a member, and WOMPI groups in this city and Denver have already begun selling the disc, which features her renditions of "When Day is Done" and 'Smile." . . . Carl Floyd's Tampa Bay Theatres, supervised by Jack Fitzwater, have taken over the operation of the Ritz, Ybor City, the Latin Quarter of Tampa. . . . The San Marco Art Theatre, managed by Marty Shearn, has been considerably brightened by a new paint job and elegant new carpeting in the lobby and aisles. . . . B. D. Benton, southeastern industry leader and a partner in Benton Bros. Film Express, has relinquished some

Film Exchange and Dealer Listing for the
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Br. Mgr.: Milton Gurion. Office Mgr. and Booker: William Poppe. Soles: E. C. Naegel, Harold Hofert. Cashier: Morie Klag. Emerg. Phone: Poppe, HIghland 1-8459.

BUENA VISTA (DISNEY), 1634 W. Central Parkway—PArkway 1-4766
Br. Mgr.: William Brower. Booker: William Garner. Emerg Phone: Gorner, PRinceton 1-1290.

COLUMBIA, 1632 W. Central Parkway—CHerry 1-6883
Br. Mgr.: Philip Fox. Office Mgr.: Ross Spencer. Soles: Charles Palmer, Morton Perlman, Horold Rullman, William Stanforth. Bookers: Morgoret Woodruff, Robert Laws. Cashier: Genevo Gronotte. Field Exp.: Roy Nemo. Emerg. Phone: Woodruff, JEfferson 1-2728.

METRO-GOLDWYN-MAYER, 1625 W. Central Parkway—CHerry 1-3557
Br. Mgr.: H. Russell Gaus. Asst. Br. Mgr.: Horry Sheeran. Office Mgr.: M. M. Berger. Soles: Corl Gentzel, Tom Forrell. Bookers: Corl Weinberg, Jomes Levendusky, Note Mutnick. Coshier: Florence Hermann. Emerg. Phone: Berger, MOntana 1-3424.

PARAMOUNT, 1632 W. Central Parkway—CHerry 1-6150
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REALART, 1632 W. Central Parkway—MAin 1-4852
Co-Mgrs.: Jay Goldberg ond Selma Blochschloger. Booker: Donold R. Duff. Cashier: Ruth Herman. Emerg. Phone: Duff, JEfferson 1-1693.

HAL ROACH, 1634 W. Central Parkway—CHerry 1-3580
Br. Mgr.: Hoywood Mitchusson. Secty. and Coshier: Nono Robbins. Emerg. Phone: Mitchusson, UNiversity 1-9642.

SCREEN CLASSICS, 1632 W. Central Parkway—CHerry 1-3671
Pres.: Edward Solzberg. Office Mgr. and Booker: Marie Donelson. Sales: George H. Kirby. Emerg. Phone: Donelson, MOntona 2-25B2.

20TH CENTURY-FOX, 1638 W. Central Parkway—CHerry 1-6460
Br. Mgr.: Welden Waters. Office Mgr. and City Sls.: Tony Knollman. Soles: Lou Korte, Thomas Morris, Jack Quigley. Bookers: John Kallmeyer, Jomes Neff, Paul Allen. Cashier: Joseph Solodin. Field Exp.: J. E. Watson. Emerg. Phone: Neff, REdwood 1-3385.

UNITED ARTISTS, 1634 W. Central Parkway—CHerry 1-1546
Br. Mgr.: Jock Finberg. Sls. Mgr.: Charles Schroeder. Office Mgr.: Gus Boudot. Sales: James Curran, Ray Russo, Don Womack. Bookers: Wilbur Hetherington, Walter Mergenthol. Cashier: Rena Schroeder. Emerg. Phone: Hetherington, DUnbor 1-4838.

UNIVERSAL-INTERNATIONAL, 1628 W. Central Parkway—GArfield 1-3820
Br. Mgr.: Fronk Schrieber. Office Mgr. and Head Booker: Leonord Katz. Sales: Sam Weiss, James Doyle. Booker: Robert Cooper. Emerg. Phone: Katz, MElrose 1-6825.

WARNER BROS., 1600 W. Central Parkway—CHerry 1-6824
Br. Mgr.: Jomes S. Abrose. Sls. Mgr.: John P. Eiffert. Office Mgr.:George J. Daumeyer. Sales: Myron Klein, Ralph Salyer. Bookers: William Burns, Ann Keck, Eleanor Inkrot. Coshier: Helen Winkler. Emerg. Phone: Daumeyer, JAckson 1-1279.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 1638 W. Central Parkway—MAin 1-6580.
Emerg. Phones: MAin 1-6580-81.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1635 W. Central Parkway—MAin 1-8900
Br. Mgr.: William Bein.

• *Signs, Advertising and Printing*

THE HENNEGAN CO., 311 Genesee St.—CHerry 1-4752

NATIONAL SCREEN SERVICE, 1637 W. Central Parkway—MAin 1-8900

• *Film Delivery Services*

FILM SERVICE CO., 1717 Logan St.—CHerry 1-5986 Emerg. Phone: Joseph Larkin, GRandview 1-5848.

LAHMANN FILM SERVICE, 1717 Logan St.—GArfield 1-2823
Emerg. Phone: Lawrence Lahmann, MOntana 1-5017.

STATE FILM SERVICE, INC., 1632 W. Central Parkway—CHerry 1-1311
Mgr.: Mae E. Scholle. Emerg. Phones: Scholle, JUniper 1-3020; John Wooten, Head Shipper: COlonial 1-2970.

• *Service Companies*

ALTEC SERVICE CO., 1635 W. Central Parkway—GArfield 1-2163
Emerg. Phone: Jomes Reed, SYcamore 1-3021.

RCA SERVICE CO.,
Gerald A. Mansfield, 893 Garfield Ave., Milford, O.—TErrace 1-5918.
Roger M. Sherman, 202 Farragut Rd.—WEbster 1-1922.

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NEXT!
New Orleans Territory
Issue of January 6
Portland Territory
Issue of January 13

Save Them!

of his executive duties to go into semi-retirement. He and his family moved here from Atlanta three years ago. . . . Herb Ruffner, a well-known professional organist and showman, has joined the managerial staff of the downtown Florida Theatre. . . . Ray Starr is now working with Walter Tremor, head of the Florida State Theatres advertising department, as a radio ad specialist. . . . Harry Botwick, FST supervisor for South Florida, and Mrs. Botwick have announced the engagement of their eldest daughter, Lennye Barbara, to Martin Howard Stein, an insurance firm executive. . . . Loew's Normandy Twin Outdoorer, managed by Jim Carey, no longer has random over-the-counter sales at the concessions building serving the east theatre. It has been converted to dual-lane cafeteria style for a faster turnover of patrons during an intermission break. A major improvement on the Normandy's children's playground consisted of the recent addition of a larger merry-go-round.

Thomas P. Tidwell, 20th-Fox manager, left here to visit his ill mother and other relatives at the family home near Alexander, Tex. . . . Alice Mayberry became the mother of a son, a week after she resigned her office post at Columbia. . . . The suburban Dixie, operated for the past few years by Sam A. Newton, is now being operated under the direction of Cecil Cohen, who also operates the suburban Murray Hill. . . . Clint Ezell, NTE executive, remained at home several days to recuperate from a severe attack of influenza. . . . Herb Ruffner was pinchhitting for Marty Shearn, manager, San Marco Art Theatre, when the latter went into Baptist Hospital for an operation. . . . Irene Register, veteran San Marco cashier, flew to California to attend her brother's funeral services. . . . Walter W. Loveday, San Marco staffer, returned to duty after making a successful recovery from a leg operation. . . . The staffs of Allied Artists and Universal were planning a joint Christmas party in their adjoining offices. . . . Emory Robinson, St. Marys, Ga., exhibitor and brother of J. C. Robinson, owner of the local Arlington Theatre, has been inducted into the U. S. Army.

MIAMI, FLA., NEWS

Judy Botwick, daughter of Harry Botwick, SE district manager, Florida State Theatres, had a featured role in the Studio M production here of "The Philadelphia Story" . . . Richard Fleischman, son of Wometco district manager Harvey Fleischman, became Bar Mitzvah in ceremonies at Temple Israel . . . Managerial changes include Charles E. Keeling to be manager, Trail, replacing Dean Barrett, who resigned due to ill health. Roger Throne, Trail assistant, was promoted to managership of the Circle, Miami Springs. Roger Ellul, former manager, Circle, was made manager, Normandy, Miami Beach. Sam Badamo is new Wometco neighborhood relief manager . . . A Florida Supreme Court decision without precedent gave Golden Glades Twin Theatres a driveway into a limited access Florida Turnpike express feeder road or compensation for being closed off by the road. The decision means, in effect, that Dade County must file a condemnation suit to get title to a 14-foot strip of Palmetto Road and pay for the theatres' financial losses traceable to the road frontage isolation. The strip is between NW 32nd and 37th Aves., in front of the theatres. Dade County has had use of the strip through an easement given in 1939 as part of a 50-foot roadway. One of the theatres had been closed for a year, while patrons of the other were guided on a "frontage road" entrancing from 37th Ave. and exiting into 32nd Ave. The theatre owners say that while the actual value of the 14-foot strip is about $20,000, their $600,000 investment is shown because the installations were designed for direct access into Palmetto Rd., with SRD and county approval of the plans.

MEMPHIS

Houlka, Houlka, Miss., is being remodeled, advises L. L. Latham. . . . Joe Grooms advises that Skyvue, Paris, Tenn, is operating week-ends only. . . . Ernest S. Pollock announces the Strand, Hohenwald, Tenn., is in operation Friday, Saturday, Sunday and Monday. . . . Better Films Council sponsored a special showing of "The Big Fisherman" at Crosstown. . . . L. D. Powers has opened Nevada, Prescott, Ark. . . . Reopenings in the area include Cassidy, Webb, Miss., Ritz, Selmer, Tenn. and closings include Fiesta, Blytheville, Ark.; Rex, Libourn, Mo.; Vaughn, Nettleton, Ark.; and Landers, Weona, Ark. . . . Mrs. Ethyl Franks advises Menlo, Glenwood, Ark., is operating on three changes per week. . . . Broadway Drive-In, Dickson, Tenn., is now closed on Monday, Tuesday and Wednesday. . . . Starlite Drive-In, Gassville, Ark., is operating on Friday and Saturday only, and Ritz Baldwyn, Miss., is closed on Monday and Tuesday.

Week-end operations include Fraser, Memphis, Tenn.; Summer, Memphis, Tenn.; and Jaxon, Memphis, Tenn., owned by Malco; Pines Movies, Pine Bluff, Ark.; Westwood, Aberdeen, Miss.; Sunset, Hot Springs, Ark.; Lake County, Wynnburg, Tenn.; Jaxon, Jackson, Tenn.; Skyvue, Jonesboro, Ark.; Monticello, Monticello, Ark.; and Harry's, Calhoun City, Miss. All these week-end operations are drive-ins.

Leslie Parrish, Daisy Mae in "Li'l Abner," was here promoting "Li'l Abner" which is booked at the Malco. . . . By early 1960, Memphis will have a second house showing 70 millimeter films. Loew's Palace is installing the equipment after the theatre closes each midnight. Russ Bovin, Loew's division manager, states Century projectors and Ashcraft lamps are being used. Crosstown, now showing "The Big Fisherman" to full houses, was the first here to install the equipment, and the Palace will be the first downtown theatre so equipped.

NEW HAVEN

John White has been named vice-president in charge of public relations and promotion, North Star Productions, Bridgeport, Conn., based theatrical filming company. His brother, Brad, is company president. North's initial effort, "Street Fighter," is currently in national release . . . Milton LeRoy, general manager, Blue Hills Drive-In Theatre Corporation, Bloomfield, Conn., has resumed full-time duties, following recuperation from extended illness . . . The Canaan, Conn., Drive-In is first outdoor unit in northwestern Connecticut to shutter for 1959 . . . Harry G. Oldach, assistant manager, Loew's Poli, Hartford, and Estelle A. Melanson, on staff of Decca Records' Hartford Branch, have announced their engagement.

NEW ORLEANS

Frank Merritt, Acme Theatres, Birmingham, Ala., is bedded at Oschner Foundation Hospital here . . . Paul England, Birmingham exhibitor, was at Oschner Clinic here for a checkup . . . Nathaniel Adams shuttered the Rex, Brookhaven, Miss. . . . The Star, Tallulah, La.; Parkway, Winfield, La.; and El Rancho, DeRidder, are area drive-ins recently closed for the winter . . . Southern Amusement closed the Venus, Winfield, La., for renovating and refurbishing . . . Patsy Lynch has departed from her booker's post at Columbia to await the arrival of a bundle from Heaven . . . The WOMPI December dinner-meeting was scheduled to be held on the 17th in the Jackson Room of the Sheraton-St. Charles Hotel . . . Sympathy is extended to Mrs. Louise Harper, MGM head booker, upon the death of her father . . . The Gulf, Pensacola, Fla., reopened under the new ownership of H. R. Jernigan, who appointed former manager W. E. Hanna to take complete charge . . . R. J. Parks closed the New Ren, Yazoo City, Miss. . . . H. H. Morreau's Tiger Drive-In, Shreveport, La., is now on week end operation . . . The Chief Drive-In, Natchitoches, La., after several postponements, reopened . . . The Printz, Basile, La., is now only open week-ends . . . Exhibitor's Poster Exchange moved to 216 S. Liberty Street.

PHILADELPHIA

Alan Trading Company held a preview of the Japanese-made "School For Lady Pickpockets" at the New Broadway. . . . Local F-Seven IATSE held an election of officers and named Joseph Azzarano, Universal, president; Jack Smith, MGM, vice president; Mary Monaghan, UA, secretary; Gloria Gerace, UA, treasurer; and Max Bronow, MGM, business agent. . . . Don't forget to put shut-in Burt Stanley on your mailing list. His address is the Charles Johnson Home, Royersford, Pa. . . . Dave Weinstein is now managing the Beach, Atlantic City, N.J., for George Schwartz. . . . Joe Elicker, Goldman Theatres' advertising office, is wearing his neck in a brace due to a slipped disc. . . . Motion Picture Associates named the following committee chairmen: membership, Joseph Engel; insurance, Dave Law; special events, Lester Wurtele; welfare, Dave Titleman; finance, Jay Emanuel; and constitution, Sylvan Cohen. . . . Variety Club, Tent 13, will hold its 25th anniversary on January 11 at the Bellevue Stratford Hotel. The affair will be in the nature of a testimonial in honor of retiring Chief Barker Leon B. Beresin and newly elected Chief Barker Martin B. Ellis and his Crew for 1960. Subscription is $25. . . . U-I held a screening of "Snow Queen" at the SW Stanley. All adults had to be accompanied by children. . . . Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, has been appointed a member of a committee in this Congressional District, on COMPO's anti Federal minimum wage law committee.

PITTSBURGH

Harry McWilliams, national group sales director for MGM'S "Ben-Hur," was in town conferring with Stanley Warner zone ad manager Henry Gurger. Due a few days later was Emory Austin, MGM publicity director, to work out campaign plans for the picture, scheduled for a Jan. 19 opening at the Warner. . . . Kip Smiley, from Cincinnati, has taken over the position of sales manager for Paramount branch manager Gene Jacobs. . . . Bob Caskey, film row veteran, retired. He had been with Paramount here in sales capacities since 1925.

PORTLAND

Rocky Ames, Stanley Kramer representative, screened "On the Beach" for members of the press, radio, and television. Earl Keate arranged the screening. . . . Rex Hopkins, Fox-Evergreen, has announced that new

equipment will be installed at the Hollywood for the showing Christmas of "Solomon and Sheba." Included will be a Phillips projector for 70 millimeter and a new screen.

ST. LOUIS

A resolution condemning the showing of offensive motion pictures and newspaper advertising of such movies was passed by the executive board of the Wood River, Ill., Women's Club. The Club concurred in a resolution previously approved by the East St. Louis Junior Women's Club. The resolution stated that the club members should refrain from patronizing theatres which show such motion pictures. . . . Eddie Stevens, United Artists manager, who had been in Memorial Hospital, Belleville, Ill., returned to his duties. . . . Phil Hill, resident manager, midwest division, National Theatres, also checked out of the same hospital after treatment for a back condition. . . . Russell Armentrout, Louisiana, Mo., underwent surgery at Barnes Hospital here. . . . This hospital also made a good report on Oscar Turner, Sr., Harrisburg, Ill., a patient there. . . . Maurice Schweitzer, Allied Artists manager, is in Jewish Hospital, with a heart condition. . . . Ralph Hacker, UA booker, suffered a sprained ankle and has it in a cast. . . . Gene Dixon is the new manager of the Roxy, Mounds, Ill. . . . The Lyric, Moweaqua, Ill., was heavily damaged by a fire and will be out of operation for an indefinite period. . . . Harry W. Gass' Kentucky, Marion, Ky., has continued in operation. It had been reported that the house was closing. . . . The Midway Drive-In, Lilbourne, Mo., closed for the season. . . . A. F. Diederich, president, National Vendors, Inc., has been elected to the board of the Manchester Bank.

SAN ANTONIO

The City Council at Jacksonville, Tex., has deferred any action on a film censor board requested by Central Baptist Church. The church had criticized movies being presented in Jacksonville, approved a film censor body, and in a letter to councilmen asked that such a body be made official by council action. . The City-County Parent-Teachers Association at Denison, Tex., took dead aim on movie star Brigitte Bardot, French purveyor of film sex. The PTA wrote the city council asking "some definite action concerning the motion pictures shown in Denison. We especially are concerned," the letter said, "about the Brigitte Bardot movies being shown." Earlier, a group from the PTA had appeared before the council and asked for a cleanup of movies and magazines in Denison. The letter to the council commended those agencies who have been cleaning up and reminded those that haven't that "this is a community project that concerns all of us." . . . Veteran motion picture director King Vidor was scheduled to appear at Vidor, Tex., and to receive a distinguished service medal from the American Heritage Foundation for his directing of "Solomon and Sheba" and "War and Peace." It will be the first medal to be given by the foundation to a member of the theatrical profession. The announcement was made by the Vidor Chamber of Commerce. The town of Vidor bears the name of the director's father, Charles. . . . William F. Hyder, projectionist at Interstate Theatre Circuit's State, Wichita Falls, Tex., died in a hospital there. . . . Sandalio Pena, opened the Sandy's Drive-In, Falfurrias, Tex. The drive-in also has a complete line of groceries and picnic supplies. . . . Herbert and Carl Durst, owners, 87 Drive-In and Palace, Fredericksburg, Tex., have upped their admission prices 10 cents when film companies stepped up their rentals and freight costs went up 30 per cent. . . . Maurilio Amaya will reopen the Amaya, Poteet, Tex. . . . Century 70/35mm projector systems have been installed at the State, Austin, Tex., and the Palace, Fort Worth, Tex.

SEATTLE

Marshall Woodbridge, manager, Sterling's Lewis and Clark, has accepted the management of Clarence Goldeis' new Civic Center, Great Falls, Mont. Wayne Larson succeeds Woodbridge at the Lewis and Clark. . . . Herman Wobber 20th-Fox district manager, was in from San Francisco for a visit.

WASHINGTON D.C.

Henry C. Freitag, manager, Washington, announced that the local theatre is being completely remodeled, redecorated and equipped. The house is expected to reopen on Christmas day . . . The 12 theatres operated by Brandt Theatres in Warren, Sussex and Hunterdon Counties are likewise receiving extensive improvements. The work now being done is part of a plan which involves the expenditure of a quarter of a million dollars over a period of about three years. The theatres are owned by St. Cloud Building Corporation of Washington, and are managed by C. William Livingston for Brandt Theatres. Improvements include equipment, decorating, and alterations . . . The following area drive-ins and theatres have closed: Sidney Lust Drive-In, Hampden, Va.; Twilite Drive-In, Fort Royal, Va.; Pitts Drive-In, Manassas, Va.; Gordonsville theatre, Gordonsville, Va.; Fork Union Drive-In, Fork Union, Va.; Rio theatre, Norfolk, Va.; Potomac Drive-In, Cumberland, Md.; Blue Star Drive-In, Petersburg, Va.; Starlight Drive-In, Cumberland, Md.; Coswell Drive-In, Appamattox, Va.; Tivoli theatre, Frederick, Md.; and Central theatre, Martinsville, W. Va. . . . The following theatres have reopened: Charles, Baltimore, Md.; Fort Story, Fort Story, Va.; Lee, Appamattox, Va.; Chadwick, Suffolk, Va.; and Basie, Hampton, Va. . . . William Friedman, president, Capitol Buying and Booking Service, announced the acquisition of the Colonial, Norfolk, Va., to their booking and buying circuit.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



DECEMBER 23, 1959 SECTION TWO VOL. 63 NO. 6

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	SS—SuperScope	VV—VistaVision
DC—DeLuxe Color	NA—Naturama	TC—Technicolor	WC—WarnerColor
EC—Eastman Color	RE—Reissue	TE—Technirama	C—Other color
	RS—Regalscope	TR—Trucolor	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
5901 **HOUSE ON HAUNTED HILL**—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
HOUSE OF INTRIGUE, THE—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Dec. **PURPLE GANG, THE**—Barry Sullivan, Elaine Edwards

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
HYPNOTIC EYE, THE—(Hypnovision)—Jacques Bergerac, Allison Hayes
I PASSED FOR WHITE—Sonya Wilde, James Franciscus
PAY OR DIE—Ernest Borgnine, Zohra Lampert
RAYMIE AND THE BARRICUDA—David Ladd, Julie Adams
TEACHER VS SEXPOT—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn		MGM
Al Capone	A3	AA
•Alamo		UA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
•All The Fine Young Cannibals		MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
•Apartment, The		UA
Aren't We Wonderful		For.
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine	A2	AA
Attack of the Jungle Women		Misc.

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Babette Goes To War		Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
•Because They're Young		Col.
Behind The Great Wall		Misc.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
•Big Night, The		Par.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
•Blonde in 402, The		UA
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
•Bramble Bush, The		WB
•Breath of Scandal, A		Par.
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Buccaneer, The	A1	Par.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain Buffalo		WB
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
•Chance Meeting		Par.
•Cimarron		MGM
•Cinderfella		Par.
Circle, The		For.
City After Midnight	A2	Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE	A2	Par.
•Crack in the Mirror		Fox
Cranes Are Flying, The		WB
Crawling Eye, The	A2	For.
•Crescendo—The Story of Franz Liszt		Col.
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Doctor's Dilemma, The	A3	MGM
•Dog of Flanders, A	A1	Fox
•Dog's Best Friend, A		UA
Don't Give Up the Ship	A3	Par.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

TO BE REVIEWED

GOLIATH AND THE BARBARIANS—(Scope; C)—Steve Reeves
JAILBREAKERS, THE—Robert Hutton, Mary Castle

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
323 **GOOD DAY FOR HANGING**—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
325 **LAST BLITZKRIEG, THE**—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
324 **SENIOR PROM**—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1000 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
329 **TWO-HEADED SPY, THE**—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Jan. **GENE KRUPA STORY, THE**—Sal Mineo, Susan Kohner
Jan. **WHO WAS THAT LADY?**—Tony Curtis, Dean Martin, Janet Leigh

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
BABETTE GOES TO WAR—(CS; C)—Brigitte Bardot
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weld
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
CRESCENDO—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
909 **DOCTOR'S DILEMMA, THE**—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
GAZEBO, THE—C-120m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made In Japan
NEVER SO FEW—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations

908 **SOME CAME RUNNING**—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Jan. **TIME MACHINE, THE**—(EC)—Rod Taylor, Yvette Mimieux

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holiday, Dean Martin
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
FAIR BRIDE, THE—Ava Gardner, Dirk Bogarde, Joseph Cotten
HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
KEY WITNESS—Jeff Hunter, Pat Crowley
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
PLEASE DON'T EAT THE DAISIES—(CS; C)—Doris Day, David Niven
SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5809 **BUCCANEER, THE**—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R5816 **STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 **TEMPEST**—MC-125m.—(TE; TC)—Silvana Magnano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5810 **TOKYO AFTER DARK**—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
R5909 **ULYSSES**—MD-104m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Jan. **TOUCH OF LARCENY**—James Mason, Vera Miles—England

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BIG NIGHT, THE—Randy Sparks, Dick Foran
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CHANCE MEETING—Harry Kruger, Micheline Presle
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JACK THE RIPPER—
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
957 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
841 **NICE LITTLE BANK THAT SHOULD BE ROBBED, A**—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

•Fair Bride, The		MGM
First Man Into Space	A2	MGM
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
Floods of Fear	A2	U-I
Flying Fontaines, The	A2	Col.
Forbidden Island	B	Col.
Forbidden Paradise		For.
For the First Time	A1	MGM
Forbidden Fruit	B	For.
400 Blows, The		For.
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
Gazebo, The		MGM
•Gene Krupa Story, The		Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Gidget	A3	Col.
Gideon of Scotland Yard	A1	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl in the Bikini, The	B	For.
•Girl in the Red Bikini, The		Fox
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Misc.
•Goliath and the Barbarians	A3	A-I
Good Day for Hanging	A1	Col.
•Gorgo		UA
Great Is My Country		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns of the Timberland		WB
•Gunfighters of Abilene		UA
Gunmen from Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hanging Tree, The	A2	WB
Hangman, The	A2	Par.
Happy Anniversary	B	UA
Happy Is the Bride		For.
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
•Heller With a Gun		Par.
Hercules	A1	WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
Hidden Fortress, The		For.
High School Big Shot		Misc.
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
•Home from the Hill		MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House on Haunted Hill, The	A2	AA
House On The Waterfront, The		For.
•Hypnotic Eye, The		AA

I

•I Aim At the Stars		Col.
I, Mobster	B	Fox
•I Passed for White		AA
I Was Monty's Double	A1	For.
•Ice Palace		WB
11 Generale Della Rovere		For.
I'll Give My Life	A1	Misc.
Imitation of Life	A3	U-I
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	M GM

J

•Jack the Ripper		Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
John Paul Jones	A1	WB
Johnny Dark—RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
Journey to the Center of the Earth, A		Fox
•Jovanka and the Others		Par.
Juke Box Rhythm	A1	Col.
Just My Luck		For.

K

•Key Witness		MGM
•Killers of Kilimanjaro		Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
Last Angry Man, The	A1	Col.
Last Blitzkrieg	A2	Col.
Last Mile, The	B	UA
Last Train from Gun Hill	A2	Par.
•Last Voyage, The		MGM
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
•Let No Man Write My Epitaph		Col.
Libel	A1	MGM
Light Touch, The	A1	U-I
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lone Texan	A2	Fox
Lonely Sex, The		Misc.
Look Back in Anger	A3	WB
Lotna		For.
Love Is My Profession	C	For.
Love Story, A		For.
Lovers, The	C	For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Mad Little Island		For.
Magician, The	A3	For.
•Malaga		WB
Man in the Net	A2	UA
Man in the Saddle—RE	A2	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Mating Game, The	A3	MGM
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Mistress, The	A3	For.
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Mustang	A1	UA
•My Dog, Buddy		Col.
My Name Is Toxie		For.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
Never So Few		MGM
Never Steal Anything Small	A3	UI
Nice Little Bank That Should Be Robbed, A	A2	Fox
Night of the Quarter Moon	B	MGM
Night to Remember, A	A1	For.
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
Non-Scheduled Train, A		For.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
•Once More with Feeling	A3	Col.

909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining, impudent comedy

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry

ROOKIE, THE—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team

912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer

918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest

903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia

SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program

910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment

922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit

906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western

917 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment

914 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Dec. **DOG OF FLANDERS, A**—(CS; C)—David Ladd, Donald Crisp
Jan. **QUESTION OF MORALITY, A**—(CS)—Rita Hayworth, Anthony Francoisa
Jan. **SEVEN THIEVES**—(CS;)—Edward G. Robinson, May Britt

COMING

CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLane, Maurice Chevalier
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
SINK THE BISMARCK—Kenneth More, Dana Wynter—England
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Tom Tryon, Peggy Wood
STORY ON PAGE ONE, THE—(CS)—Rita Hayworth, Anthony Franciosa
THIRD VOICE, THE—(CS)—Edmond O'Brien, Julie London
THIRTEEN FIGHTING MEN—(CS)—Grant Williams, Carole Mathews
VALLEY OF THE REDWOODS—(CS)—Lynn Bernay, John Hudson
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand i—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Jan. **DOG'S BEST FRIEND, A**—Bill Williams, Marcia Henderson—Premium
Jan. **SOLOMON AND SHEBA**—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
Jan. **GUNFIGHTERS OF ABILENE**—Buster Crabbe, Judith Ames—Vogue

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
BLONDE IN 402, THE—Mamie Van Doren, Richard Coogan—Imperial
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FUGITIVE KIND, THE—Marlon Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GORGO—Bill Travers, William Sylvester—King
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
PUSHER, THE—Kathy Carlyle, Felice Orlandi
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
VICE RAID—Mamie Van Doren—Imperial

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
5918 **IMITATION OF LIFE**—D-124m.—(EC)—Lana Turner, John Gavin- -4558 (2-11-59)—High rating drama
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
5903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior import
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-110m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—Russian-made cartoon—4658 (12-2-59)—Cute feature cartoon
5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren

COMING

HELL BENT FOR LEATHER—(CS; C)—Audie Murphy, Felicia Farr
LEECH, THE—Coleen Gray, Grant Williams
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
BOY AND THE LAUGHING DOG, THE—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
CASH MC CALL—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
904 —30— —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

Feb. **BRAMBLE BUSH, THE**—(TC)—Richard Burton, Barbara Rush
Feb. **RISE AND FALL OF LEGS DIAMOND, THE**—Ray Danton, Karen Steele

COMING

CAPTAIN BUFFALO—(TC)—Jeffrey Hunter, Constance Towers
CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MALAGA—Trevor Howard, Dorothy Dandridge
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
TALL STORY—Anthony Perkins, Jane Fonda, Ray Walston
THIS REBEL BREED—Rita Moreno, Mark Damon

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious Import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Lopert
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Lopert
QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental

•One-Eyed Jacks		Par.
Operations Dames	A3	A-I
•Operation Murder		UA
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Pather Panchali	A1	For.
Paratrooper Command	A3	AI
Paris Hotel		For.
•Pay or Die		AA
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Place in the Sun, A—RE	A2	Par.
•Platinum High School		MGM
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Psycho		Par.
•Purple Gang, The		AA
•Pusher, The		UA

Q

Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
Rape of Malaya		For.
•Rat Race, The		Par.
•Raymie and the Barricuda		AA
Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Return of the Fly, The	A2	Fox
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
•Rise and Fall of Legs Diamond, The		WB
Road Racers	B	A-I
Rookie, The	B	Fox
Roof, The		For.
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Screaming Skull	A2	AI
Senior Prom	A2	Col.
•Seven Thieves		Fox
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
Sign of the Gladiator	B	AI
•Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Sleeping Beauty	A1	Misc.
Smiley Gets a Gun	A1	Fox
Snow Queen, The		U-I
•Solomon and Sheba	B	UA
Some Came Running	B	MGM
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA

Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
•Story Of Ruth, The		Fox
Story on Page One, The		Fox
Stranger in My Arms, A	A2	UI
•Strangers When We Meet		Col.
Subway in the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Teacher vs Sexpot		AA
Teenagers from Outer Space	A2	WB
Tempest	A1	Par.
Ten Seconds to Hell	A2	UA
Terrible Beauty, A		UA
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
•Third Voice, The		Fox
•Thirteen Fighting Men		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed		WB
Thousand and One Arabian Nights	A1	Col.
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Tokyo after Dark	A2	Par.
Tonka	A1	Misc.
Too Many Crooks		For.
Tosca		For.
•Touch of Larceny	A3	Par.
Trap, The	A2	Par.
Truth about Women, The		For.
Two-Headed Spy	A2	Col.

U

Ulysses—RE	A2	Par.
•Unforgiven, The		UA
Up Periscope	A1	WB

V

•Valley of the Redwoods		Fox
Verboten	A2	Col.
•Vice Raid		UA
Virtuous Bigamist, The	A2	For.
•Visit to a Small Planet, A		Par.

W

•Wake Me When It's Over		Fox
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
Westbound	A1	WB
•Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
•Wild River		Fox
Wild Strawberries	A3	For.
Witches of Salem	A3	For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Worner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful Import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken In English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

GERMAN

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles)Casino

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

THIRD SEX, THE—(Bewildered Youth)—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—Trans-Lux

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots——Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

SWEDISH

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHHNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-Tested and Approved

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5901	House on Haunted Hill	Jan.
5902	The Cosmic Man	Jan.
5903	The Giant Behemoth	Feb.
5904	Arson for Hire	Feb.
5905	Al Capone	Mar.
5907	Battle Flame	April
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5912	The House of Intrigue	Nov.
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
5917	The Bat	Aug.
	Crime and Punishment, U. S. A.	Nov.
	Atomic Submarine	Dec.
	The Purple Gang	Dec.
	Bluebeard's Ten Honeymoons	Jan.

Columbia

379	Bell, Book and Candle	Jan.
323	Good Day for a Hanging	Jan.
324	Senior Prom	Jan.
325	Last Blitzkrieg	Jan.
326	Ride Lonesome	Feb.
327	Gideon of Scotland Yard	Feb.
328	City of Fear	Feb.
329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman from Laredo	Mar.
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On the Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face of a Fugitive	May
339	Hey Boy, Hey Girl!	May
	Gilda—RE	May
340	Man In the Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gene Krupa Story	Jan.

MGM

908	Some Came Running	Jan.
909	The Doctor's Dilemma	Jan.
910	The Journey	Feb.
911	Night of the Quarter Moon	Feb.
912	The Mating Game	Mar.
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watsiu	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	Jan.
10	The Gazabo	Jan.

Paramount

5809	The Buccaneer	Jan.
5810	Tokyo after Dark	Jan.
5811	The Trap	Feb.
5812	Young Captives	Feb.
5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place in the Sun—RE	Feb.
R5816	Stalag 17—RE	Feb.
5817	Thunder in the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July
5821	Last Train from Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
R5824	Loving You—RE	July
R5825	King Creole—RE	July
5901	That Kind of Woman	Sept.
R5902	Samson and Delilah—RE	Sept.
5903	But Not for Me	Oct.
5904	The Jayhawkers	Oct.
R5905	The Country Girl—RE	Nov.
R5906	The Bridges at Toko-Ri—RE	Nov.
5907	Career	Nov.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.
	A Touch of Larceny	Jan.

20th-Fox

902	The Sheriff of Fractured Jaw	Jan.
903	Smiley Gets a Gun	Jan.
904	Rally Round the Flag Boys	Jan.
905	I, Mobster	Feb.
906	These Thousand Hills	Feb.
907	Intent to Kill	Feb.
908	Alaska Passage	Feb.
909	The Remarkable Mr. Pennypacker	Feb.
910	The Sound and the Fury	Mar.
911	Lone Texan	Mar.
912	The Sad Horse	May
913	Little Savage	May
914	Warlock	April
915	Compulsion	April
916	The Diary of Anne Frank	July
917	Woman Obsessed	May
918	Say One for Me	June
919	The Man Who Understood Women	Sept.
920	Here Come the Jets	June
921	The Son of Robin Hood	July
922	South Pacific	July
923	Holiday for Lovers	July
924	The Miracle of the Hills	July
925	Blue Denim	Aug.
926	A Private's Affair	Aug.
927	Alligator People	Aug.
928	The Return of the Fly	Sept.
929	The Blue Angel	Oct.
930	The Oregon Trail	Sept.
931	The Best of Everything	Oct.
923	Five Gates to Hell	Oct.
933	Hound Dog Man	Nov.
934	Journey to the Center of the Earth	Nov.
935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
957	Blood and Steel	Dec.
	Story on Page One	Jan.
	Dog Of Flanders	Jan.
	Seven Thieves	Jan.

United Artists

Horse's Mouth	Jan.
I Want to Live	Jan.
Guns, Girls and Gangsters	Jan.
Escort West	Jan.
The Last Mile	Jan.
Separate Tables	Feb.
Anna Lucasta	Feb
The Great St. Louis Bank Robbery	Feb.
Lonely Hearts	Mar.
Mustang	Mar.
Naked Maja	April
Some Like It Hot	April
Alias Jesse James	April
Riot in Juvenile Prison	April
Ten Seconds to Hell	April
The Man in the Net	May
Gunfight at Dodge City	May
Pork Chop Hill	May
Pier 5, Havana	June
The Invisible Invaders	June
Four Skulls of Jonathan Drake	June
Hound of the Baskervilles	June
Shake Hands with the Devil	June
The Horse Soldiers	July
Day of the Outlaw	July
The Devil's Disciple	July
A Hole In the Head	July
The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast a Long Shadow	Sept.
Inside the Mafia	Sept.
Take a Giant Step	Oct.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct.
Odds Against Tomorrow	Nov.
Subway in the Sky	Nov.
Happy Anniversary	Dec.
Gunfighters of Abilene	Jan.
Dog's Best Friend	Jan.
Solomon and Sheba	Jan.
On The Beach	Feb.
Vice Raid	Feb.
The Pusher	Feb.

Universal

5911	The Perfect Furlough	Jan.
5912	The Silent Enemy	Jan.
5913	Money, Women and Guns	Jan.
5914	A Stranger in My Arms	Feb.
5915	No Name on the Bullet	Feb.
5916	Never Steal Anything Small	April
5917	Step Down to Terror	Mar.
5918	Imitation of Life	Mar.
5919	The Wild and the Innocent	May
5920	Floods of Fear	May
5921	Johnny Dark—RE	May
5922	Man Without a Star—RE	May
5923	The Mummy	June
5924	Curse of the Undead	June
5925	This Earth Is Mine	July
5926	Born to Be Loved	Aug.
5927	Pillow Talk	Oct.
6001	4-D Man	Nov.
6002	Sapphire	Nov.
6003	Operation Petticoat	Dec.
	Othello	Jan.
	Private Lives Of Adam and Eve	Jan.

Warners

809	Up Periscope	Jan.
810	The Hanging Tree	Feb.
811	Helen of Troy—RE	Mar.
812	Land of the Pharaohs—RE	Mar.
813	Rio Bravo	April
814	A Star Is Born—RE	April
815	Westbound	April
816	Born Reckless	May
817	Island of Lost Women	May
818	The Young Philadelphians	June
819	Gigantis, the Fire Monster	June
820	Teenagers from Outer Space	June
821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept.
902	Look Back in Anger	Sept.
903	The FBI Story	Oct.
904	—30	Nov.
905	A Summer Place	Nov.
	The Cranes Are Flying	Nov.
	The Miracle	Dec.
	Cash McCall	Jan.

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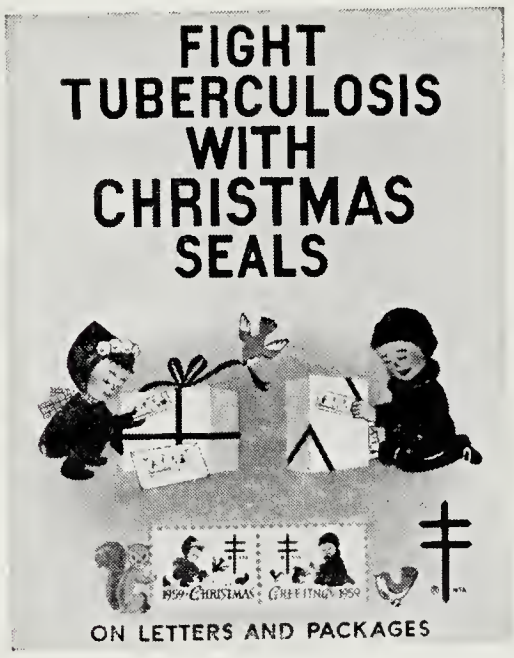
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Congress of the United States
House of Representatives
Washington, D. C.

November 18, 1959

Mr. Lindsley Parsons
Allied Artists Pictures Corporation
4376 Sunset Drive
Hollywood 27, California

Dear Mr. Parsons:

Your production, "The Purple Gang," is one of the most forceful screen documents I have ever seen, showing, as it does, the danger that exists in the rise of teen-age gangs in any city, whether it be Detroit during the 'Roaring Twenties' as in your motion picture, or in any American metropolis today.

The dramatic presentation of the infamous rise of underworld power during the Purple Gang's era in Detroit creates in the viewer a determination that such racketeering and gangsterism must be stamped out. One cannot help but be forcefully reminded that today's juvenile delinquency problem has brought many cities face to face with the same conditions that produced the Purple Gang.

I feel that those who see this picture will carry home with them the thought that this type of lawlessness, left unchallenged, can develop into a menace that threatens our entire society.

Sincerely yours,

James Roosevelt

JAMES ROOSEVELT

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...from the same studio that gave you "AL CAPONE"...with the same kind of boxoffice impact!

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JANUARY 6, 1960 | Volume 63 | Number 7

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(See Page 15)

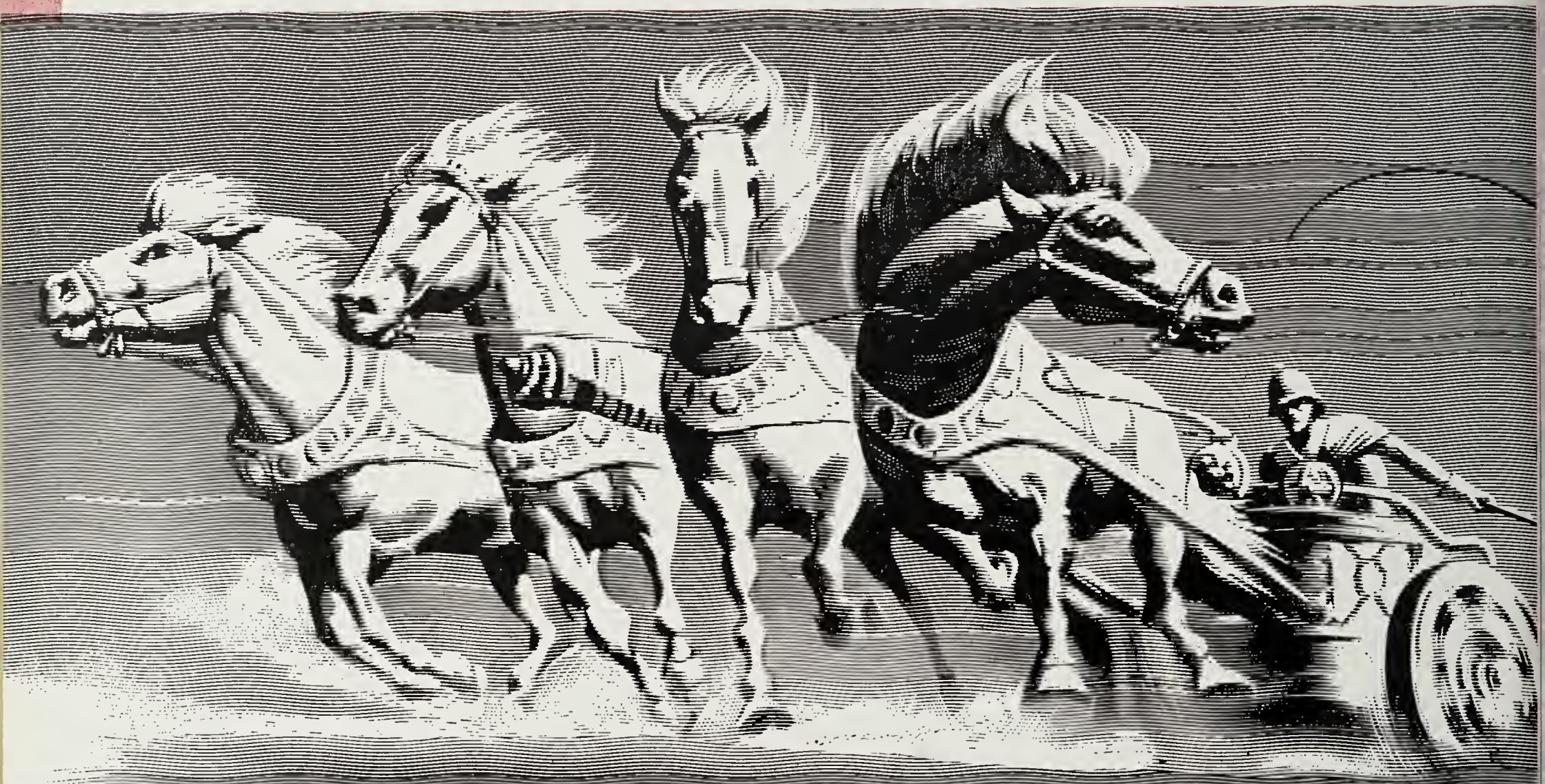
Press, Public Note Industry Upsurge

(See Page 17)

Robert M. Sternburg was appointed president of New England Theatres, Inc., an American Broadcasting-Paramount Theatres affiliate, succeeding Martin J. Mullin, who resigned.

editorial: 70 mm—The Giant Question Mark . . . See Page 9

THE MOST PRAISED PICTURE OF ALL TIME, ALREADY A HISTORY-MAKING SUCCESS IN ITS FIRST ENGAGEMENTS!



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"Overpowers an audience"—*World-Telegram*

"Superb production, powerfully played"—*Journal-American*

"★★★★ (Four Stars!) Stupendous and eye-filling effects"—*Daily News*

"A classic peak in movie epic tradition"—*Post*

"You get a lot for your money"—*Herald Tribune*

"Nothing less than overwhelming"—*Morning Telegraph*

"Most thrilling story to reach the screen"
—*News (Sunday)*

"This is a film to see"—*Times (Sunday)*

"Art of film making at its highest pinnacle. It should be seen by everyone"—*Journal-Amer. (Editorial)*

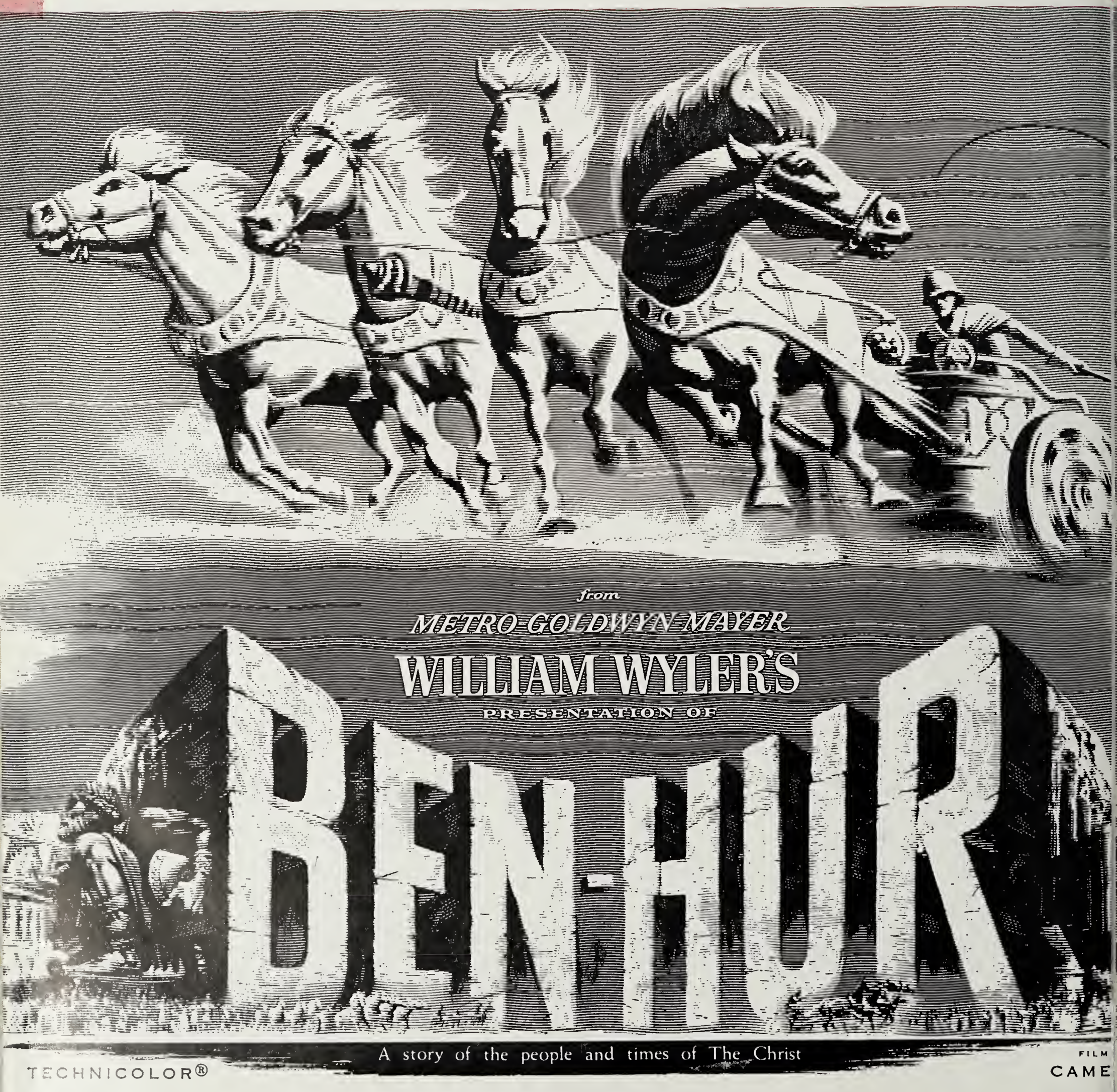
"Drama of early Christianity is timeless. It is also first-rate movie fare"—*World-Telegram (Editorial)*

"Monumental drama of basic morality, fascinating and spectacular"—*Mirror (Editorial)*

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NATIONAL MAGAZINES

"Picture of the Month"—*Redbook*

"Picture of the Month"—*Seventeen*

"The Academy should create some special award"
—*The Saturday Review*

"Biggest and best of Hollywood super-spectacles"
—*Time Magazine*

"Impressive – exciting"—*Newsweek*

"One of the greatest pictures in motion picture history"—*Cue*

"The most spectacular spectacular ever made"
—*Cosmopolitan*

THE TRADE PRESS

"Blockbuster to top all blockbusters"—*Variety(weekly)*

"Stupendous – a crowning achievement"—*M.P.Herald*

"A mighty motion picture–astounding in its spectacle"—*Boxoffice*

"Highest rating. Headed for enormous success"
—*M. P. Exhibitor*

"Will prosper at the box-office for long years – altogether magnificent"—*Film Daily*

"Might well prove to be the greatest of them all – a giant ticket seller" —*Motion Picture Daily*

"'Ben-Hur' reigns supreme over any film in its class yet to be seen by this reviewer"—*Ind. Film Jour.*



(*Trade Press continued*)

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"Greatest of all spectacles"—*Hollywood Reporter*

"Should result in the biggest payoff in the history of film business — a majestic achievement"—*Daily Variety*

"A triumph not only for MGM but for the entire industry"—*Editorial in Boxoffice*

"Contributes significantly to the well-being of the whole industry. Unequalled!"—*Editorial in M. P. Herald*

"One of the truly great motion pictures of all time"
—*Editorial in Film Daily*

"All-time great motion picture — marks the beginning of a new era in entertainment"—*Editorial in Ind.Film Journal*

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" 'Ben-Hur' is a superb picture . . . true to the Bible and a thrilling performance"—*Dr. Norman Vincent Peale*

"Wholesome entertainment on high level of achievement, this film is recommended for patronage of entire family"—*Legion of Decency (A-1 Classification)*

". . . Gripping, inspiring, an important positive contribution of lasting value to millions"—*Francis S. Harmon,*
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(*continued*)

(Religious Commendation continued)

". . . An unforgettable experience"—*Christian Herald*

"Hollywood . . . has outdone itself in 'Ben-Hur'"
—*Catholic Digest*

". . . Put 'Ben-Hur' on the list of films to see"
—*American Baptist News Service*

"This is a picture that every Christian minister can unhesitatingly recommend and should try to see"
—*Executive Director, Broadcasting and Film Commission, National Council of the Churches of Christ*

"'Ben-Hur' is far and away the best in a long line of Biblical screen epics . . . a remarkable achievement"
—*America*

COMMENTS

"Use every adjective starting with magnificent"—*Hedda Hopper*

"One of the best, if not the best I have ever seen"
—*Louella Parsons*

"'OSCAR' Talk: 'Ben-Hur' Best Film; Charlton Heston Best Actor."—*Earl Wilson*

"An extraordinary film"—*Walter Winchell*

"Not to be missed"—*Dorothy Kilgallen*

"Stupendous"—*Louis Sobol*

"Hits cinema peak"—*George E. Sokolsky*

"Fascinating—a masterpiece"—*Jack Gaver, UPI Drama Editor*

"Six Stars—Highest Award Ever in 30-year-old reviewing"—*Southern Cal. Motion Picture Council*

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Sensational hit at The Boyd, Philadelphia
Sensational hit at The Egyptian, Los Angeles

IN ADDITION: Sensational Openings at The Empire, London, England • Alouette, Montreal • Tower, Dallas • University, Toronto • Michael Todd, Chicago • Lincoln, Miami Beach • Coronet, San Francisco • and Roxy, Atlanta.

COMING!

JAN. 19—Music Box, Portland, Ore. • JAN. 19—Warner, Pittsburgh • JAN. 26—Ohio, Cleveland • JAN. 29—Capri, Kansas City • FEB. 2—Blue Mouse, Seattle • FEB. 3—Center, St. Petersburg • FEB. 4—Capitol, Cincinnati • FEB. 16—United Artists, Detroit • FEB. 18—Cooper, Omaha • FEB 23—Lyric, Indianapolis • FEB. 25—Academy, Minneapolis • MARCH 3—Capitol, Vancouver • Other March Openings: Columbia, Washington, D.C. and Center, Salt Lake City

METRO-GOLDWYN-MAYER presents

A Tale of the Christ by GENERAL LEW WALLACE



DIRECTED BY

WILLIAM WYLER

STARRING

CHARLTON HESTON · JACK HAWKINS

HAYA HARAREET · STEPHEN BOYD

HUGH GRIFFITH · MARTHA SCOTT WITH **CATHY O'DONNELL · SAM JAFFE**

SCREEN PLAY BY **KARL TUNBERG** · PRODUCED BY **SAM ZIMBALIST**

TECHNICOLOR® . FILMED IN CAMERA 65

42 Years of Service to the Theatre Industry

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MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 63 • NO. 6

JANUARY 6, 1960



70MM . . . THE GIANT QUESTION MARK

THERE IS NO QUESTIONING the patron-attracting value of the new giant sized 70mm prints. And there is no questioning the giant size of the handful of "blockbusters" such as: "AROUND THE WORLD IN 80 DAYS," "SOUTH PACIFIC," "PORGY AND BESS," "THE BIG FISHERMAN," "BEN HUR," "SOLOMON AND SHEBA" "CAN-CAN," and "SPARTACUS," that have been produced or are promised for production in this new and superlative presentation method. But there is a considerable question about its future as a mass entertainment possibility in this industry.

All reliable sources point to an investment of $30,000 or more at the theatre level in order to buy and install the necessary 70mm equipment. That is, if no extensive building remodeling or structural changes are needed to accommodate the larger screen. In some theatres, the larger screen may even require the loss of several hundred perfectly good seats, because the larger the screen the further back the patron must be seated. But all of this the average first-run theatremen, in the 100,000 to 300,000 population spots, might authorize, if he just knew for certain that he could get enough playable product to make it practical.

Right now there is "BEN HUR." At a reserved seat policy it is commanding admission prices of as high as $3.00. But only about 30 spots have been announced and, while doing capacity business, 35mm prints have been promised for next May. We hear that the cost of the jumbo-sized Technicolor prints is $8,700 each. The 30 prints would therefore cost a cool $261,000. And the normal 100 or so first-run prints would spell out a distributor investment of nearly $1,000,000.

Could this be the reason why repeated theatre executive questions about the availability of product, if installations of 70mm equipment are made, are met with evasion or flat turndowns in all but the major cities?

Faced with such a blank wall, 70mm is one giant question mark.

And the answer is not now apparent.

UTOPIA, OHIO, U.S.A.

WE GOT A GRIN out of executive secretary Ken Prickett's recent Bulletin to the members of The Independent Theatre Owners of Ohio (Allied), and out of his cute method of pamphleteering. Under the heading "AT YEAR'S END," Ken wrote as follows:

"An indirect survey among all of the operators in Ohio has brought some startling observations!

"Ohio exhibitors—apparently will be in a veritable "UTOPIA" of harmony with all the film companies!

"Ohio exhibitors—have no film problems whatsoever!

"Ohio exhibitors—are buying all of their film at very reasonable terms.

"Ohio exhibitors—never have to worry about playing pictures when they are too old!

"Ohio exhibitors—can get any picture at any time they desire!

"Ohio exhibitors—are being served with all pictures on regular established availabilities!

"Ohio exhibitors—are never discriminated against by the film companies on bid or in any other manner!

"Ohio exhibitors—are never forced to buy pictures they don't want.

"Ohio exhibitors—operate under an established fair clearance system!

"Ohio exhibitors—are never subject to forced bidding!

"Ohio exhibitors—are never forced to increase admission prices!

"Ohio exhibitors—are always given fair and equitable adjustments when they show bad losses!

"Frankly, I have a feeling that this survey is decidedly cockeyed. I don't believe it, and neither do you, but it is the direct result of not having heard of any exhibitor in Ohio taking up the distributor's offer and willingness to conciliate on any problem that any exhibitor may have.

"We outlined the procedure on how to initiate conciliation and this was offered to help you.

"It boils down to a simple question. DO WE WISH TO DO SOMETHING ABOUT OUR SO CALLED PROBLEMS OR NOT?

"WHY WAIT? DO IT TODAY."

From what we hear there must be a UTOPIA, or a near-UTOPIA, in practically every state. Everybody talks about conciliation, but nobody does anything about conciliation.

Well, maybe this year.

ONE WORLD

WHILE THE ORIGINAL concept of Wendell Willkie, global unity is being most prominently applied in the motion picture industry by the merchandisers of United Artists.

During the past Christmas–New Year holiday season, "SOLOMON AND SHEBA" opened in 41 theatres abroad, on all continents, in addition to 30 domestic theatres, and all on Christmas Day. Just prior to this (Dec. 17) "ON THE BEACH" bowed simultaneously in 18 cities around the world (including Moscow). Reports indicate that in both cases the boxoffice "takes" were phenomenal.

Such concentrated world-wide effort naturally requires a world-wide merchandising organization; but the above two pictures seem to have proved to Roger Lewis and his staff that showmanship is basically the same around the world, and what is good in New York is good in Tokyo or Stockholm as well.

This premise should be an interesting development of 1960 as a small world gets smaller.



THE KIND OF MOTION PICTURE THAT CAN

ONLY BE SEEN FROM THE EDGE OF YOUR SEAT

20th Century-Fox presents

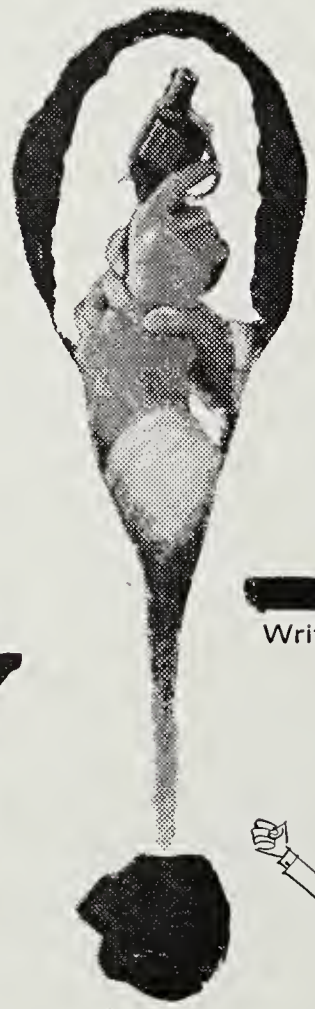
RITA HAYWORTH
ANTHONY FRANCIOSA
GIG YOUNG

JERRY WALD'S PRODUCTION

CINEMASCOPE
STEREOPHONIC SOUND

The dramatic thunderbolt that could only come from the pen of Clifford Odets, one of America's greatest playwrights.

Now under his personal direction, a new image of suspense has emerged on the screen . . . as he dissects a murder and its components parts—the love-starved woman and a lonely man, the clandestine meetings and the hungry embraces—and the gun that exploded it all across page one!





The Story On Page One

Written and Directed by
CLIFFORD ODETS



Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From LANSING, IOWA

While I had to close my theatre on Dec. 5, because of the rental demands of film distributors, things may change so that I can again reopen in the not too distant future. As a matter of fact, the company that had most to do with my "throwing in the sponge" is now doing an about face and really doing their best to help me. I want to give all credit to Columbia for the offers they have made after they realized the seriousness of my situation. If only a couple of others would follow the example of Columbia and 20th Century-Fox, I would get this theatre open in a hurry. As it is, I don't know whether to try to stay in show business or to take one of the other offers I have had.

One thing definite, that I learned the hard way, is that a small theatre can't stay in business paying fifty percent for pictures. It is hard to see why the film companies don't understand this. Maybe they just don't want to.

M. W. LONG, Manager
Lans Theatre

EDITOR'S NOTE: This isn't the first, or last, theatreman to learn "the hard way."

From KNOXVILLE, TENN.

In regard to the alphabetical listing of REVIEWS in the Pink Section of MOTION PICTURE EXHIBITOR, I would like to make a suggestion that might improve this valuable service, and which your excellent trade paper might consider.

I've noticed recently that a number of the foreign and other films are listed with just the abbreviation "For." or "Misc." It would be a great help if the distributor of these films was listed in abbreviated form, so that the distributor can be more readily determined than by the general classification now used.

Would it be possible for you to do this?

WALTER L. MORRIS
Morris Theatres

EDITOR'S NOTE: Wherever available, the name of the distributor of a particular feature is always listed in the data carried on alternate weeks in the yellow SERVISECTION. Once each year (last issue of August) all of the SERVISECTION data is added to the pink REVIEWS, to close out the season with a permanent record. How do others feel about this method?

From PATERSON, N. J.

Having been a LIFE SUBSCRIBER since 1936, I have never had anything but praise for your publication and for its services. But now I have several complaints.

1. The punched holes on the back of the pink REVIEWS pages are too close to the edge, so that when placed in our binder for permanent keeping they tear.

2. Up to a few months ago I considered the running times of features as published by you to be the most accurate of all, and in fact 100% perfect. But not any more. In the index on the back of the pink REVIEWS, you have different running times than on the REVIEWS pages. And in the yellow SERVISECTION you may have still a third running time. Of course, I know that of late the producers and distributors have been cutting running times by as much as 10 minutes and more, so that there is potentially a big difference. But can't there be some way for MOTION PICTURE EXHIBITOR to alert its subscribers to such changes?

A. LOUIS MARTIN
Majestic Theatre

EDITOR'S NOTE: Answering 1, this is a printer's mechanical problem that can happen in an isolated copy every now and again but shouldn't be general. Whenever you get a bad copy just send it back here and we will replace it. Or, maybe you are trying to squeeze too many into your binder. This too will cause them to tear.

Answering 2, you are right that changing running times are more common just now than in many years. This is why the yellow SERVISECTION data should be your guide only until the next SERVISECTION is published two weeks later. The current one will always be up-to-date. The pink REVIEWS are for permanent use and their data, while correct at the time of publication, can become outmoded. A quick check of the current pink indexes against the yellow SERVISECTION data fails to disclose any "third" running time. Where and when, and on what picture, did you notice all this?

From CULVER CITY, CAL.

I thought it was a very nice idea for MOTION PICTURE EXHIBITOR to reprint Bosley Crowther's review of "BEN HUR".

WILLIAM WYLER

EDITOR'S NOTE: So did Mr. Crowther.

From NEW YORK, N.Y.

I am taking the liberty to enclose the masthead from the Long Island Daily Press of Nov. 24. How nice it would be if more of the local press would bring to the attention of their readers that "Movies" are still America's leading "go-out" family entertainment.

IRWIN B. FREEDMAN
DeLuxe Laboratories, Inc.

EDITOR'S NOTE: Thanks! And you are so right! On the contrary, a current tally of "amusement pages" shows an impressive percentage that run their free listings of TV schedules adjacent to the paid space of their "go-out" restaurant and theatre advertisers.

From RICHMOND, VA.

I have just read the Dec. 16 issue and want you to know how I particularly enjoyed the Editorial Page and more particularly the editorial "YOUNG BLOOD." However, I must confess that Sam Bendheim, Jr., is none other than me, an old man with tired blood instead of "young blood." The young person referred to is Sam III, who is full of enthusiasm for this business like all of the other young men you mentioned.

SAM BENDHEIM, JR.
The Neighborhood Group of M.P. Theatres

EDITOR'S NOTE: We blush!

From HUDSON FALLS, N.Y.

Answering the inquiry of Miss Dorothy Lamothe of Benton City, Wash., as published on the LETTERS page of your Dec. 16 issue, I can state positively that a woman *can* operate a projector. Personally, I know two who have. One is my wife, and the other a friend who was her own projectionist all through World War II while her husband was in the service. And, I might add, they both did a wonderful job.

GERALD ARATRE
Memorial Theatre Circuit

EDITOR'S NOTE: Thanks for the assurance. We would welcome hearing about more. With an action photo if possible.

From ATLANTIC CITY, N.J.

I think you may like to know of this practice.

PERRY LESSY

EDITOR'S NOTE: Attached was a four page announcement folder from The President Hotel on the boardwalk, in which the following movies were announced for showing in their Mirror Room during the holiday season: Friday, Dec. 25 (Christmas Night) at 8:30 pm, "WRITTEN ON THE WIND" with Rock Hudson; Tuesday, Dec. 29 at 8:30 pm, "OPERATION MADBALL" with Jack Lemmon; Friday, Jan. 1 at 8:30 pm, "PICNIC" with Rosalind Russell and William Holden. Not the newest pictures, but pretty potent competition for the regular theatres just a few blocks away.



66

HOME THEN

FROM

HILL

A SOL C. SEIGEL Production

COMING FROM METRO-GOLDWYN-MAYER!
IN THE FOREFRONT OF PICTURES THAT WILL
MAKE 1960 THE BIG YEAR OF MOTION PICTURES!

NEWS CAPSULES

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"LI'L ABNER" (Paramount). Roxy ($55,404)—Friday to Sunday reached $63,000, with the fourth week announced as $71,000. Third week, $133,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy reported $55,000 for the seventh week. Sixth week, $62,000.

"HAPPY ANNIVERSARY" (UA). Victoria ($22,900)—Eighth week hit $21,000. Seventh week, $23,000.

"SOLOMON AND SHEBA" (UA). Capitol reopened with a $139,000 first week. Second week, $70,000.

"ON THE BEACH" (UA). Astor claimed $50,000 for the third week. Second session, $63,000.

"THE GENE KRUPA STORY" (Col.). Forum announced the second week as $22,000, after a $28,000 first week.

"SUDDENLY, LAST SUMMER" (Columbia). Criterion stated that the second week was $62,000. First session, $64,000.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported $10,000 for the 22nd week. 21st week, $14,000.

**Figures in parentheses represent 1958 averages as compiled by MOTION PICTURE EXHIBITOR.*

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 4

Dollinger, Rembusch Accept Allied Posts

WASHINGTON—Al Myrick, president, Allied States Association of Motion Picture Exhibitors, announced that Irving Dollinger had agreed to remain as an alternate to Allied's president on the executive committee of American Congress of Exhibitors.

This being an elective office, the nomination is being submitted to the Allied directors for confirmation by mail vote. The Allied board in Miami Beach voted unanimously to continue in ACE for another year.

Myrick also announced that he had succeeded in persuading Trueman T. Rembusch to accept the chairmanship of the Emergency Defense Committee. The function of this committee is to inquire into, report on, and take appropriate action in regard to selling methods and trade practices which are deemed to be unfair or unduly oppressive to Allied members. Rembusch is a past president of Allied, a long-time member of the national board, and for several years was president of Allied Theatre Owners of Indiana. Former chairmen of this committee were Ben Berger, Jack Kirsch, and Dollinger.

Myrick is now working on a slate of regional vice-presidents and said he hopes to announce his appointments early this month.

Jacobs Buys L.A. House

LOS ANGELES—N. P. "Red" Jacobs, prominent film distributor and president, Favorite Films of California, has purchased the Westlake theatre and building, and assumed active operation.

The deal was consummated with Fox West Coast Theatres who had operated the 1900-seat house for many years. Jacobs also operates the Lake.

Miss Leighton Leaves Janus

NEW YORK—Ava Leighton resigned last week as vice-president of Janus Films, it was announced by Cyrus I. Harvey, Jr., secretary-treasurer.

FILM FAMILY ALBUM

Arrivals

A daughter was born to **Mr. and Mrs. Jim Ross**, Jim Ross Productions, Houston, Tex. It's their fourth girl.

Samuel Rosen, executive vice-president, Stanley Warner Corporation, is receiving congratulations upon the birth of his seventh grandchild, the second son of **Mr. and Mrs. Charles T. Rosen**, Whitestone, L. I.

Diamond Rings

Judge and Mrs. Frank H. Sparber, Gary, Ind., announced the engagement of their daughter, **Gloria Rae**, to **Robert L. Rosen**, assistant to **Herbert L. Golden**, vice-president of United Artists Corporation and president, United Artists Television, Inc.

Gold Bands

Pilade Levi, general manager, Paramount Films of Italy, Inc., was married in Rome last fortnight to **Carol Guadagni**.

Gerald Rowe, Paramount Pictures advertising manager, was married last fortnight in New York City to **Joyce Alleyne Allan.**

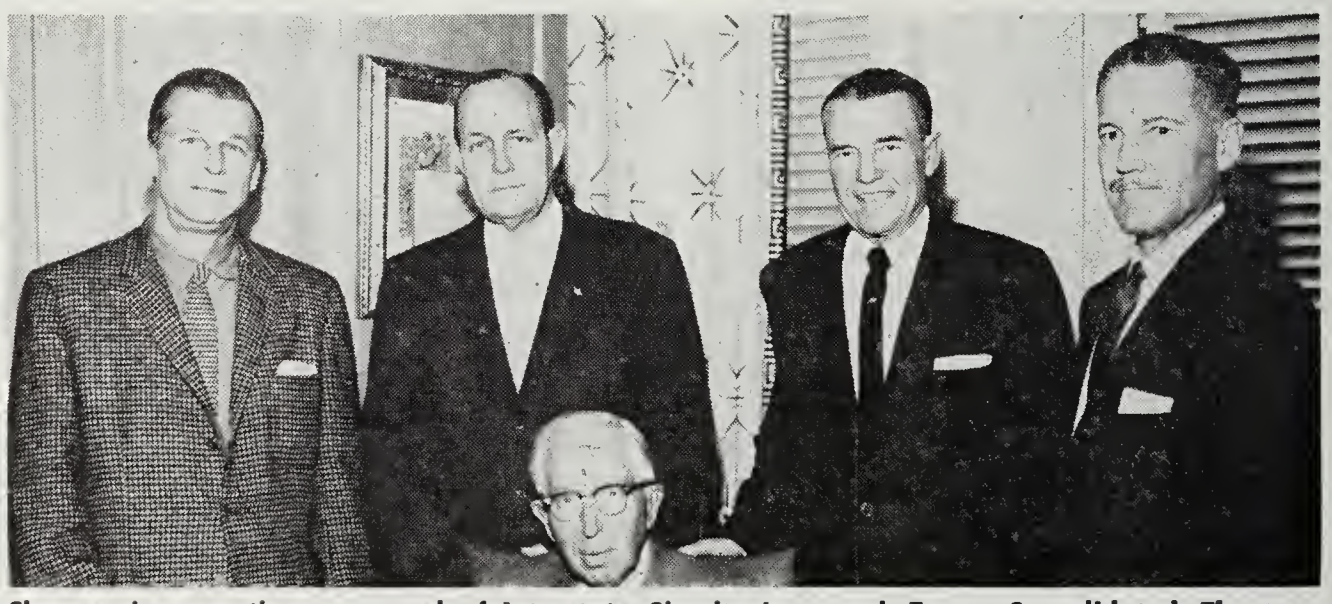
Obituaries

Ernest P. Clay, 67, pioneer in bringing motion picture houses to small Georgia towns, died last fortnight. He began his career by running tent picture shows, later settling in McDonough and opening a number of theatres.

U. G. "Gene" Hazelton, 55, co-owner, Columbus-Cincinnati Trucking Company, film carriers, died last fortnight.

Charles T. Lehning, 71, who had managed Cairo, Ill., theatres until his retirement in 1956, died in St. Mary's Hospital after an extended illness. He is survived by his wife, a daughter, who is secretary to **W. M. Griffin**, film buyer and booker for the Rodgers Theatres, Inc., a sister and a brother.

Maurice Schweitzer, 61, Allied Artists manager in St. Louis, died at Jewish Hospital there where he had been a patient since suffering a heart attack on Nov. 20.



Changes in executive personnel of Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., were recently announced by Karl Hoblitzelle, president, seen seated in above photo. Standing, left to right are Van Alen Hollomon, secretary-treasurer and general counsel for both circuits; W. E. Mitchell, vice-president and general manager, Texas Consolidated Theatres; Raymond Willie, vice-president and general manager, Interstate Circuit, and John Adams, executive vice-president of both circuits. The changes were brought about by the recent death of R. J. O'Donnell, former vice-president and general manager of both circuits.

D-I Service Charges Are Receipts

N.J. Court Rules Exhibs Must Pay Percentage Of Heater, Playground Fees To Distributors Involved

SOMERVILLE, N.J. — The New Jersey Superior Court ruled recently that so-called "service" charges collected at the box office with every admission ticket purchased at a drive-in, for the availability of heaters in the colder months and playground facilities for children the rest of the year, are part of the gross receipts from sales of admissions upon which the percentage license fees are payable to the distributor.

Judge Joseph Halpern delivered this ruling, deciding in plaintiffs' favor eight suits for breach of contract in paying percentage rentals, brought by distributors against the Somerville Drive-In Theatre Corporation, operator of a drive-in in Somerville, N.J.

The distributor plaintiffs, Loew's, Paramount, Warner Bros., 20th-Fox, United Artists, Columbia, Universal, and RKO Teleradio, had each sued to recover its percentage share of the dime collected from every patron for such heater or playground charges, claiming that such 10 cents per person had not been accounted for in the theatre's box office reports on percentage pictures shown during the two and a half year period in suit.

There was no dispute between the parties as to the number of patrons accounted for on each percentage engagement, every ticket sold having been fully reported. Thus, the only issue, according to Judge Halpern, was whether the exhibitor could rightfully treat 10 cents of the 80 cents collected at the box office from every person over the age of 12 admitted (children under that age having been admitted free), as a charge for what the exhibitor claimed were "special services" by way of heater and playground availability, and therefore not a part of the gross receipts from admissions on which the percentage rental was payable.

Judge Halpern's ruling rejected this exhibitor contention as an unreasonable construction of the intention of the parties to the contract. He pointed out that the "heater" service charge was made on a per person basis, even though only one heater was supplied per car, and whether the patron wanted or even got a heater; that while the playground charge was supposedly made for the "availability" of such facilities for small children, it was actually exacted from every adult patron whether accompanied by children or not, as well as from patrons with children who arrived after the showing of the film had begun and the playground was closed.

Judge Halpern further observed that a sensible business construction required him to conclude that the parties had obviously intended the gross receipts from admissions, on which the percentage license fee was payable, to include the full price payable for admission to the theatre, less only such federal admission taxes as may have been collected from the patron for the Government. There was no more reason, according to Judge Halpern, to permit a drive-in to withhold these so-called charges for heater and playground facilities from its gross admission receipts accounted for to the distributor, than to permit the operator of a conventional theatre, under similar percentage rental clauses, to set up and withhold from its reported gross admission receipts, in similar manner, an ostensible charge for supplying heat to the patrons in the theatre.

Accordingly, Judge Halpern directed the attorneys to prepare and submit to him a judgment for each distributor plaintiff in its suit awarding the unpaid balance due it on the withheld dimes, with interest and costs, the amount of which balances had been stipulated by the parties in advance of the trial if the distributor plaintiffs were to prevail.

The distributors were represented by Willard Woelper, of the Newark law firm of Toner, Corwley, Woelper and Vanderbilt, and by Edward A. Sargoy., Joseph L. Stein and John Whicher of the New York law firm of Sargoy and Stein. The defendant exhibitor was represented by attorney Monroe Stein of New York City and Elizabeth, N.J.

Myrick Issues Call For Unity In Allied

WASHINGTON—Al Myrick, new president, National Allied, told Allied's members last fortnight that he "did not accept this post in order to add to division" in the national exhibitor organization's ranks.

In a foreword to the report on the recent Miami Beach board meeting, Myrick pledged that he will "do all in my power and ability to see that all members are heard and represented, that every effort will be made to benefit our business by cooperation, imagination, vision, and determination."

Fox Wisconsin Circuit Bought By J.J. Zilber

MILWAUKEE — The Fox Wisconsin theatre circuit was bought last fortnight by Joseph J. Zilber, president, Towne Realty Company.

Involved in the deal are the Wisconsin, Palace, and Strand, downtown Milwaukee houses; the Jeffris and Myers, Janesville; the Fox, Stevens Point; and the Wausau, Wausau. Also included is the Layton Park, which is leased to another operator. The Myers is closed.

Zilber said that he had bought the entire stock of the Fox Wisconsin Amusement Corporation from the National Theatre and Television Corporation, Los Angeles, but declined to state the price.

Zilber will be president of the theatre company. S. Daniel Tishberg, local attorney, is vice-president, and Albert Frank, who was district manager for National Theatres here, will be general manager.

Zilber said the corporation probably will be renamed Wisconsin Theatres, Inc. He already owned the Carpenter Building, which houses the Wisconsin.

Technicolor To Diversify

NEW YORK—John R. Clark, Jr., new president, Technicolor Inc., Technicolor Corporation, and other subsidiaries, stated that plans are being made for diversification with emphasis to be placed on new products and services.

Clark succeeds Dr. Herbert T. Kalmus, who will continue with Technicolor on a consulting basis. He has served the Technicolor companies for the past 24 years, for the past five years as executive vice-president.

Toll-TV No Panacea, TOA's Harling Says

NEW YORK—Toll TV proponents are using the quiz show scandals and the "payola" situations of radio and television to fallaciously offer their "slot machine" systems as a cure-all for the nation's broadcasting problems, Philip F. Harling, chairman of the Anti-Pay-TV Committee of the Theatre Owners of America, charged recently.

Harling said that spokesmen for some Toll-TV systems have been seeking to take advantage of the Congressional hearings now going on into television and radio practices, to suggest to the public that Toll-TV would eliminate these problems by substituting advertising-free programming of a calibre above rigging or payoffs. These statements have appeared, Harling said, in a limited number of newspaper columns and have been picked up by some papers as editorials, particularly in smaller communities.

"Two wrongs do not make a right," Harling declared. "Toll-TV could not correct the wrongs of quiz show ethics or of 'payola.' Instead, unbridled Toll-TV would wreck free television—the two cannot exist together—and would force every set owner to pay for the same kind of programming that he now gets free over the air waves."

Harling cited the existence of the Federal Communications Commission, and the current proprietory interest of Congressional Committees into FCC policy and television program content, as proof that the Government controls the air waves in trust for the public, and that the air waves are to be kept free of cost for public use. Toll-TV would violate this freedom concept, he said.

"The efforts of the cash box people to condition the public mind to the idea that Toll-TV would correct all TV problems and give the public untainted programming of high calibre and quality is insidious," Harling said. "The competition for stars and entertainment between Free and Pay-TV, if Pay-TV ever came, would be such that the atmosphere for questionable practices would increase rather than lessen. Both cannot coexist.

"Toll-TV companies have been officially advised by the FCC that they can go ahead and test their systems in the United States under regulations laid down by the FCC. Yet not one application has ever been filed for such a test. If Toll-TV were the panacea its backers would like us to believe, this reluctance to undertake a test belies all their extravagant claims and subliminal suggestions. The fact that they have had to scamper to Canada to test the TV slot machines speaks for itself," he declared.

Texas Drive-In Meet Set

DALLAS—Tim Ferguson, president, Texas Drive In Theatre Owners Association, has announced the appointment of Harold Brooks, Cross Roads Company, as general convention chairman for the eighth annual gathering of the Association Feb. 9, 10, 11, 1960, at the Sheraton Dallas Hotel.

Co-chairmen for the 1960 convention have been announced as Harold Novy, Trans-Texas Theatres, Inc.; Dowlin Russell, Claude Ezell and Associates; Boyd Scott, Frontier Theatres; Wayne Long, Corral-Texas-Ward-Theatres; and J. Groves, Post Oak Drive-In.

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"JOURNEY TO THE CENTER OF THE EARTH" (20th-Fox). Paramount ($39,435)*—The third week was claimed at $85,000. Second session, $83,000.

"OPERATION PETTICOAT" (U-I). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $145,000, with the fifth week heading toward $200,000. Fourth week, $224,000.

"LI'L ABNER" (Paramount). Roxy ($55,404)—Friday to Sunday reached $63,000, with the fourth week announced as $71,000. Third week, $133,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy reported $55,000 for the seventh week. Sixth week, $62,000.

"HAPPY ANNIVERSARY" (UA). Victoria ($22,900)—Eighth week hit $21,000. Seventh week, $23,000.

"SOLOMON AND SHEBA" (UA). Capitol reopened with a $139,000 first week. Second week, $70,000.

"ON THE BEACH" (UA). Astor claimed $50,000 for the third week. Second session, $63,000.

"THE GENE KRUPA STORY" (Col.). Forum announced the second week as $22,000, after a $28,000 first week.

"SUDDENLY, LAST SUMMER" (Columbia). Criterion stated that the second week was $62,000. First session, $64,000.

"THE BIG FISHERMAN" (Buena Vista). Rivoli reported $10,000 for the 22nd week. 21st week, $14,000.

**Figures in parentheses represent 1958 averages as compiled by MOTION PICTURE EXHIBITOR.*

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 4

Dollinger, Rembusch Accept Allied Posts

WASHINGTON—Al Myrick, president, Allied States Association of Motion Picture Exhibitors, announced that Irving Dollinger had agreed to remain as an alternate to Allied's president on the executive committee of American Congress of Exhibitors.

This being an elective office, the nomination is being submitted to the Allied directors for confirmation by mail vote. The Allied board in Miami Beach voted unanimously to continue in ACE for another year.

Myrick also announced that he had succeeded in persuading Trueman T. Rembusch to accept the chairmanship of the Emergency Defense Committee. The function of this committee is to inquire into, report on, and take appropriate action in regard to selling methods and trade practices which are deemed to be unfair or unduly oppressive to Allied members. Rembusch is a past president of Allied, a long-time member of the national board, and for several years was president of Allied Theatre Owners of Indiana. Former chairmen of this committee were Ben Berger, Jack Kirsch, and Dollinger.

Myrick is now working on a slate of regional vice-presidents and said he hopes to announce his appointments early this month.

Jacobs Buys L.A. House

LOS ANGELES—N. P. "Red" Jacobs, prominent film distributor and president, Favorite Films of California, has purchased the Westlake theatre and building, and assumed active operation.

The deal was consummated with Fox West Coast Theatres who had operated the 1900-seat house for many years. Jacobs also operates the Lake.

Miss Leighton Leaves Janus

NEW YORK—Ava Leighton resigned last week as vice-president of Janus Films, it was announced by Cyrus I. Harvey, Jr., secretary-treasurer.

FILM FAMILY ALBUM

Arrivals

A daughter was born to **Mr. and Mrs. Jim Ross**, Jim Ross Productions, Houston, Tex. It's their fourth girl.

Samuel Rosen, executive vice-president, Stanley Warner Corporation, is receiving congratulations upon the birth of his seventh grandchild, the second son of **Mr. and Mrs. Charles T. Rosen**, Whitestone, L. I.

Diamond Rings

Judge and Mrs. Frank H. Sparber, Gary, Ind., announced the engagement of their daughter, **Gloria Rae**, to **Robert L. Rosen**, assistant to **Herbert L. Golden**, vice-president of United Artists Corporation and president, United Artists Television, Inc.

Gold Bands

Pilade Levi, general manager, Paramount Films of Italy, Inc., was married in Rome last fortnight to **Carol Guadagni**.

Gerald Rowe, Paramount Pictures advertising manager, was married last fortnight in New York City to **Joyce Alleyne Allan.**

Obituaries

Ernest P. Clay, 67, pioneer in bringing motion picture houses to small Georgia towns, died last fortnight. He began his career by running tent picture shows, later settling in McDonough and opening a number of theatres.

U. G. "Gene" Hazelton, 55, co-owner, Columbus-Cincinnati Trucking Company, film carriers, died last fortnight.

Charles T. Lehning, 71, who had managed Cairo, Ill., theatres until his retirement in 1956, died in St. Mary's Hospital after an extended illness. He is survived by his wife, a daughter, who is secretary to **W. M. Griffin**, film buyer and booker for the Rodgers Theatres, Inc., a sister and a brother.

Maurice Schweitzer, 61, Allied Artists manager in St. Louis, died at Jewish Hospital there where he had been a patient since suffering a heart attack on Nov. 20.



Changes in executive personnel of Interstate Circuit, Inc., and Texas Consolidated Theatres, Inc., were recently announced by Karl Hoblitzelle, president, seen seated in above photo. Standing, left to right are Van Alen Hollomon, secretary-treasurer and general counsel for both circuits; W. E. Mitchell, vice-president and general manager, Texas Consolidated Theatres; Raymond Willie, vice-president and general manager, Interstate Circuit, and John Adams, executive vice-president of both circuits. The changes were brought about by the recent death of R. J. O'Donnell, former vice-president and general manager of both circuits.

D-I Service Charges Are Receipts

N.J. Court Rules Exhibs Must Pay Percentage Of Heater, Playground Fees To Distributors Involved

SOMERVILLE, N.J. — The New Jersey Superior Court ruled recently that so-called "service" charges collected at the box office with every admission ticket purchased at a drive-in, for the availability of heaters in the colder months and playground facilities for children the rest of the year, are part of the gross receipts from sales of admissions upon which the percentage license fees are payable to the distributor.

Judge Joseph Halpern delivered this ruling, deciding in plaintiffs' favor eight suits for breach of contract in paying percentage rentals, brought by distributors against the Somerville Drive-In Theatre Corporation, operator of a drive-in in Somerville, N.J.

The distributor plaintiffs, Loew's, Paramount, Warner Bros., 20th-Fox, United Artists, Columbia, Universal, and RKO Teleradio, had each sued to recover its percentage share of the dime collected from every patron for such heater or playground charges, claiming that such 10 cents per person had not been accounted for in the theatre's box office reports on percentage pictures shown during the two and a half year period in suit.

There was no dispute between the parties as to the number of patrons accounted for on each percentage engagement, every ticket sold having been fully reported. Thus, the only issue, according to Judge Halpern, was whether the exhibitor could rightfully treat 10 cents of the 80 cents collected at the box office from every person over the age of 12 admitted (children under that age having been admitted free), as a charge for what the exhibitor claimed were "special services" by way of heater and playground availability, and therefore not a part of the gross receipts from admissions on which the percentage rental was payable.

Judge Halpern's ruling rejected this exhibitor contention as an unreasonable construction of the intention of the parties to the contract. He pointed out that the "heater" service charge was made on a per person basis, even though only one heater was supplied per car, and whether the patron wanted or even got a heater; that while the playground charge was supposedly made for the "availability" of such facilities for small children, it was actually exacted from every adult patron whether accompanied by children or not, as well as from patrons with children who arrived after the showing of the film had begun and the playground was closed.

Judge Halpern further observed that a sensible business construction required him to conclude that the parties had obviously intended the gross receipts from admissions, on which the percentage license fee was payable, to include the full price payable for admission to the theatre, less only such federal admission taxes as may have been collected from the patron for the Government. There was no more reason, according to Judge Halpern, to permit a drive-in to withhold these so-called charges for heater and playground facilities from its gross admission receipts accounted for to the distributor, than to permit the operator of a conventional theatre, under similar percentage rental clauses, to set up and withhold from its reported gross admission receipts, in similar manner, an ostensible charge for supplying heat to the patrons in the theatre.

Accordingly, Judge Halpern directed the attorneys to prepare and submit to him a judgment for each distributor plaintiff in its suit awarding the unpaid balance due it on the withheld dimes, with interest and costs, the amount of which balances had been stipulated by the parties in advance of the trial if the distributor plaintiffs were to prevail.

The distributors were represented by Willard Woelper, of the Newark law firm of Toner, Corwley, Woelper and Vanderbilt, and by Edward A. Sargoy., Joseph L. Stein and John Whicher of the New York law firm of Sargoy and Stein. The defendant exhibitor was represented by attorney Monroe Stein of New York City and Elizabeth, N.J.

Myrick Issues Call For Unity In Allied

WASHINGTON—Al Myrick, new president, National Allied, told Allied's members last fortnight that he "did not accept this post in order to add to division" in the national exhibitor organization's ranks.

In a foreword to the report on the recent Miami Beach board meeting, Myrick pledged that he will "do all in my power and ability to see that all members are heard and represented, that every effort will be made to benefit our business by cooperation, imagination, vision, and determination."

Fox Wisconsin Circuit Bought By J.J. Zilber

MILWAUKEE — The Fox Wisconsin theatre circuit was bought last fortnight by Joseph J. Zilber, president, Towne Realty Company.

Involved in the deal are the Wisconsin, Palace, and Strand, downtown Milwaukee houses; the Jeffris and Myers, Janesville; the Fox, Stevens Point; and the Wausau, Wausau. Also included is the Layton Park, which is leased to another operator. The Myers is closed.

Zilber said that he had bought the entire stock of the Fox Wisconsin Amusement Corporation from the National Theatre and Television Corporation, Los Angeles, but declined to state the price.

Zilber will be president of the theatre company. S. Daniel Tishberg, local attorney, is vice-president, and Albert Frank, who was district manager for National Theatres here, will be general manager.

Zilber said the corporation probably will be renamed Wisconsin Theatres, Inc. He already owned the Carpenter Building, which houses the Wisconsin.

Technicolor To Diversify

NEW YORK—John R. Clark, Jr., new president, Technicolor Inc., Technicolor Corporation, and other subsidiaries, stated that plans are being made for diversification with emphasis to be placed on new products and services.

Clark succeeds Dr. Herbert T. Kalmus, who will continue with Technicolor on a consulting basis. He has served the Technicolor companies for the past 24 years, for the past five years as executive vice-president.

Toll-TV No Panacea, TOA's Harling Says

NEW YORK—Toll TV proponents are using the quiz show scandals and the "payola" situations of radio and television to fallaciously offer their "slot machine" systems as a cure-all for the nation's broadcasting problems, Philip F. Harling, chairman of the Anti-Pay-TV Committee of the Theatre Owners of America, charged recently.

Harling said that spokesmen for some Toll-TV systems have been seeking to take advantage of the Congressional hearings now going on into television and radio practices, to suggest to the public that Toll-TV would eliminate these problems by substituting advertising-free programming of a calibre above rigging or payoffs. These statements have appeared, Harling said, in a limited number of newspaper columns and have been picked up by some papers as editorials, particularly in smaller communities.

"Two wrongs do not make a right," Harling declared. "Toll-TV could not correct the wrongs of quiz show ethics or of 'payola.' Instead, unbridled Toll-TV would wreck free television—the two cannot exist together—and would force every set owner to pay for the same kind of programming that he now gets free over the air waves."

Harling cited the existence of the Federal Communications Commission, and the current proprietory interest of Congressional Committees into FCC policy and television program content, as proof that the Government controls the air waves in trust for the public, and that the air waves are to be kept free of cost for public use. Toll-TV would violate this freedom concept, he said.

"The efforts of the cash box people to condition the public mind to the idea that Toll-TV would correct all TV problems and give the public untainted programming of high calibre and quality is insidious," Harling said. "The competition for stars and entertainment between Free and Pay-TV, if Pay-TV ever came, would be such that the atmosphere for questionable practices would increase rather than lessen. Both cannot coexist.

"Toll-TV companies have been officially advised by the FCC that they can go ahead and test their systems in the United States under regulations laid down by the FCC. Yet not one application has ever been filed for such a test. If Toll-TV were the panacea its backers would like us to believe, this reluctance to undertake a test belies all their extravagant claims and subliminal suggestions. The fact that they have had to scamper to Canada to test the TV slot machines speaks for itself," he declared.

Texas Drive-In Meet Set

DALLAS—Tim Ferguson, president, Texas Drive In Theatre Owners Association, has announced the appointment of Harold Brooks, Cross Roads Company, as general convention chairman for the eighth annual gathering of the Association Feb. 9, 10, 11, 1960, at the Sheraton Dallas Hotel.

Co-chairmen for the 1960 convention have been announced as Harold Novy, Trans-Texas Theatres, Inc.; Dowlin Russell, Claude Ezell and Associates; Boyd Scott, Frontier Theatres; Wayne Long, Corral-Texas-Ward-Theatres; and J. Groves, Post Oak Drive-In.

Fox Begins 45th Anniversary Fete With Important Sales Conference

NEW YORK—Twentieth Century-Fox will begin a 45th Anniversary Year celebration with a three-day sales convention at the company's home office, Jan. 6, 7 and 8, it was announced by general sales manager Alex Harrison.

"This convention," said Harrison, "will be the most important in 20th Century-Fox history on many counts. In the first place it will disclose the costliest and most ambitious product output scheduled by any company in the history of the industry. Secondly, it will provide news that I am confident will convince exhibitors everywhere that 20th Century-Fox, in expending record-breaking amounts in film production and merchandising, has amply provided to make their operations enjoy the most fruitful year they have ever known."

Harrison, who returned from a week's conferences at the studio with the company's production chief Buddy Adler and independent producers, attended a preview of "Can-Can" and viewed completed footage and "rushes" of 14 major productions 20th Century-Fox includes among its releases for the first six months of this year.

He said, "In all the years I have been with the company I have never been as elated over present and future product as I am now. This is doubly significant because we have finalized unprecedented plans for the merchandising of the product we have scheduled for our 45th Anniversary Year."

The general sales manager will make a detailed report of the year's program to the company's U.S. and Canadian branch managers and their regional advertising and publicity managers. Because of the company's autonomy in branch operation, the exchange heads will have a hand in determination of sales policy on the feature product.

Another feature of the convention will be the report each branch manager will personally make regarding experience on and results accrued on the policy of autonomous territorial operations in the last nine months of 1958.

Spyros P. Skouras, president, will address the convention over which Harrison will preside. Others scheduled to address the convention are executive vice-president W. C. Michel, vice-president and eastern studio representative Joseph H. Moskowitz, vice-president Charles Einfeld, secretary-treasurer Donald A. Henderson, assistant general sales managers C. Glenn Norris and Martin Moskowitz, and others.

During the convention, Harrison will announce the late Buffalo branch manager Charles B. Kosco's successor.



Buddy Adler, 20th-Fox production head, Mrs. Adler, director Walter Lang, Mrs. Cummings, and producer Jack Cummings are seen in the lobby of the Fox, San Francisco, at the recent "sneak" preview of the company's "Can-Can" in Todd-AO.

One-Man Booth Okayed

CLEVELAND—Under a three-year contract recently signed by Local 160 IATSE and the Cleveland Motion Picture Exhibitor Association all greater Cleveland subrun houses will be operated with one projectionist in the booth for the first time since 1929.

Contract covers five houses, the Lake, Berea, Mayland, Yorktown and Fairmount. Previous contracts had been negotiated with the other local subrun houses. Although five men are eliminated in the new contract, it is said the pact provides an increase of 15 cents per hour for 12 men, and 30 cents per hour for 14 men.

Branson Ends Long Association With RKO

NEW YORK — Walter E. Branson has ended his long association with RKO-Radio Pictures. Since 1955, he has been vice-president in charge of world-wide distribution of his company's product.

In about February, 1957, RKO-Radio Pictures closed down its domestic exchanges and discontinued direct distribution to exhibitors. It made arrangements with other distributors for the continued distribution of its pictures, followed by similar action on overseas sales in 1958, with Branson functioning as supervisor. Now that the supervision of the balance of the work has been turned over to others, Branson plans to devote himself to the development of his own plans.

"Entertainment is a major commodity in the market places of the world," Branson said. "The demand grows even though the tastes change. This is a time for reappraisal. It is as important as the beginning of talking motion pictures. After the first of the year, I will conclude my plans for a part in what I think is the new distribution of entertainment for the Sixties."

Telemeter To Expand

TORONTO — Trans Canada Telemeter, which is expected to start its pilot pay TV operation in Etobicoke the middle of this month with upwards of 1,000 subscribers, will next move into other markets in Ontario and Quebec, it was stated last fortnight by E. E. Fitzgerald, TCT's head.

He said he was confident that there will be no restriction on the telecasting of movies on Sundays although theatres are dark here on the sabbath.

He added that a token amusement tax on pay TV was not unlikely. Fitzgerald also said it is his understanding that Telemeter is ready to proceed in the New York area.

Baker Leaves Republic

HOLLYWOOD—Jack Baker last fortnight resigned as vice-president and operating head of Republic Pictures Studios. The studio will continue to function strictly on a rental basis.

Miami "Art" Showings Canceled By City

MIAMI, FLA.—Less than 24 hours after the City Commission banned strip-teasing, City Manager Ira F. Willard canceled a contract with Cinema Guild of Miami for six nights of "experimental" and "art" films scheduled for showing at Bayfront Park Auditorium.

Sam Goldberg, retired theatre operator, who organized the program, said some 300 subscribers for season tickets will have their money refunded.

Willard said both Wometco and Florida State Theatres complained about the showings. "I'm not too concerned about the aspect of competition," he said, "but descriptions of the movies themselves pose a question of propriety as far as the use of a city-owned facility is concerned."

It is said that the films programmed by Goldberg were of the Cinema 16 origin. Cinema 16 has been a successful New York City operation for a number of years. The subjects were generally uncensored and some titles were "Flesh Of Morning," "Cats Et Al," "Mechanics Of Love," etc.

The Miami showings were scheduled for adult-only audiences.

U.S. Boxoffice Take Up

WASHINGTON—Box office receipts for 1959 will be $1.2 billion, up about $32 million over the 1958 total, it is estimated by the Scientific, Motion Picture & Photographic Products Division of the Department of Commerce.

In its report, the department division said that the number of feature films dropped from 240 in 1958 to between 190 and 200 this year. It is believed that fewer and bigger pictures will do better in 1960.

The foreign film market reached an estimated $215 million in 1959 and is expected to continue equally well in 1960.

Hard tops continued to drop, the report shows, while drive-ins increased in number. An estimated 16,000 theatres are presently in operation, of which about 4,700 are drive-ins.

Attendance increases were also noted, with higher admission prices and lower admission taxes being paid.

Brandt Opens N.J. House

WASHINGTON, N. J.—Brandt Theatres' Washington, completely redecorated and featuring new equipment, new seating and all modern improvements, reopened on Christmas Day. Work had been under way for three months with the theatre closed for the past three weeks.

Improvements include many innovations. The theatre now contains slightly less than 600 seats staggered so that no person sits directly in back of another person and the loge section in the rear on a "stadium" type construction.

The reopening was heralded by a 16-page tabloid section in the Washington Star.

Henry C. Freitag is manager of the house, under C. William Livingston, general manager, Brandt Theatres, New Jersey Circuit.

Harrison Scouts For Para.

HOLLYWOOD — Paramount has assigned Howard Harrison, England, to widen its search for motion pictures on the world market. Harrison will work in conjunction with George Weltner, it is said, in order to provide more theatres with more films under the Paramount label.

Harrison, who will headquarter in London, was chosen for his experience in the film industry and his abundance of world-wide travel.

Stewart, Hepburn Lead Poll Of Year's Best

NEW YORK—Results of the recent Film Daily annual poll of the nation's press critics and reviewers and broacasting commentators on "bests for 1959" were announced as follows: Best performances by male stars—James Stewart in Columbia's "Anatomy Of A Murder"; Fredric March in Columbia's "Middle of The Night"; Frank Sinatra in MGM's "Some Came Running"; Laurence Harvey in "Room At The Top"; and Rock Hudson in U-I's "Pillow Talk."

Best performances by female stars—Audrey Hepburn in Warners' "The Nun's Story"; Rosalind Russell in Warners' "Auntie Mame"; Shirley MacLaine in MGM's "Some Came Running"; Susan Hayward in UA's "I Want To Live"; and Ingrid Bergman in 20th-Fox's "The Inn Of The Sixth Happiness."

Best performances by supporting actors—Joseph N. Welch in Columbia's "Anatomy Of A Murder"; Tony Randall in U-I's "Pillow Talk"; George C. Scott in Columbia's "Anatomy Of A Murder"; Joseph Schildkraut in 20th-Fox's "The Diary Of Anne Frank"; and Arthur O'Connell in Columbia's "Anatomy Of A Murder."

Best performances by supporting actresses: Peggy Cass in Warners' "Auntie Mame"; Thelma Ritter in U-I's "Pillow Talk"; Susan Kohner in U-I's "Imitation of Life"; Shelley Winters in 20th-Fox's "The Diary Of Anne Frank." (The critics failed to name a fifth choice in this category.)

Best performances by juvenile actors and actresses were Eddie Hodges in UA's "A Hole In The Head"; Tommy Kirk in Buena Vista's "The Shaggy Dog"; James MacArthur in Buena Vista's "Third Man On The Mountain"; Ricky Nelson in Warners' "Rio Bravo"; Tim Considine in Buena Vista's "The Shaggy Dog"; Sandra Dee in U-I's "Imitation Of Life"; Millie Perkins in 20th-Fox's "Diary Of Anne Frank"; Janet Munro in Buena Vista's "Darby O'Gill and The Little People"; Carol Lynley in 20th-Fox's "Blue Denim"; and Susan Kohner in U-I's "Imitation Of Life."

"Finds of the year" were said to be Millie Perkins, Joseph N. Welch, Bradford Dillman, Susan Kohner, and Diane Baker.

The year's outstanding directors were voted as Otto Preminger, George Stevens, Fred Zinnemann, Alfred Hitchcock, and Billy Wilder.

Best photographed pictures were voted as "The Nun's Story," "Auntie Mame," "North By Northwest," "Diary Of Anne Frank," and "Third Man On The Mountain."

Best screenplays of the year were voted as "Anatomy Of A Murder," "Diary Of Anne Frank," "Room At The Top," "Compulsion," and "Pillow Talk."

N.Y. Critics Honor "Ben-Hur"

NEW YORK—The New York film critics have voted MGM's "Ben-Hur" as the best movie of 1959. Audrey Hepburn was named as the year's top actress for her performance in "The Nun's Story" and James Stewart top actor for "Anatomy Of A Murder." Fred Zinnemann was judged best director for "The Nun's Story," and the French-made "The 400 Blows" was named best foreign picture.

Selsman In Fox Switch

NEW YORK—Michael Selsman has been named trade press contact for 20th-Fox, it was announced by Edward E. Sullivan, publicity director.

Selsman has held various publicity-advertising posts at Fox in the last five years.

Industry's Upbeat Story Receives Attention From Press And Public



The industry's "1960—The Big Year Of Motion Pictures" campaign recently got off to a good start with many of the nation's newspapers already running product and business stories. Seen above, left to right, are Taylor Mills, MPAA director of public relations; Universal's Philip Gerard, chairman, MPAA publicity coordinating group; and MGM's Si Seadler, chairman, MPAA advertising and publicity directors' committee.

NEW YORK—MGM's Si Seadler, chairman, MPAA ad-publicity directors committee; Universal's Philip Gerard, chairman of the publicity coordinating committee; and the MPAA's Ted Baldwin and Taylor Mills, filling in for Columbia's Bob Ferguson, chairman of the radio-TV coordinating committee, reported last fortnight that initial press reception on the industry's "1960—The Big Year Of Motion Pictures" publicity campaign now underway has been excellent.

The campaign will overlap the Academy Awards April 4 "Oscar" show, and if warranted other big projects may follow.

Seadler said that "with all the machinery at work, including that of TOA, National Allied, ITOA, MMPTA, COMPO, MPAA, we should make a big stir in the nation's press."

The campaign, he said, should have "side effects" on financiers, stockholders, and be a "shot in the arm" to industry personnel.

Gerard reported that "the public and press are responding. We have embarked on an information campaign to tell the press what is happening to the industry. It's a strong, upbeat story. It's being received with strong enthusiasm by the press."

Mills emphasized the need for exhibitor cooperation on "grass-roots" planting of material being supplied by MPAA, AMPP, COMPO, and other organizations to press media, particularly radio and TV.

One Woman, 1000 Men At Phila. Variety Fete

PHILADELPHIA—One woman among 1000 men will apparently be the theme of the 25th Anniversary Dinner Celebration of Variety Club Tent 13 of Philadelphia, to be held on the night of Monday, Jan. 11, at the Bellevue Stratford Hotel.

The one woman is Miss Joan Crawford, glamorous motion picture star, and the thousand men will be comprised of show people from all corners of the country, who will be gathered here to pay tribute to the local organization of theatre people on the occasion of the Tent's 25th anniversary.

Many of the outstanding executives of the motion picture companies have already accepted invitations to be in Philadelphia on that evening, and the list is growing daily.

Prominent decorator Bill Foerst has taken over the chore of transforming the grand ballroom of the Bellevue into a huge, gaily decorated circus tent. In keeping with the occasion, the entertainment will be presented from a center ring, such as would happen at a real circus.

The sum raised by the dinner will go to the Variety Club's charity Fund, the main recipient being the Variety Club Camp for handicapped children, which each summer makes it possible to allow several hundred physically handicapped children to enjoy free vacations.

Del. Paper In Ad Crackdown

WILMINGTON, DEL. — The Wilmington Morning News and the Journal-Every Evening last fortnight launched a crackdown on "indecent and unwholesome" advertising of motion pictures.

All theatres were notified by Harry C. Harbison, director of advertising of the News-Journal, which publishes both newspapers, that "while we do not censor the ownership of the theatres for this type of copy, we would like them to exercise some care and vigilance with regard to the copy that they wish us to run."

U-I To Show Profit

NEW YORK—According to a report in Wall Street Journal last fortnight, Universal Pictures will show an operating profit of about $900,000 for the year ended Oct. 31 as against a loss of $2,020,055 in fiscal 1958.

Net profit in the recent fiscal year will be around $4,600,000, including a non-recurring profit of $3,667,387 from the sale of the Universal studio last December.

After an operating loss of $864,000 in the three months ended Jan. 31, Universal is said to have shown operating profits of $331,310 in the second period and $638,000 in the third, with $795,000 indicated in the last period.

MPEA Shifts Borgese

NEW YORK—Henry Borgese, who, since April, 1957, has served in the Paris office of the Motion Picture Export Association of America as assistant to S. Frederick Gronich, director of the Paris office, will go to Italy as assistant to Frank Gervasi, director of the Rome MPEAA office and the Mediterranean area.

Burstyn Award To "400"

NEW YORK—The seventh annual Joseph Burstyn Award for the best foreign-language film of the year will be given to "The 400 Blows," French film distributed by Zenith International Films.

"Wild Strawberries" (Janus Films) was second place winner, and "Black Orpheus" (Lopert Films) was voted third place.

Dallas Variety Elects

DALLAS—Variety Club of Dallas, Tent 17, recently named as its Crew for 1960, Phil Isley, chief barker; Charles Weisenburg; first assistant; Harold Novy, second assistant; Meyer Rachofsky, dough guy; and W. L. Marshall, property master.

UNIVERSAL **proudly announces the st**

LANA TURNER ☆ ANTHON
JOHN SAXON ☆ LLOYD NO
MICHAEL O'SHEA ☆ ANNA
RICHARD BASEHART



screenplay
directed b

GUARANTEED PRE-SOLD BY UNIVERSAL ...from the beginning

; of a **ROSS HUNTER** production . . .

Y QUINN ☆ SANDRA DEE

LAN as "Matthew Cabot" ☆ VIRGINIA GREY

MAY WONG and also starring

"PORTRAIT IN BLACK"

in Eastman Color

Ivan Goff and Ben Roberts

ichael Gordon . . . produced by Ross Hunter

Switch To Independent Production Helps Columbia From Red To Black

NEW YORK—Columbia stockholders were told last fortnight at a meeting held in lieu of their annual session that with the completion of the company's switch from the production of its own pictures to an independent basis of financing, it is now headed for smooth sailing and stands a good chance of showing a profit for the current fiscal year, which started June 28.

While Columbia had a net profit of $151,-230 in the last fiscal year, its operations wound up in the red.

President A. Schneider and first vice-president and treasurer Leo Jaffe voiced this encouraging note. After Jaffe outlined Columbia's release program for the new year, Schneider said, "We have every hope of making a profit if the pictures are successful." He based his hope in the fact that now that the changeover has been accomplished, Columbia has "a program of fine pictures completed, in the process of being edited, or shooting." Jaffe joined him in saying "the company is now in full swing" and voiced the opinion that "with the pictures we now have we can turn the corner and turn it very quickly."

Jaffe said, "Columbia is now in a position to offer product that will meet the public demand."

He added that the fact that so many of its pictures are being made abroad will not cause too much hardship at Columbia should the Screen Actors Guild call a strike against the film makers. "If a strike is called," he said, "we have enough producers making pictures abroad to keep our program going. We will migrate with these producers and we will make pictures as best as we can under the circumstances."

It was Jaffe's belief that "with producers abroad we will be able to weather a strike for a reasonable period."

Schneider revealed that Columbia has a $150,000 interest in Hammer Productions of England of whose product it is a releasing outlet in the U.S.

Reporting on the operations of Screen Gems, of which he is general manager, Jerome Hyams said the Columbia subsidiary will do "as good or better" in the current fiscal year than in the preceding one. Schneider added that Screen Gems "will gross between $35,000,000 to $40,000,000."

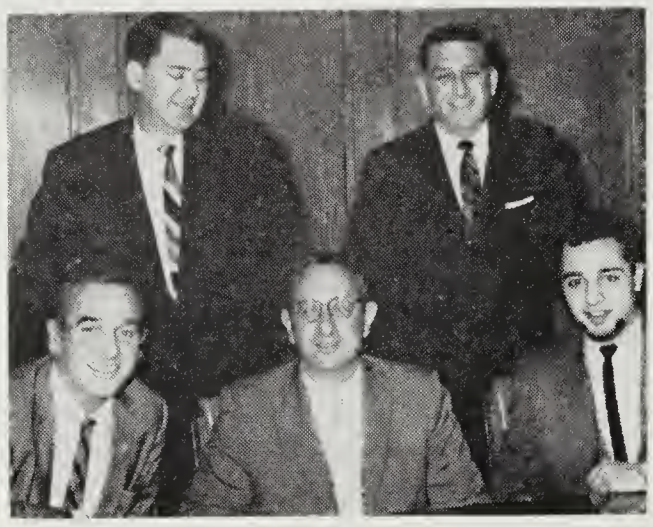
With Columbia netting $886,000 in the first quarter, Jaffe predicted that the second quarter of 1959, like the first, should be profitable.

The stockholders approved of a proposal to grant options for common stock of the corporation to a group of key executives, including Burton H. Hanft, vice-president and treasurer, Screen Gems; M. J. Frankovich, vice-president of Columbia Pictures and chairman of the board of Columbia Pictures Corp., Ltd.; Irving Briskin, Columbia Pictures vice-president; Paul N. Lazarus, Jr., Columbia Pictures vice-president; Robert Seidelman, Screen Gems executive; and Hyams.

The entire board, comprising Schneider, Leo M. Blancke, A. Montague, Donald S. Stralem, Alfred Hart, Abraham Sonnabend, Mendel Silberberg, Jaffe and Samuel J. Briskin, was reelected by the stockholders.

At a meeting after the stockholders' session, the directors renamed all officers, including, in addition to Schneider and Jaffe, A. Montague, executive vice president; Samuel J. Briskin, vice-president in charge of west coast activities; Louis J. Barbano, financial vice-president; B. B. Kahane, Lazarus, Rube Jackter, Lacy Kastner, Frankovich, Mortimer Wormser, and Irving Briskin, vice-presidents; Schwartz, secretary-treasurer; Hervey S. Shaw, assistant treasurer; Arthur Levy, controller; and Leonard Ernst, assistant controller.

The board declared a regular quarterly dividend of $1.06¼ on Columbia's cumulative preferred stock payable Feb. 15 to stockholders of record February 1.



Philip A. Waxman, center, producer, "The Gene Krupa Story," for Columbia release, is seen at a recent New York press conference with, seated, Gene Krupa and Sal Mineo, who portrays the famed drummer, and standing, Jonas Rosenfield, Jr., left, Columbia executive in charge of advertising and publicity, and Robert S. Ferguson, national director of advertising, publicity and exploitation.

Anti-Obscenity Law Ruled Unconstitutional

COLUMBUS, O.—The city's anti-obscenity ordinance, which includes motion pictures, was declared unconstitutional by Municipal Judge William T. Gillie, in dismissing charges against Tony Cimino, operator of a news stand here. Police arrested Cimino last July on a charge of selling obscene magazines.

The judge dismissed the charge on the motion of defense attorneys because the city ordinance does not contain the word "knowingly." He said the city statute conflicts with Ohio law, which does state a person must have knowledge that the literature he is selling is obscene. The judge said he also based his decision on a recent ruling of the U. S. Supreme Court.

The federal high court dismissed charges against a Los Angeles bookstore operator on the grounds the operator did not know a certain book was obscene and could not be expected to know the full contents of every book in his store. The court further said that to make the bookstore owner responsible for the contents of every book in his store would result in a form of censorship and would also cause a restriction in the number of books the operator could offer for sale.

"Obscene" movies were added to the list of items banned in an amendment to the anti-obscenity ordinance adopted last September after it was discovered that the city law failed to list motion pictures.

Mayer Warns Industry Of Censorship Danger

NEW YORK—Arthur L. Mayer, long one of the industry's most vocal foes of censorship, speaking to the AMPA at the Hotel Piccadilly last fortnight sounded a warning note against the resort to license in the making and advertising of motion pictures.

He said that the abuse of liberty by producers as well as merchandisers of screen fare spells danger for the industry.

"We did not think when we asked for mature subjects," he said, "that what was adult was necessarily concerned exclusively with adultery."

What he regarded as "undue emphasis on sex and sadism" was termed "short sighted and ultimately self-destroying," Mayer said.

He added that "all over the country a rising tide of indignation over the contents of certain pictures portends a revival of censor boards or some form of restricted theatre licensing or at least the classification of films into those suitable for juvenile attendance."

Noting that Eric Johnston, MPAA head, "has referred to this demand as coming from frightened people," Mayer contended that they have every right to be scared at "the danger of their children seeing pictures largely concerned with bloodshed, lust, and megalomania."

He cautioned that "all our skill and shrewdness, our wit and technical proficiency will not avail to save us if we fail in the sixties to be ever mindful of our deep and abiding obligation to the men, women and children of this country."

"In the final analysis," he stated, "only what is good for America can be good for the picture industry."

Hospital Updates Movies

NEW YORK—The policy of presenting motion pictures regularly, twice a week, as part of the patient rehabilitation and entertainment program at Will Rogers Hospital has been given renewed impetus starting with this holiday season.

Pictures of most recent release dates and top box office attraction are available to the hospital. Projection equipment has been improved in keeping with the new policy, by the timely arrival of two Arcmaster Reflectors, contributed by Ben Hopkins of the Indianapolis firm of Hopkins and Woods.

Harrisburg Houses Stay Open

HARRISBURG, PA. — Despite earlier threats that local theatres would close unless the city reduced or removed the admissions tax, it was learned last week that they would remain open due to many requests of business men and patrons.

Mayor Nolan F. Ziegler asked representatives of the theatres and various unions, including IATSE projectionists Local 488, if they could suggest another way to raise the $63,000 which the movie tax yields. The tax is 8½ per cent.

Md. County Cuts Tax

BALTIMORE—Following a campaign headed by C. Elmer Nolte, chairman, legislative committee, Associated Motion Picture Theatre Owners of Maryland, Anne Arundel County has cut back its amusement tax rate to half of one per cent from two per cent.

The theatre group is in the midst of "another tax skirmish" with Maryland officials seeking reduction of all state theatre license fees to a maximum of $50.

"How I Would Sell . . .

HAPPY ANNIVERSARY

UNITED ARTISTS' hilarious story of two-getherness before and after marriage."

An Exclusive SHOWMANALYSIS Prepared by—

JOHN THOMAS PEZDEK, Manager for Constan Brothers, Bloomington, Ill.



MR. PEZDEK

ABOUT THE AUTHOR • John Thomas Pezdek was born in Decatur, Ill., on May 20, 1925. His first job was as an usher at the Alhambra, Decatur, where he worked until July, 1943, when he enlisted in the Army Air Force. At the request of Charles M. Duncan, owner, Alhambra, he returned there in February, 1946, for the sole purpose of learning the theatre business. He started as his assistant and remained with him until October, 1958, when he sold the theatre. All the knowledge he has acquired on theatre operation, he says, he learned from Duncan. In November, 1958, the Constan Brothers had enough confidence in him to have him manage their first-run in Bloomington, his first big opportunity. He says this is his first attempt at a campaign such as this and that he has given it the old college try. He is married and has five boys, ranging in ages from 18 months to 14 years. He says he particularly likes theatre operations since it continually provides a challenge of some kind. This keeps things from becoming monotonous or dull.

To sell any motion picture takes a lot of ideas. First of all you can fool the public part of the time but not all the time. So therefore, you must have a picture that is well produced with the proper casting and with something in it that is a little different. And then you take all the ideas and gimmicks that anyone can think of to sell this particular picture.

There are perhaps hundreds of people who do nothing but look, hunt, or think of ways to promote these pictures, both nationally and locally. Besides, each theatre manager must participate in these promotions. I think most of us do in some sort of a way, depending on our advertising budgets and the material that is available to us.

Most press books have a lot of good ideas in the promotion of a picture other than using newspaper ads, radio, and television. Yet each book impresses me as if the theatre manager has nothing else to do in managing a theatre but to spend all day in promoting each and every picture he plays, whether good or bad. Newspaper ads are not enough, but a lot of theatre managers are tied because they are not allowed enough money for anything extra. Also, they do not have the time to do all the promoting that could be done by a man doing it full time.

Each picture must be handled differently. You can not use the same type of promotion for each picture. Some picture ideas come easily, such as the case of "HAPPY ANNIVERSARY," if your advertising budget will allow it.

Since I am playing this feature a week, I will use radio spots as well as newspaper ads. Radio spots, I believe, are very important the day before opening, and I am using 10 spots telling of the feature, the casting, and the opening day. I will then continue them for the following three or four days, reminding the public that it is currently playing.

I am using mat 203 as a teaser ad, starting five days before opening date of this feature. It suggests enough sex to it, which most people seemingly want to see, yet it is not offensive to anyone. I also am using the same type of ad on opening day with mat 401. Using a large ad on opening day seems to add prestige to the feature. This ad has a lot of copy, but

AD MAT 203 (two columns by 70 lines) will be used in advance of the opening date as a teaser to stimulate interest.





HOW TO BE HAPPY THOUGH MARRIED!



FIELDS PRODUCTIONS Presents

Happy Anniversary

The Motion Picture Dedicated To The Proposition!

DAVID NIVEN  MITZI GAYNOR

co-starring
CARL REINER · LORING SMITH · MONIQUE VAN VOOREN · PHYLLIS POVAH and PATTY DUKE

Screenplay by
JOSEPH FIELDS and JEROME CHODOROV · Based on their play Anniversary Waltz · Music by SOL KAPLAN and ROBERT ALLEN

Songs: "I Don't Regret A Thing" and "Happy Anniversary" · Music by ROBERT ALLEN Lyrics by AL STILLMAN · Directed by DAVID MILLER

Produced by RALPH FIELDS · A Fields Productions, Inc. Presentation · Released thru UNITED ARTISTS

THE FIRST COMEDY FILMED IN SIN-ASCOPE
THE MOST EXCITING PROCESS EVER INVENTED

THEATRE

AD MAT 401 (four columns by 155 lines) will provide the big splash for opening day and packs a lot of punch.

it is so arranged that I think that the fast-moving public will read it. The caption line, "How to be Happy Though Married," will induce them to read it further. Also, I will use mat 205 a day or so after opening date. I think you must continue telling your public about the feature, especially for those people who haven't seen it advertised nationally.

I like mats such as 305, 211, and 216 for teaser ads if you can spend and start a daily campaign in newspaper ads two weeks before opening date. The "HA" ads are useless, I believe, unless you use them as a question and get the public to call the theatre and find out what "HA" means. Other than that, I think you are wasting advertising space and money.

I believe national advertising is the biggest pay-off for any picture. Locally, you can just let them know when you are playing it, with a good caption of what kind of a picture it is and the main stars.

If exhibitors could afford television advertising, it would be more profitable to them. I would use it constantly if I were able to do so After all, most people do watch the television set more than read the papers.

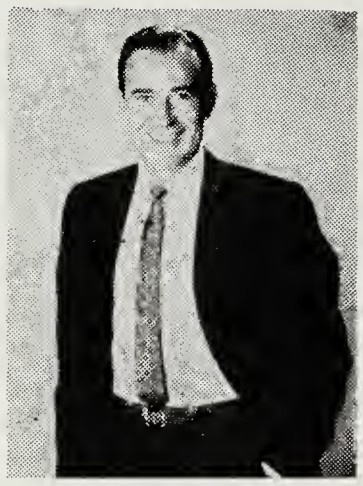
This type of picture should be Sneak Prevued. The word of mouth is the cheapest advertising you can get, with very good results. Invite to the sneak prevue as your guests the press, the disc jockeys, and a few other people that you know will do a lot of talking. I've done this type of thing before, and it works wonders.



THE TITLE SONG is skyrocketing on the hit parade with platters by The Four Lads and by Jane Morgan. Sheet music is also available. Tieups with music outlets, disc jockeys, hotel bands, and anyone else making a living out of music, are naturals. A juke box in the lobby, or the record over the theatre sound system for a week or two in advance will also serve to center attention on the show.

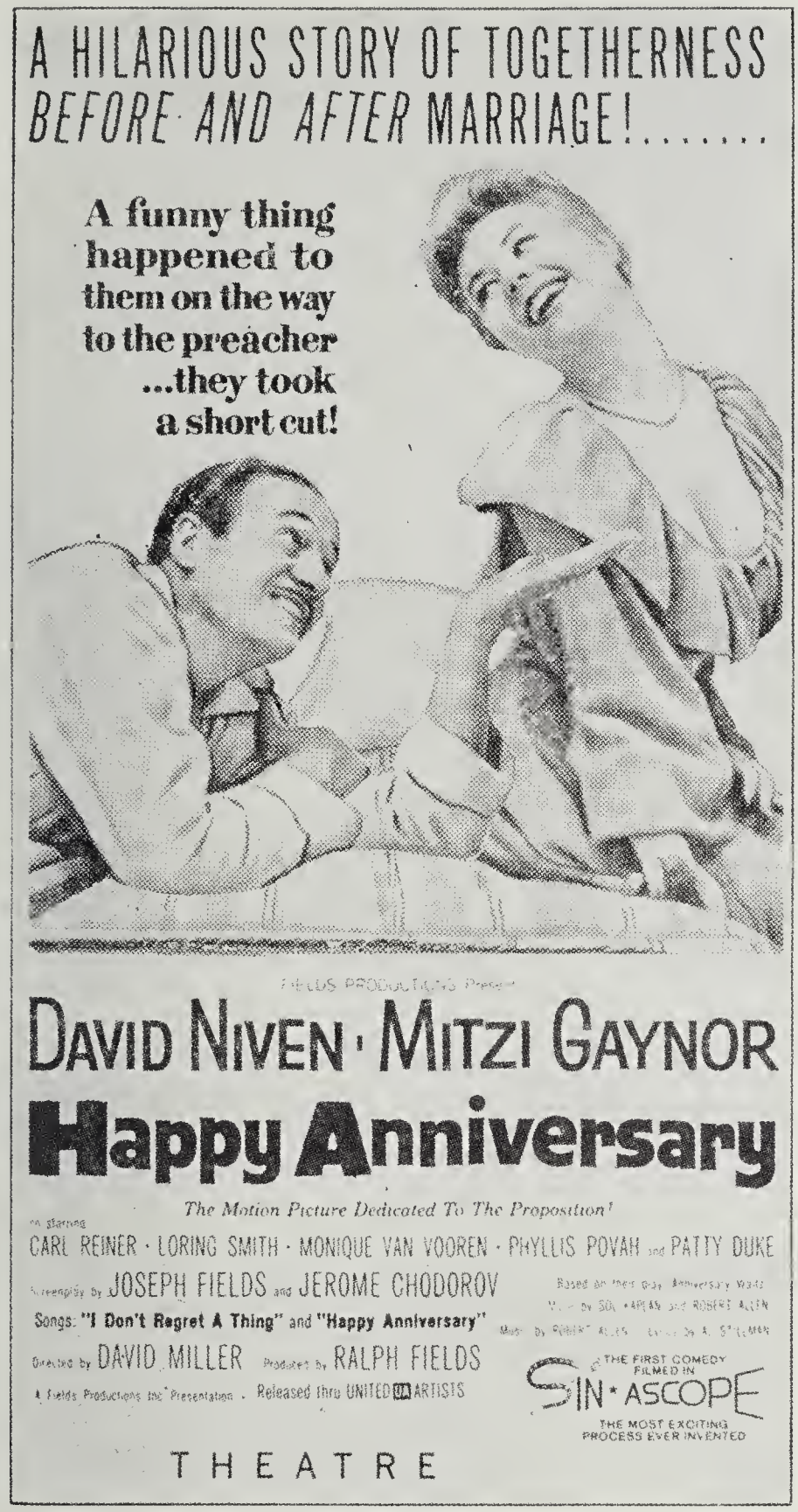
TIEUPS GALORE. A tieup with Sunbeam Appliances results in streamers such as that pictured, which are being supplied to all dealers for window use. This also should offer an avenue for local prizes, etc. Lower left is a still for the Pioneer Industries ad in LIFE featuring Carl Reiner. The same shot is featured in counter cards, window streamers, etc. The double page newspaper ad featuring Monique Van Vooren with plenty of credit to the show caps a tieup with Purofied Comforter ad is good for window tieups. Buddy "Personalized" Blazer is still another entry with local store tieup possibilities.











AD MAT 205 is another of Mr. Pezdek's choices. Also, the Mercedes-Benz promotion described in detail in the pressbook should be studied.





EXQUISITE FORM BRAS are cooperating in a big national contest. Above is a reproduction of the colorful FREE one sheet that should be displayed in the lobby, and the entry blank.

Summing this up, I would like to quote M. B. Smith of Kansas City, Mo. "It's the little things that build importance in the advertising campaigns. Everything should be considered and the length of campaign is very important." And this we do not have enough time for. I think the product is being pushed on the exhibitor too fast. If I get a three week or month ahead booking, I'm doing good.

For Showmen Only

IN RECENT ISSUES, SHOWMANALYSIS has brought to readers "How I Would Sell" campaigns on the following features by experienced practical showmen:

"NORTH BY NORTHWEST" (MGM), prepared by Jack Fruchtman, R & F Theatres, Baltimore, Md.; "IT STARTED WITH A KISS" (MGM), Russ Grant, Loew's Theatres, New York; "THE F.B.I. STORY (Warners), John G. Osborne, West Virginia Theatre Enterprises, Inc., Wheeling, W. Va.; "PILLOW TALK" (U-I), Fred Herkowitz, RKO Theatres, New York; "CAREER" (Paramount), Norman T. Prager, Cooper Foundation Theatres, Oklahoma City; "THEY CAME TO CORDURA" (Columbia), J. David Jones, Kerasotes Theatres, Springfield, Ill.; "WRECK OF THE MARY DEARE" (MGM), Jim Shanahan, Loew's Theatres, New York; "A SUMMER PLACE" (Warners), George A. Smith, Pacific Drive-In Theatres, Los Angeles; "THIRD MAN ON THE MOUNTAIN" (Buena Vista), Blanche Livingston, RKO Theatres, New York; "NEVER SO FEW" (MGM), M.B. Smith, Commonwealth Theatres, Kansas City; "OPERATION PETTICOAT" (U-I), Joe Vleck, Fox Intermountain Theatres, Denver; and in this issue, "HAPPY ANNIVERSARY" (UA), John Pezdek, Castle Theatre, Bloomington, Ill.

Set for publication in the near future are campaigns on "THE GAZEBO" (MGM), "THE PURPLE GANG" (Allied Artists), "WHO WAS THAT LADY?" (Columbia), "HOME FROM THE HILL" (MGM), "THE GENE KRUPA STORY" (Columbia), "THE LAST VOYAGE" (MGM), "ONCE MORE WITH FEELING" (Columbia), "PLEASE DON'T EAT THE DAISIES" (MGM), and "THE BELLS ARE RINGING" (MGM).

Paramount In Excellent Financial Shape, Balaban Tells Stockholders

NEW YORK—In answer to an impression said to have been recently created in the minds of stockholders by unidentified "published articles" that on the basis of net earnings the company "was not doing nearly so well in the motion picture business in 1959 as in 1958," Barney Balaban, Paramount president, stated last fortnight that in the first three quarters of 1959 Paramount realized $2,965,000 of special income, primarily from the disposal of investments, and a total net income of $6,609,000, or $3.88 per share. In the like period of 1958, the company had special income of $10,662,000, representing, principally, the initial proceeds from the sale of the pre-1948 library, and a total net income of $14,469,000 or $8.04 per share.

Balaban pointed out that Paramount's present largest contractual source of special income is its arrangements with EMKA for the sale of the pre-1948 library. The contract provides for a first payment of $10,000,000, which was paid in 1958. Further payments up to $40,000,000 additional purchase price are dependent upon the purchaser's revenue.

Of this $40,000,000, the purchaser has guaranteed an amount of $25,000,000 payable over several years, the first payment of which is due this month. Firm contracts held by the purchaser at this time more than cover the guaranteed purchase price, and the overage is building toward the additional $15,000,000, Balaban said. "Because no payments were due under this contract in 1959," he stated, "certain press reports misinterpreted the drop in 'special income' as a drop in revenue from the EMKA deal. The 'special income' reported by us in 1959 represents, principally, the proceeds of the sale of our interest in Metropolitan Broadcasting Corporation in January, 1959, and small installments recorded in the first and third quarters on the sale of certain short subjects in 1958.

"In evaluating our earnings record, and comparing it with other companies in our industry, it should be noted that Paramount is now the only company now receiving television income from its pre-1948 film library which does not treat that income as 'operating income.' It is our consistent policy to report such income from television as special income," Balaban states.

Stockholders were also informed that Paramount's domestic rentals in 1959, other than "The Ten Commandments" have been slightly ahead of the comparable period in 1958, during which period this film was in full release in the domestic market.

Balaban reported that there is "an increasingly larger proportion of our film business now coming from abroad," and advised that the company is planning for expanding production at the studio.

He also reported optimistically on the 1959 operations of Telemeter Magnetics, Inc., in which Paramount's investment amounts to about $9,000,000 at current market quotations.

Stockholders were also given favorable reports on the operations of Los Angeles TV station KTLA, Autometric Corporation, the Lawrence color tube, and International Telemeter.

The company head also reported that Paramount is continuing to purchase its own stock in the open market.



Balaban and Katz, Chicago, was one of two companies of its trade group honored recently for the best employee campaigns in exceeding quotas in the 1959 Community Fund and Red Cross Joint Appeal. A. J. Platt, right, division manager, and Elmer C. Upton, left, comptroller-secretary, accepted the award from David Harrington, chairman of the board, Reuben H. Donnelley Corp., and chairman of the drive's trades group division.

Cooper Promotes Freet

OMAHA—Kenneth E. Anderson, general manager, Cooper Foundation and Cooper Foundation Theatres, announced that Phil Keough, city manager of the Foundation's theatres here, is resigning and that Tom Freet will assume his position as city manager.

Freet has been the manager of the new Cooper Todd-AO Theatre in Omaha.

Dublin Variety Elects

DUBLIN—The Variety Club of Ireland, Tent 41, recently named as its Crew for 1960, Andy Doyle, chief barker; Jack Cruise, first assistant; Lord Killanin, second assistant; Jim Walls, dough guy; and Noel Coade, property master.

Biondi Joins Mirisch

NEW YORK—Guy Biondi, veteran film publicist and executive, has been named eastern advertising, publicity and exploitation representative for the Mirisch Company.

$7,000,000 For "William," First Heilman "Super-Pic"

HOLLYWOOD—Claude Heilman, president, International Roadshow Company, formed recently to turn out super-scale films co-produced by production companies or Governments of as many as eight different countries, announced last fortnight that $7,000,000 has been subscribed for the filming of "William The Conqueror" as the first of five spectacular attractions scheduled for the next two years.

Heilman said this film is an international co-operative effort involving so far Great Britain, the U.S., Germany, Yugoslavia, Spain, France, Italy, and Switzerland. It will be shot in Super Technirama-70 augmented with special lenses supplied by Panavision and projected on a screen 90 weet wide and 40 feet high.

In addition to international co-production of super-scale attractions, IRC will conduct its own distribution and promotion.

Loew's Stock Figures In Stockholder Suit

WILMINGTON, DEL. — Under a ruling handed down last fortnight by Chief Judge Caleb M. Wright of U.S. District Court, two stockholders of General Industrial Enterprises, Inc., Louis Yeager and Irwin D. Miller, are granted permissive intervention as plaintiffs in an action brought earlier by other GIE stockholders against GIE, its parent, Baldwin Securities Corporation, and certain directors.

In the complaint filed July 15, 1958, liquidation and dissolution of GIE, formerly the Midvale Company, was sought by GIE stockholders Norte and Company and Irving A. Koerner of New York, who brought the action on behalf of themselves and all other holders of common stock of GIE similarly situated.

An amended complaint filed in December, 1958, brought into the case the September, 1958, acquisition of 80,000 shares of Loew's, Inc., stock by GIE at $21.50 per share after Baldwin had bought 86,000 shares at $16 and Ira Guilden, one of four individuals named as defendants, bought 2,100 shares at $14 a share. The other defendants are Edward Hopkinson, Jr., Henry B. Bryans and Richard T. Nalle. The amended complaint charged that the spurt in Loew's buying was for the reason that Guilden and Philip Roth, another Baldwin director, were also members of the board of directors of Loew's.

"Solomon" Opens Big

NEW YORK—Establishing 16 all-time theatre records, "Solomon and Sheba," Edward Small's Biblical epic in Super Technirama-70, has amassed a tremendous gross of $519,632 in the first four days of just 28 domestic premiere engagements, it was announced by William J. Heineman, United Artists vice-president.

NTA Ups Franken

NEW YORK — Appointment of Jerry Franken as executive director for advertising, promotion, and publicity of National Telefilm Associates, Inc. was announced by Oliver A. Unger, president of the company.

NTA is a subsidiary of National Theatres & Television, Inc.

Towne Suit Settled

CHICAGO—Out of court settlement ended the Towne's Federal District Court action against United Artists. UA will return 300 shares of the Milwaukee theatre's preferred stock. Cash settlement amount involved in the transaction was not disclosed.

Pa. Town Passes Tax Bill

HORSHAM, PA.—Horsham Township put a 10 per cent amusement tax into effect on Jan. 1. The tax is the result of action taken by township supervisors under their court upheld right to levy taxes as a Second Class Township.

Del. House Reopened

LAUREL, DEL.—Roland Waller has reacquired and reopened the Waller here. The house, last operated by the Schine Circuit, has been closed for some time and has reverted to the Waller family, long its operators.

Ross Promotes "Jacks"

NEW YORK—A special publicity unit, headed by Paul B. Ross, has been set up by Paramount Pictures to coordinate national promotion on "One-Eyed Jacks," directed by and starring Marlon Brando.

"Ruth," Elana Eden Set For "Public" Previews

NEW YORK—A new concept in public introduction will be unveiled shortly when 20th-Fox, on behalf of it's multi-million dollar production of "The Story of Ruth," and its new star discovery, Elana Eden, presents both to the industry and the public in a series of "premiere previews."

To be accomplished by the filming and production of a CinemaScope, De Luxe Color short subject, the special footage will be supplied to every 20th-Fox regional advertising-publicity manager in each branch and exchange city. Each Fox representative will then set up planned screening programs of the subject for exhibitors, educators, clergy, parent's groups, Boy and Girl Scouts, Sunday Schools, leaders of the arts and sciences, national magazines and local critics.

The Fox publicists will also be equipped with promotional kits containing vital statistics, synopsis biographical material, and production notes from the Sam Engel production now filming in CinemaScope and De Luxe Color.

ATLANTA

The Stewart Drive-In was robbed of about $400 . . . Roger Wood moved over to Universal from Capital as booker replacing Billie Holloway, resigned . . . Southern Independent Theatres is now doing the buying and booking for the Warrior, Warrior, Ala., owned by W. A. Bowers . . E. P. Clay, Georgia theatre owner, has entered Veterans Hospital here . . . Frank Sands, 71, former sales representative for major exchanges here, died.

BOSTON

Rifkin Theatres have taken a long term lease on the Family Drive-In, Seekonk, Mass., and the Ponta Delgada Drive-In, North Tiverton, R.I., owned and formerly operated by Hyman Lepes and Norman Zalkind, both of Fall River, Mass. The acquisition of these two drive-ins mark the ninth and tenth in the Rifkin chain of open-airers. Julian Rifkin is president, George Roberts vice-president, and Philip Lowe treasurer, with Rifkin and Roberts handling the buying and booking and Paul Kessler as general manager. . . . The 14 theatres in the Western Massachusetts Theatres circuit managed by L and D Theatres since October, 1958, have been returned to the owner, Sam Goldstein of Springfield. . . . Rep. Charles Ianello has filed a bill in the legislature which would ban all young people under the ages of 18 from attending open air theatres in the Commonwealth without the company of an adult. . . . Sack Theatres have started a shuttle bus service between the Saxon in downtown Boston, where "Ben-Hur" is doing capacity business, to the Capri, where "Solomon and Sheba" opened on Christmas Day. The two theatres are a little less than a mile apart. The bus, suitably bedecked with posters and banners, is for patrons who have parked their cars in downtown garages or who have dined in the theatrical area, thus enabling them to reach the Capri more easily. . . . Carl Peppercorn, general sales manager for Continental Films and his engineer, Joseph Mohlbacher were in town for several days looking over the greater Boston theatres for a possible site for the showing of "Aromarama," the film with the packaged aromas. . . . The New Capri opened Christmas day

(*Continued on page 26*)



LONDON Observations

by Jock MacGregor

THIS PAST YEAR further strengthened the British film in the home market. While there was no beating the American hard ticket shows like "South Pacific," which just goes on and on shattering traditions and belief and may well still be at the Dominion and certain provincial theatres next Christmas, "Gigi," "The Ten Commandments," and "The Nun's Story," a very decided hit here, in the general grind field the home product provided the top 12 box-office winners.

Anglo Amalgamated's "Carry on, Nurse," which played the ABC circuit, was the year's most profitable release according to "Josh" Billings whose Kine Weekly annual survey is generally regarded as the most reliable. This, however, is being most strenuously attacked by the Boulting Brothers, whose "I'm All Right Jack" played the rival Rank circuit and was named runner-up.

CHRISTMAS BUSINESS was fine, especially in the West End. "Ben-Hur" has really joined the giants. Its success can best be gauged by the many seeking my help to buy tickets. "Oklahoma!" has been revived as a Todd-AO hard ticket presentation at the Metropole and has opened big. Previously, it had only been seen here in CinemaScope, and an American release print was sent over as an experiment in view of the many "multi-purpose" installations which followed entertainment tax reductions. Many hardly felt "On the Beach" was seasonal fare, but it packed them in. A surprise turn up has been "FBI Story." It filled the Warner for several more weeks than anticipated.

First development of 1960 is increased admission charges at circuit houses. Added comforts are promised and many hope that more set performances with booked seats to attract back the missing millions will result. The unpredicted success of the hard ticket policy despite much opposition has proved an eye-opener.

Another trend will be towards Cine Clubs which are not subject to many regulations. Already the Starlight Club is being successfully operated by the Danzigers at the Mayfair Hotel. Now Kenneth Rive, who through Gala Film Distributors has interests in a number of theatres, is forming Gala International Theatre Clubs. The first will be La Continentale, Tottenham Court Road; others will follow throughout the country. Membership will cost $3.00 a year. Programs which will not be limited to new product will be selected by an advisory panel who will not abuse exemption from censorship to show films beyond acceptable standards.

In the Rive scheme, close working with the Censor is intended, and it is hoped many will now be able to see films which otherwise would have few or no commercial screenings. I cannot help wondering, however, whether the idea may not be adapted by some sponsors of those Soho Strip Clubs which are also beyond current regulations for their own purposes.

WATCH IT GROW TO ONE OF THE BIG ONES!

THE WORLD OF HILL!





BOSTON (*Continued from page 25*)
with "Solomon and Sheba" following a series of invitational previews hosted by Ben Sack, theatre owner. The New Capri has been entirely redecorated and remodeled with a new booth installed, at a reported cost of $125,000.

BUFFALO

Schine Chain Theatres Inc. has been limited to ownership of two theatres in Rochester under the latest Buffalo Federal court order in the long anti-trust litigation. Federal Judge Harold P. Burke has directed that Schine limit its holdings in Kodak Town to the Monroe and Riviera, and that only one of these houses may be operated as a second-run theatre at a time. Schine at one time had eleven second-run houses in Rochester. Judge Burke has also approved the sale of the Liberty, Rochester, to the Genesee Valley Union Trust Company. . . . The Monroe, Rochester, is further improving its six-channel stereophonic system with technical innovations that have taken place in the last two years. . . . Lounge chairs of Santa Claus red, leopard-color rugs, and general decor de luxe and modern met the eye when the newly redecorated Schine Riviera reopened in Rochester. A lobby soda bar is among the innovations in the remodeled 24-year-old building. . . . "There seems very little doubt that the movies are fetching the most numerous audience since 1949 and gaining steadily," said Ardis Smith, drama and motion picture editor of the Buffalo Evening News in his column. "The most optimistic analysts believe that all the movies the dream factories sold to TV have about worn out their welcome," he said. . . . Radio stations WINE and WINE-FM, Williamsville, are being purchased by the McLendon Corp. of Dallas, Texas, which operates a chain of six radio stations and a motion picture company. Application for approval of the sale has been filed with the Federal Communications Commission in Washington.

CINCINNATI

"The Dainty and Dapper Club," under the sponsorship of the Ladies Auxiliary, Tent Three, at Variety's workshop in the Goodwill Industries Rehabilitation Center, was recently organized to teach the fundamentals of good grooming to the mentally handicapped. . . . Robin Thornton is managing the Chakeres' State, London, O., while manager Richard McBeth is on vacation. . . . Mrs. Prisilla Moritz, newly elected president of the Ladies Auxiliary, Tent Three, Variety, has named the chairmen for the following committees. They are: Heart, Mrs. John Rush and Mrs. Welden Waters; food, Mrs. Harry Pollins and Mrs. Jack Kalan; ways and means, Mrs. Sam Wiess and Mrs. Arthur Stevens; membership, Mrs. Saul Greenberg and Mrs. Charles Wilson; and entertainment, Mrs. Jack Weinstock and Elaine Glasser. . . . American-International's "Goliath and the Barbarians" has been booked into 30 houses opening Jan. 27, in the Indianapolis and Louisville areas, according to Jay Goldberg, co-manager of Realart of Cincinnati and Indianapolis. . . . "To be a happy man. please your patrons," Lou Smith, owner, Marianne, suburban Bellevue, Ky., declared in a feature story in the Cincinnati Enquirer. Smith should know, because he is carrying on a tradition started by his father, the late Paul L. Smith, 45 years ago.

COLUMBUS, O., NEWS—Sam Shubouf, manager, Loew's Ohio, has been named chairman of the central Ohio COMPO committee to work against enactment of amendments to the federal minimum wage laws. . . . . Coloring contest for adults—with an injunction to kids to "lay off"—was held by Loew's Broad and the Columbus weekly tabloid Star for the Broad's showing of "Li'l Abner." . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, is taking a West Indies cruise. . . . F. W. Huss, Jr., first vice-president, ITOO, and Marshall Fine, president of ITOO, were recent Columbus visitors, conferring with Ken Prickett. . . . Ohio theatremen were warned to beware of a screen-finishing firm named the Slocum Theatre Screen Co., Geneva, Ohio, by Ken Prickett, secretary of the Independent Theatre Owners of Ohio. "We are told that this outfit claimed to have liability insurance but that they had caused considerable damage to a theatre and have not responded in any way to letters of attempts to contact them," said Prickett.



CANADIAN Highlights

By Harry Allen, Jr.

IMPORTATION of French dubs by the major distributors into Canada is having an adverse effect on the French film-makers. Quebec—scene of the showing of most French dubs—was an important source of income, and even in 1956 was France's fifth largest film market. A survey by the Canadian Film Weekly shows the leading Hollywood and British distributors will release 162 French dubs and about 40 French originals in Canada's French-language market during the 1959-60 season. Most of the boxoffice dollars will come from Quebec, although some money will come from other provinces.

All the dubbed films, the survey shows, will be from Hollywood, with the exception of 12 from Britain from Rank Film Distributors and six from Russia. With a number of companies with headquarters in Montreal, there will be more than the 40 French originals, since these companies exclusively release French films. The largest and oldest of these is France Film.

The growth of the French dubs can be traced to 1944, when French dubs were still a trickle and about 70 per cent of Quebec's theatres played films in the English language only. The current figure is 15 per cent. These figures were provided by Clare Appel, executive director, Canadian Motion Picture Distributors Association.

Quebec is an important market in Canada. It ranks second to Ontario in providing boxoffice dollars. Ontario has about four cities where French language films are played occasionally, Manitoba has one, and there are about eight in the Maritimes—mainly in New Brunswick. A few Ontario parish halls and one Alberta theatre play 16mm films in French. Some film societies rent French films.

AN OLD PROBLEM is back to haunt the exibitors in the form of 16mm films. Income from the small-gauge has continued a steady decline, yet it is providing some sticky competition for the average exhibitor. Most of the film companies have assigned their distribution to an agent. But the problem arises as 16mm salesmen try to develop other sources. The films crop up everywhere and in areas which exhibitors consider out-of-bounds territory. The matter was recently given an airing during the annual convention of the National Committee of Motion Picture Exhibitors Associations of Canada and the Motion Picture Industry Council of Canada.

The potential patronage is used up by schools, parish halls, and even bars. Even when the films are shown without charge, the 16mm showings are harmful to the regular gauge exhibitors.

From across the country: A high school in Vancouver runs feature films, each in four parts, during the lunch hour for a 10-cent charge; a bar in Vancouver showed films until protests were registered; a private and exclusive club in Toronto shows four times a year; the whole city of Winnipeg is dotted with the showings, claimed Harry Prygrocki, president, Manitoba Motion Picture Exhibitors Association, and Alberta has a 12-mile radius where charging for 16mm exhibitions is the case, this being the law. The industry is looking into the matter and specific instances will be compiled for rectification.



CHICAGO

The Loop department store of Sears Roebuck sold $50,000 worth of tickets for "Porgy and Bess at its service counter and is now selling reserved seat tickets for "Ben-Hur" and "Windjammer" . . . Seymour F. Simon, theatre attorney, who is serving his second term as 40th ward alderman was accorded the ward committeeship . . . Alliance Amusement Company moved to larger quarters at 220 S. State Street. This cricuit is getting set for its "January Showmen's Parade" . . . Herb Cohen, for many years office manager, Paramount exchange, was given a farewell party following his resignation . . . Paramount Pictures—American Broadcasting Company purchased the long established Prairie Farmer Publishing Company and its half interest in Chicago's WLS radio station . . . Leo Jarodsky, who opened a nickelodeon 50 years ago in Danville, Ill., was feted by many friends on his half century in the industry . . . The Biograph appropriately showed "The F.B.I. Story". It was in front of this theatre that John Dillinger was slain. The Warner movies tells the Dillinger story . . . Frances Kazan, veteran U-I telephone operator, died after a lingering illness . . . Richard Stern, Cinema, celebrated the advent of a son. his first child . . . Carribean Company took over the Senate, formerly operated by B and K . . . John Milton, local exhibitor for 45 years and termed "The Greek Ambassador" on Film Row, departed for Greece, where he will make his future home . . . The Lyric, Moweaqua, Ill., operated by local merchants, was heavily damaged by fire.

CLEVELAND

States Film Service this week closed a deal to handle product released by Imperial Pictures. 20th-Fox and Columbia are now the only local exchanges in sole command of their shipping rooms. . . . The Cleveland Motion Picture Exhibitors Association and Local 160, I.A.T.S.E., have concluded a three year contract which provides for only one man in a booth. Since 1929 it has been Local 160's policy to have two men in a booth. . . . Henry Greenberger was re-elected to serve a sixth consecutive term as president of the Cleveland Motion Picture Exhibitors Association. Also re-elected were: vice-president, Joseph Rembrandt, Center Mayfield; treasurer, Leonard Mishkind, president, General Theatres Circuit; and executive secretary, Louis Weitz. Joseph Mattey closed his Ritz, Huron, for the winter and will concentrate on his new Amherst, Amherst. . . . Howard Higley, manager, Allen, who was wounded recently by two hold-up men as he entered his office, is making a rapid recovery at St. Vincent's Hospital following the removal of several bullets from his leg. . . . Rabbi Danel Jeremy Silver speaking from the pulpit on "A Touch of the Censor", said "censorship is the last resort of a weak society. It is a dangerous weapon in that censorship of movies or books may well lead to censorship of political views and minority groups."

DALLAS

A memorial tribute to the late R. J. O'Donnell, vice-president and general manager of the Interstate Theatre Circuit took place at a general meeting of the Variety Club. . . . Karl Hoblitzell, president, Interstate Theatre Circuit, was re-elected chairman of the board of governors of the Southwestern Medical Center Council. Jimmie Brazzell, booker for Trans-Texas Theatres, was in Baylor Hospital for correction of a slipped disc . . . Milt Overman, formerly with United

(*Continued on page 28*)





The NEW YORK Scene

By Mel Konecoff

While you took off from reading your favorite industry magazine, Sam Spiegel, producer of "Suddenly, Last Summer," stopped off in town for home office conferences.

As Jonas Rosenfield, executive in charge of advertising and publicity at Columbia, noted at press luncheon in the executive board room, there are only a handful of producers around these days you can look to for the important and the unusual, and Spiegel was one of these. He prefers not to rest on past successes, but rather he moves on to other projects in other areas of picture-making.

Spiegel admitted he anticipated problems with the Production Code because it prohibits sexual perversion in films and his latest touches on this. He believed, though, that his approach mollified the issue and odium attached to the subject. He had to appeal to the Board of Appeals when the seal was denied him, and the okay was granted after some minor deletions.

He reasoned that once upon a time picture-going was a family project. Not so anymore, ergo the only way to attract people to the movies is to bring to the theatre the kind of entertainment offered by Broadway or Paris or London. By doing this, we are bound to attract customers. You've got to have the courage to give the people sensation they haven't gotten often before. The public can get the ordinary on TV or the better old films. These days, said he, you've got to write up to adult audiences. Writing down to them has been fatal.

Spiegel continued that entertainment is something that permits divorcement of an audience from their daily problems and transports them into a different world of varying emotional experiences. You have to give audiences, opined he, something special all of the time. As for youngsters under 15 Spiegel said, let Disney make pictures for them. He does it so well.

The producer thought that parents should certainly tell immature youngsters what they can and cannot see. This is their moral responsibility. He thought that the answer to the cry for classification of pictures for age groups should be the jurisdiction of parents over their own children. Any other way is one of censorship. Incidentally, he thought that the press and the trade press in particular should support the few producers who try to break through and try something new.

Next on his schedule is "The Chase," to be made in Texas this spring with Elia Kazan to direct if his schedule permits. This will be followed by "Lawrence of Arabia" in September, which David Lean will direct.

RECORDS AND RECORDS: Al Simms, general manager for American International Records, was in town recently promoting several record releases in connection with A.I's record-breaker, "Goliath and the Barbarians." The album by Les Baxter on the film has had an initial pressing of 20,000 copies while the single with young talent Judy Harriet has gone to 16,000.

The record division has plans to release one long playing album every six weeks and one 45 RPM every month in 1960. Young and promising talent will be signed for recordings in addition to which these people will also appear in the company's films wherever possible. Naturally, they will also try to put music in the films which can be sold in record form in conjunction with the release of the pictures.

GREETINGS: Holiday wires in from Nat Lax, Rutgers Neilson, Kirk Douglas, Norman Robbins, Leon Roth, Warren Harris, Jeff Livingston, Bob Dorfman, Dan Terrell, Bea Ross, Walter Klein, Milt Livingston, Burt Robbins, George Waldman, Irving Ludwig, The Matsoukas Clan, Al Floersheimer, Les Dinoff, Ed Harrison, Russ Fifer, Fortunat Baronat, Alan Bader, Harvey Matofsky, Al Boyars, Sam Arkoff, Marjorie Geiss, Hortense Schorr, Charlie Schlaifer, etc. Thank you one and all.

HAPPY NEW YEAR!



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Br. Mgr.: Ben Jordan. Office Mgr. and Booker: Earl W. Schroeder. Soles: Joseph J. Fabacher. Cashier: Elsie C. Bittel. Emerg. Phone: Tony Tortorich, TWinbrook 1-1421.

BUENA VISTA (Disney), 218 S. Liberty St.—JAckson 5-2250-59
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COLUMBIA, 150 S. Liberty St.—JAckson 2-2782
Br. Mgr.: John Winberry. Office Mgr.: Frank Barry. Sales: Alton Dureau. Heod Booker: Eileen Kaiser. Bookers: Potsy Lynch, Cecelia Randolph. Coshier: Hazel May St. Romain. Emerg. Phones: Barry, AUdubon 3316; Kaiser, 21-7-7724.

F. F. GOODROW, 218 S. Liberty St.—MAgnolia 1474
Owner: F. F. Goodrow. Office Mgr.: Georgia Bruno. Emerg. Phone: Goodrow, FAirview 4004.

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DON KAY ENTERPRISES, 223 S. Liberty St.—EXpress 3012 (24 hour service)
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MASTERPIECE, 221 S. Liberty St.—JAckson 2-8703
Br. Mgr.: Milton Dureau. Office Mgr. and Head Booker: Mamie Dureau. Booker: Pauline Elliott. Emerg. Phone: M. Dureau, WHitehall 3-7049.

METRO-GOLDWYN-MAYER, 150 S. Liberty St.—TUlane 5566
Br. Mgr.: C. J. 8riant. Office Mgr.: Fred D. Armington. Sales. H. A. Arata, H. P. Mosley. Head Booker: Louise Harper. Booker: Armand Portie. Cashier: Joonn Mara Roach. Field Exp.: Judson Moses. Emerg. Phone: Harper, JAckson 2-3243.

PARAMOUNT, 2339 Tulane—JAckson 5-3357
8r. Mgr. (New Orleans): William Holliday. Memphis Resident 8r. Mgr.: Howard Nicholson. Office Mgr.: Clyde J. Daigle. Sales: Milton T. Aufdemorte, Jr., Edgar E. Shinn, Tom Watson, Tom Donahue (Memphis). Bookers: Eddie Richards, Irma Rogers, Eddie Kaffenberger, Davis Richoux, Travis Carr. Cashier: Ann Bolencie. Field Exp.: Leonord Allen. Emerg. Phones: Daigle, FOrest 1-5297; Kaffenberger, UNiversity 1-7646; Film Inspection Service, GA 1095; Roy Gallagher, VE 3-4572.

20TH CENTURY FOX, 200 S. Liberty St.—JAckson 5-9858
Br. Mgr.: William A. Briant. Office Mgr.: Gerald S. Kennedy. Soles: Horry B. Rosenthal, Joseph T. Silver. Head 8ooker: Anita Gibson. 8ookers: Louis Oubre, Dave Rizzuto. Cashier: Gloria Barefoot. Field Exp.: Fronk Jenkins. Emerg. Phone: Gibson, GAlvez 7309.

UNITED ARTISTS, 210 S. Liberty St.—TUlane 3617
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UNIVERSAL-INTERNATIONAL, 143 S. Liberty St.—JAckson 2-9181
Sls. Mgr.: C. R. Ost. Office Mgr. and Sales: Bob M. Boovy, Jr. Sales: E. L. Stevens. Booker: Anna Sinopoli. Emerg Phone: Ost, AUdubon 5012.

VALIANT FILMS, 218 S. Liberty St.—MAgnolia 1474

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• *Supply Dealers*

ALON BOYD, P. O. Box 362, Shreveport La.—2-6612

HODGES THEATRE SUPPLY CO., INC., 1309 Cleveland Ave.—TUlane 8356
Emerg. Phones: W. A. Hodges, FAirview 8902; Harold Ballam, 21-4-3441; Joe Faia, 21-7-19433.

NATIONAL THEATRE SUPPLY, 220 S. Liberty St.—TUlane 4891
Emerg. Phones: Tom Neely, Sr., GAlvez 1458; Pascal Caruso, WH 9-8345; C. Achee, Jr., VErnon 5-7686.

SOUTHEASTERN THEATRE EQUIP. CO., 214 S. Liberty St.—TUlane 8661
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SPEAKRITE PRODUCTS CO., Rt. 1, Box 355, Westlake, La.

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NATIONAL SCREEN SERVICE, 1429 Cleveland Ave.—JAckson 5-9588
Br. Mgr.: Louis 8oyer. Office Mgr.: Joe Moll. Emerg. Phone: Moll, WH 7-7859.

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AMERICAN PRINTING CO., 424 Camp St.—JAckson 5-0806

EXHIBITORS' POSTER EXCHANGE, 221 S. Liberty St.—JAckson 5-3563
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NATIONAL SCREEN SERVICE, 1429 Cleveland Ave.—JAckson 5-9588

PORT PRINTING CO., 222 La Salle St.—JAckson 5-6987

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FILM INSPECTION SERVICE, INC., 729 Jane Alley—GAlvez 1095
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RCA SERVICE CO.,
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Representative: Mrs. Anna M. Auslet, 2268½ St. Claude Ave., WHitehall 3-1566.

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DALLAS (Continued from page 27)

Artists and Interstate Theatres Circuit Inc., has been apointed southwestern publicity and advertising representative for American International Pictures . . . John Q. Adams, executive vice-president of the Interstate Circuit, Inc., and Texas Consolidated Theaters, Inc., has been named a board director of United Cerebral Palsy. Adams' appointment fills a vacancy created by the death of R. J. (Bob) O'Donnell . . . Abe Montague, executive vice-president, Columbia Pictures, was made an honorary citizen of Dallas by Karl Hoblitzelle, president, Interstate Theatre Circuit, Inc., during a recent sales meeting held in the city. . . . The Women of the Motion Picture Industry sponsored a Christmas theatre party for about 600 handicapped children at the Esquire. The WOMPI's hope to make the entertainment an annual affair. . . . The Esquire closed on Dec. 15, for extensive refurbishing and remodeling.

DES MOINES

The Roxy, Peterson, has reopened with R. D. Klinefelter as manager. . . . The Capitol, Ottumwa, has closed for remodeling. . . . Ending of the 35-day city bus strike in Des Moines appeared at first as a welcome holiday present, but a later move by the bus company to eliminate service on holidays and Sunday was not so welcome. After settlement of the long strike, the bus company announced the drop in revenue forced curtailment of the holiday and Sunday service. This action was expected to hit sharply the loop theatres. . . . Tri-State theatres in Des Moines has closed the Uptown Film Art centre with no plans indicated for the future. The house had been reopened last March as an art house. . . . The Prim, Primghar, Ia., has been purchased by Ollie Zegers of Sheldon and is being torn down. . . . Art Riedesel has reopened the Plaza, Monona.

DETROIT

The Broadway Capitol was closed for alterations. The lobby was entirely remodelled, as well as the exterior of the house. United Detroit Theatres, operator, reopened Christmas day. . . . United Detroit Theatres, AB-PT circuit here, has worked out a unique promotion. It offers gift books of tickets at all times. However, sales bulk mainly during the holidays. This year, in addition to offering them at box offices, they were sold at all Sears Roebuck stores in Detroit, according to president Woodrow R. Praught.

HOUSTON

The Al-Ray, formerly the Lindale, recently opened under new management. It will be

IMPORTANT — Film Inspection Service New Orleans telephone number has been changed to HUnter 2-1095.

Watch for them!

NEXT!

Portland, Ore., Territory
Issue of January 13

New Haven Territory
Issue of January 20

Save Them!

operated by Albert Zarzana and Ray Beriski, who also operate the Venus and the Galena. . . . Gerald M. Hogan of Coral Gables, Fla., has been named assistant manager of Loew's State, succeeding Phil Brockstein. . . . The Post Oak Drive-In has closed at its old location and has started moving the equipment to a new 20 acre site. The new location will have space for more than 1,000 cars. The new drive-in will cost approximately $800,000. . . . Managers of Bordertown, as well as top executives and stockholders had a two day meeting in Galveston, Tex. They discussed all phases and problems of drive-in theatre business and heard key men in each branch of the circuit's operations give the main talks in their fields. Claude Ezell, president, headed the home office group attending from Dallas, Tex. Others in the party included Al Reynolds, vice-president in charge of theatre operations, Brandon Doak, booker, Dowlan Russell, executive vice-president, and W. E. Finch, general purchasing agent. Reynolds coordinated the planned program and forum on drive-in theatre operation aspects of public relations, business administration, showmanship, merchandising and maintenance. Doak presented clips from films currently being released or processed and discussed future product.

JACKSONVILLE

The Floyd Theatres booking office, managed by Jim Kirby, has been moved into larger quarters at the Lynch Building. . . . Mary Hart, WOMPI president, reported that the group's Christmas holiday dance in the Roosevelt's grand ballroom was a solid financial success as well as an outstanding social event for local industryites. . . . Elected as 1960 directors of the Motion Picture Exhibitors of Florida for the Jacksonville area are Louis J. Finske, president of Florida State Theatres; Fred Kent, head of Kent Theatres; and Arv Rothschild, National Theatre Enterprises. . . . Harold Laird, formerly in distribution, is now with Wil-Kin Theatre Supply working out of Atlanta. . . . FST's big Florida has new manager Walt Meier at the helm. Florida State's other first-run downtown house, the Imperial, also has a new manager in the person of Art E. Castner, formerly of the Schine circuit in New York. . . . Wanda Hale, noted motion picture critic of the N.Y. Daily News, arrived here on Christmas Eve to spend the year-end holidays at the home of her son, Ed Hale, 20th-Fox publicist for Florida, and his family. . . . Fay O'Neil has joined Marty Kutner's staff at Columbia. . . . Fred Mathis, Paramount manager, returned from New York for a gathering here with Gordon Bradley, the firm's district manager in Atlanta, and E. C. DeBerry, company executive from New York. . . . Bob Bowers, Jr., son of the local Allied Artists manager, took marriage vows on Christmas Eve with Betty Ruth Higginbotham at the Southside Baptist Church. . . . Claude Browning, formerly with Warners, is now working with Jim Kirby on the Floyd Theatres booking staff. . . . Ernie McCulley, veteran head shipper for Warner, resigned his post to become a farmer. . . . Sam Davis has established a new foreign and domestic film distribution office, Independent Films, Miami.

MIAMI, FLA., NEWS—"Porgy and Bess" was presented at a special showing for the Miami Herald's "Lend A Hand" Fund, through arrangements with Florida State Theatres at the Sheridan, Miami Beach. . . . Sam Badamo has been assigned to the Tower as manager. Richard Ungerbuehler has been assigned to Wometco as days-off relief manager. . . . The Carib, Miami Beach, inaugurated an Early Bird matinee for adults with an admission price of 55¢ until 2:00, weekdays only. . . . Alfred E. Gold, cameraman with Fox Movietone for more than 40 years, died here . . . Mitchell Wolfson, owner, Wometco Enterprises, Inc., operating 22 theatres in South Florida, announced purchase of the Great Southern Vending Company, Jacksonville, Fla., which will now be known as the Duval Automatic Vending Corporation and be a wholly-owned subsidiary of Wometco. It was also reported unofficially that Wometco was negotiating to buy the Miami Seaquarium in an exchange stock deal.

LOS ANGELES

The new Beverly Hills Music Hall opened on Christmas Day with the Columbia comedy, "The Mouse That Roared." There was a preopening house warming for the press, industry and civic leaders, and city, state, and Government officials. A special preview of an Academy Award entry, "Montauk," pictorial color subject, was shown with the feature to demonstrate the new stereophonic sound and projection equipment. . . . Sydney Linden, general manager, Rosener Theatre Circuit, has named Milt Gross as house manager of the luxurious new Beverly Hills Music Hall. Gross is rejoining the Rosener organization, having previously managed their Esquire and Laurel Theatres. Gross also has been employed locally by Metropolitan Theatres and the Phil Isley Company, and is a former Balaban and Katz manager in Chicago.

NEW HAVEN

Francis Malloy has been named assistant manager, Cline Webb, Wethersfield, replacing Gerald Clark. . . . Harry DePathe, 72, retired Loew's Palace electrician, is dead. . . . Mrs. Marian Dunn has been named office manager at Outdoor Theatre Corporation, replacing Mrs. Esther Ogens. . . . Carroll J. Lawler, formerly general manager of the Hartford Theatre Circuit, has rejoined the Raymond Pugh Company, real estate concern. . . . The Outdoor Theatre Corporation, a newly-formed Connecticut outfit, has registered with the Secretary of State's office, listing Bernard Menschell, president of the Manchester Drive-In Theatre Corporation, as president; Theodore Poland, treasurer; and Si Menschell as secretary. O.T.C. will operate the Pike Drive-In, Newington. . . . Robert Tyminski has been named assistant to Charles Gaudino, manager of Loew's Poli, Springfield. . . . Extensive remodeling is anticipated for Loew's College, sole remaining Poli theatre in New Haven. . . . Michael Alperin, Connecticut industry pioneer, reopened the long-shuttered Rialto, Windsor Locks, and Colonial, Southington. . . . Rivoli Theatre Inc., a new Connecticut corporation, has filed a certificate of incorporation with the Secretary of State's office at State Capitol. Incorporators are George A. Christ, Marina Prakas, and Olympia Christ, all of Bridgeport. . . . Sam Bailey of the Westville, New Haven, became the grandfather of a boy named James Douglas. . . . The Connecticut film industry will honor TOA president Albert M. Pinckus, owner of the Stratford, at a testimonial dinner.

NEW ORLEANS

Jim deNeve, Gulf States supervisor of theatre operation, was confined to his home with the flu . . . Gus Stierwald, Columbia, was reelected president, Local B-57 IATSE back room film exchange employees union. Others reelected were Gladys Villars, MGM, financial secretary; Marie Saucier, MGM, recording secretary; Anthony Tortorich, AA, sergeant at arms; and Joseph Williams, NSS, business agent. Newly elected was Walter Des Forges, 20th-Fox, vice-president . . . Roy Gallagher, manager, Film Inspection Service, is recovering from a recent major operation . . . Stella Stevens was in to bally Paramount's "Li'l Abner", Saenger . . . Steven Bosustow was in in connection with Columbia's "1001 Arabian Nights", RKO . . . The Fern Drive-In, Woodville, Miss., is now on week-end operation . . . Gulf States Theatres reopened the Dixie, Brookhaven, Miss . . . Patsy Lynch left her booker's post at Columbia to await the arrival of a baby . . . Recent area drive-in closings for the winter are the Parkway, Winfield, La.; El Rancho, Deridder, La.; Tiger, Shreveport, La., and Midway, Opp, Ala. . . . Mrs. Ralph Patterson reassumed operation of the Ritz, Shreveport, La. It had been leased to Bijou Amusement, Nashville, Tenn., but it was closed for the greater part of the time . . . The Palace, Vicksburg, Miss., closed . . . Other closings were the Booker T, Lafayette, La.; the theatre at Decatur, Miss., owned by Ross Smith; the U Drive-In, Bayou LaBatre, Ala.; and the Village, Bonita, La. . . . The Avalon, Pass Christian, a unit of Slidell Theatres, closed . . . The Hi-Way Drive-In, Bay St. Louis, Miss., is now a week-end operation . . . The Palace, Vicksburg, Miss., shuttered . . . The Alamo, St. Francisville, La., closed . . . Mr. and Mrs. Gilbert Romero have departed from show business by leasing the last of three theatres, the Gil, Lafayette, La., to Vincent Thebeaux . . . Benjamin Tisdale, former managing director, has leased Fred T. McLendon's Rex, Bay Minette, Ala.; Foley, Foley, Ala.; the indoor Fairhope and Hub Drive-In, Fairhope, Ala. The McLendon Circuit is now reduced to three situations in this area.

PHILADELPHIA

United Artists' "Solomon and Sheba" did close to $40,000 in its first three days at Milgram's Fox, the biggest business in the theatre's history. The house has been tastefully renovated for the 70mm. process. . . . National Screen Service's manager Stanley Goldberg was in University Hospital for observation. . . . Moe Koppleman, National Screen Service office manager, was reported in a New York City hospital with pneumonia. . . . The SW Stanley had the world premiere of Warners' "Cash McCall" heralded by a big ad-publicity campaign directed by Roy Robbins. . . . Albert M. Pickus, Theatre Owners of America, president, named Norman Silverman a member of TOA's organization and membership committee. . . . Ted Vanett, Goldman Theatres advertising director, underwent surgery last week. . . . Attorney Sylvan M. Cohen has been added to the H. L. Green Company variety store board.

PITTSBURGH

Variety Club's annual New Year's Eve party for members and guests was chairmanned by Lou Hanna. . . . Fulton manager Bernie Hickey and Johnny Harris have been



elected to the advisory board of the Roselia Foundling and Maternity Hospital. The Hospital is one of the Variety Club's favorite charities. . . . Former Rochester, Pa., theatre manager Leonard Winograd is now Rabbi of Temple Beth Am in Framingham, Mass. . . . Shriners have bought out the house for the opening night of "Ben-Hur" on Jan 20 at the Warner. . . . Tom Baldridge, veteran MGM exploiteer, was in on "Ben-Hur" publicity. . . . Theatre artist Johnny Mayer and his wife celebrated their silver anniversary, and in the same week their daughter, Judy, became Mrs. James Polachek. . . . Arthur Manson, newly appointed assistant to Stanley Warner's national ad manager Harry Goldberg, brought his wife and daughter to Pittsburgh for the holidays. . . . Pittsburgh Courier, in an exclusive story, headlined a report that Nat King Cole and Harry Belafonte will merge into a giant corporate enterprise that will open limitless opportunities to Negroes in every phase of show business. The enterprise was hailed as "certainly the biggest Negro-owned and operated theatrical venture in history." The pair reportedly will produce movies, television spectaculars, radio shows and will work in every department of entertainment. . . . Pittsburgh critics have received invitations from Elizabeth Taylor and Michael Todd, Jr., to attend the world premiere of the Smell-O-Vision picture, "Scent of Mystery," in Chicago Jan. 6 at the Todd Cinestage.

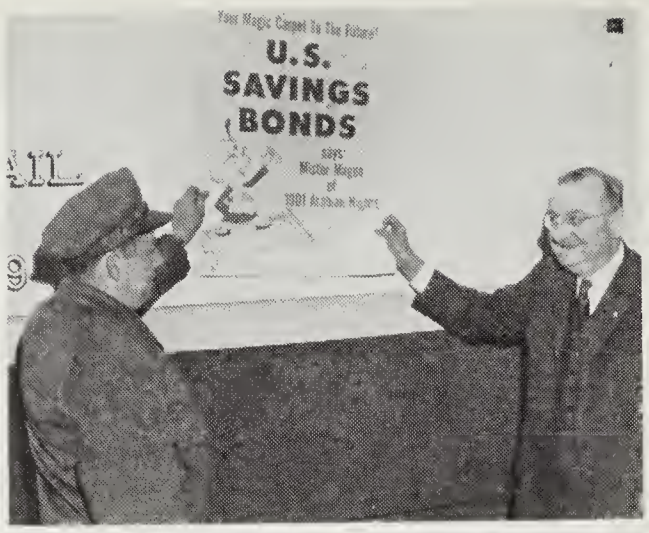
PORTLAND

Herb Royster, Broadway manager, and Sid Phillips, projectionist, thwarted an attempt by an armed holdup man to escape with $118 in boxoffice receipts. . . . Little motion picture publicity is appearing in the combined editions of The Oregonian and The Journal, both in a labor dispute with craft unions and publishing as a single paper. . . . Al Kader Shrine sponsored the premiere of "The Big Fisherman" at J. J. Parker's Broadway with 1200 Shriners and guests attending. Proceeds were earmarked for Shrine projects here. . . . Oscar Nyberg, Fox-Evergreen circuit head, Seattle, conducted a managers meeting here, conferring with Rex Hopkins, Portland manager, Dean Mathews, Fox, and Carl Miller, Hollywood. . . . New Philips projection equipment was installed in the Hollywood for the Christmas showing of "Solomon and Sheba." A new screen was also installed.

ST. LOUIS

Philip Nanos was elected St. Louis regional vice president of Missouri-Illinois Theatre Owners at the annual meeting of the organization held at the Chase Hotel . . . The Circle, Golconda, Ill., closed . . . The Hardin, Hardin, Ill., closed . . . Veteran projectionist Joseph J. Schrempp died after a lengthy illness . . . Condolences to Warners office manager Charles E. Scheufeler upon the death of his mother . . . U-I hosted a special showing of "The Snow Queen" at Arthur Enterprises' Fox . . . Chewter Scott is the new manager of the Hollywood, Albion, Ill., succeeding George Dunn . . . The Esquire is being outfitted for 70 mm. films . . . Frisina Theatre managers are in the midst of a 13 week opportunity drive and are shooting for

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With Mr. Magoo, star of Columbia's "1001 Arabian Nights," officially designated by the Treasury Department as the super-salesman for the current U.S. Savings Bonds Campaign, Acting Postmaster of Philadelphia Dr. Frederic H. Barth recently showed driver John Jewell the display card being used in the campaign on all U. S. Postal trucks.

top prizes ranging up to $500 . . . Leslie Parrish was in in connection with Paramount's "Li'l Abner", Fox . . . Mrs. Carrie Dickson, mother of Forst Beckham, assistant manager, Harry Kahan Film Delivery Service and National Film Service, died after a lengthy illness . . . Joseph Benedick, Paramount salesman, was re-elected president, St. Louis Lodge No. 19, Colosseum of Motion Picture Salesmen. Other 1960 officers are Wallace Gleason, Warners, vice-president; and George Cohn, Columbia, secretary and treasurer . . . Russell Armentrout, Louisiana, Mo., and Oscar Turner, Sr., Harrisburg, Ill., who had been patients at Barnes Hospital, have returned to their homes . . . Frances Kincaid, wife of Gene Kincaid, National Theatres manager in Kirksville, Mo., died . . . Eldon Smith, route man for Ace Vending Machine Company, was held up. Police recovered the bags of pennies and silver coins in a garbage can; but Smith could not identify the robber.

SALT LAKE CITY

Leslie Parrish was in connection with Paramount's "Li'l Abner", Capitol . . . The Villa was closed one day for renovations in preparation for the "Porgy and Bess" opening . . . "Ladies Night" at both the Southeast and the Murray, of the Fox Intermountain circuit, has proven popular. Ladies are admitted free . . . Dan Kostopulos, operator-owner, Broadway, closed the theatre for several days of renovations . . . The Gem reopened . . . The Hyland Drive-In reopened with in-car heaters . . . George Jessel apeared at the Salt Lake Israel Bond Community Dinner at the Makoff Banquet Room.

SAN ANTONIO

James Bates has been named manager of the Kelly Drive-In, and James Herman Sollock has been named manager of the Trail Drive-In. Both theatres are operated by Bordentown-Lone Star Theatres. . . . William Shelton joined the staff of the Fiesta Drive-In as projectionist. . . . Jose Medina is building a new theatre near Hereford for the showing of Mexican films. . . . A $100,000 gift from Mr. and Mrs. J. Howard Hodge, theatre owners of Midland, was presented to launch a fund drive for a $750,000 Science Building for Howard Payne College. . . . George M. Watson, city manager, Interstate Theatres, is planning to switch the State into a Spanish language film house. . . Miss Kay C. Crews, 58, long active in theatre circles, died on Nov. 29. She acted in silent movies in Hollywood. . . . H. S. McMurry and Ted Powell have closed the Prairie Drive-In at Dumas. They will operate the Evelyn, a hardtop. . . . Din Gilbert and his partner Russell Enlow have opened the La Rita, at Dalhart. . . . Fire destroyed the Circle-S Drive-In, Gatesville, with an estimated loss of $15,000.

SAN FRANCISCO

With the record-breaking run of "Gigi" finally drawing to a close after 70 weeks at the Stage Door, Jack Allen has exited his managerial post after 11 years for a well deserved rest and some minor surgery. Replacing Allen is Jack D. Braxton, recent manager of General Theatrical's Avenue. Con Huddleston, a newcomer to Frisco, replaces Braxton at the Avenue as manager. . . . Jim Morris, twice-retired veteran press agent (and drawing a pension from at least one former job), again has emerged from Limbo to handle the flak for the Cow Palace. Film Row wiseacres and the Variety Club gossips hint that Jim is trying to prove his boast he will be churning out publicity on his 100th birthday which, they snidely hint, should be any day now. . . . Bud Tapper, city manager of the United Artists and Esquire, is carrying his arm in a sling as the result of a vicious bursitis attack. . . . Bill Rush, new managing director, Orpheum (Cinerama), replaces Harold Seidenberg, retiring because of ill health. Rush, long with Cinerama operations, was transferred from the Cinerama house in Cincinnati. . . . Ralph Jaffe has resigned as manager, St. Francis, but will stay on the job until city manager Earl Long can find a replacement for Jaffe.

SEATTLE

The Variety Club Inaugural Ball will honor its officers, who are: Lee Schulman, re-elected chief barker; Frank Christy, re-elected 1st assistant chief barker; Glen Haviland, 2nd assistant chief barker; C. B. Gustafson, dough guard; and Maurice Saffle, property master. Named as members of the crew are Fred Danz, Maurice Saffle and Paul Smith. Re-elected to the crew are Glen Haviland, Jimmy Beale, B. C. Johnson, Homer Schmitt, and Zollie Volchok. . . . Paramount booker Gary Dupen was married to Elaine Joan Karavity. . . . The Pix, Cheney, reopened under the management of Mr. and Mrs. Frank McCreary. . . . Veteran theatreman Carl H. Mahne is dead. He was 56. He is survived by his wife, Nadine C., a daughter, Miss Carla Nadine and three sisters, Mrs. Sig Olsen, Mrs. Arthur Sandgren and Mrs. Leslie Melbin, all of Seattle.

WASHINGTON

Additional area closings are the Plantation Drive-In, Suffolk, Va.; Tidewater Drive-In, Hayes, Va.; Keysville Drive-In, Keysville, Va.; Colonial, Norfolk, Va.; 235 Drive-In, Lexington Park, Md.; Harford Drive-In, Aberdeen, Md.; and Carver, Cape Charles, Va. . . . The Sun, Rising Sun, Md., reopened and is being operated by the Rising Sun Development Company, Inc. . . . Other closings are Fredericksburg Drive-In, Fredericksburg, Va.; Hiway Drive-In, Mt. Lena, Md.; Rockville Drive-In, Rockville, Md.; Fox Drive-In, Onley, Va.; Anchor Drive-In, Newport News, Va.; Broadway Open Air, Richmond, Va.; Rosebowl Drive-In, Ashland, Va.; Delmar Drive-In, Delmar, Del.; Elkton Drive-In, Elkton, Md.; Basie, Hampton, Va.; Tri-State Drive-In, Hancock, Md. . . . The Waller, Laurel, Md., reopened. . . . The Star, Annapolis, Md., was reopened by Aaron B. Seidler. . . . William Friedman, president, Capitol Booking and Buying Service, announces the addition of the Hunter, Crewe, Va., to their booking and buying circuit.

REVIEWS

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

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SECTION TWO
Vol. 63 No. 7
JANUARY 6. 1960

AMERICAN-INT.

Goliath And The Barbarians

MELODRAMA
88M

American-International
(Italian-made) (dubbed in English)
(Eastman color by Pathe) (Colorscope)

ESTIMATE: Good action and exploitation entry.

CAST: Steve Reeves, Chelo Alonso, Bruce Cabot, Giulia Rubini, Livio Lorenzon, Luciano Marin, Arturo Dominici, Furio Meniconi, Fabrizio Capucci, Andrea Checchi, Gino Scotti. Produced by Emimmo Salvi; directed by Carlo Campogalliani.

STORY: In 568 A.D., Bruce Cabot leads savage barbarian hordes across northern Italy, ravaging, pillaging, raping and killing. In Verona, the daughter of a murdered Count, Guilia Rubini, escapes, and with her brother, Steve Reeves, swears vengeance, making their rebel headquarters in the mountains. Cabot and his men celebrate victory with a bacchanalian orgy at which dancer Chelo Alonso spurns Cabot's general and his henchmen. Meanwhile, Reeves, known as Goliath due to his strength, and his band continue to terrorize the barbarians. Alonso is captured while hunting in the woods, and she and Reeves fall in love. Accused of neglecting his people, he sends her away. Later, he is taken prisoner, but instead of death is given the ordeal of the ancient Test of Truth, with freedom if he succeeds. He passes the gruelling tests. Reeves and his men ambush the barbarians, who are finally defeated in a wild battle. Reeves and Alonso ride off to a new life together.

X-RAY: This Italian-made entry is loaded with thrills, exciting action sequences, suspense, and scenes showing multitudes of people which fill the wide screen very well. As a matter of fact, there is enough action and story material to make several features. Steve Reeves makes a good Goliath and the acting, direction, and production are efficient. Interest is well-maintained and the film should do quite well on the program and boxoffice-wise with an assisting campaign. This is based on an original story by Emimmo Salvi and Gino Mangini. Musical score is by Les Baxter.

AD LINES: "A Thousand And One Women Dream Of His Embrace"; "The Fabulous Giant Of Giants."

COLUMBIA

The Gene Krupa Story

DRAMA
101M

Columbia

ESTIMATE: Tale of drums and drama has angles.

CAST: Sal Mineo, Susan Kohner, James Darren, Susan Oliver, Yvonne Craig, Lawrance Dobkin, Celia Lovsky, Red Nichols, Bobby Troup, Anita O'Day. Produced by Philip A. Waxman; directed by Don Weis.

STORY: In 1927 in Chicago, 18-year-old Gene Krupa, played by Sal Mineo, comes home with a set of drums and is berated by his father, who thinks playing the drums is nonsensical. He wants his son to become a priest, and when Mineo refuses, he smashes some of the drums. This doesn't deter Mineo. At a school jam session, he meets and is impressed with fellow student Susan Kohner. He returns from a party one night to find his father dead. Full of remorse, he joins a seminary in an attempt to carry out his father's wish. The call of jazz is too strong, and when summer vacation rolls around, he joins a group which includes buddy James Darren. They play in a speakeasy. He sees Kohner again but learns that she and Darren have been making plans for the future. The three decide to try and make good in New York. Things are rough for the musicians, and Kohner supplies them with food and spending money from her job. They get an invite to a jazz session where Mineo plays the drums and is on his way. His success leaves him with little time for personal activities, what with recording dates, interviews, etc. He is forced to stand Kohner up a number of times after they've confessed their love for each other. He makes lots of money and spends more than he earns. Kohner wants to get married, but he has neither the time nor desire for marriage. One of his girl friends introduces him to marijuana, and about this time Darren leaves him. The police arrest Mineo when they find the marijuana cigarettes in his coat pocket, and although he pleads he's been framed, he gets a six month jail sentence, Upon his release, he finds he's been blacklisted and can't get a job. He is forced to take some small time jobs just to eat. At this time, Kohner reappears and persuades him to try and see Tommy Dorsey, who is forming a band. Although he has a drummer, he gives Mineo a featured spot with the organization. The boos of the crowd turns to cheers after he plays the drums. When the invitations to parties pour in again, he turns them down to marry Kohner.

X-RAY: Sal Mineo fits the Gene Krupa drum beats perfectly, and there are a variety of jazz numbers to show off the talents of the pair. Krupa's life is interesting, following the usual pattern of this type of entry, whereas the musical sessions are fine. Not only is there a huge teen-age audience waiting to discover the jazz beat, but there are the memories of the folks who went for Krupa, Benny Goodman, Tommy Dorsey, and the others when they were in their heyday. The film moves at an attention-holding pace, the characterizations are okay, and direction and production are good. The entry will serve well as part of the show or better in areas where promotional activities reach a particular high. The screenplay is by Orin Jannings.

TIPS ON BIDDING: Higher program rates or better, depending on situation.

AD LINES: "Rediscover The Beat That Drove Millions Wild"; "Thrill To The Music Of Yesteryear And The Beat Of Tomorrow"

Who Was That Lady?

COMEDY
115M

Columbia

ESTIMATE: Highly amusing comedy.

CAST: Tony Curtis, Dean Martin, Janet Leigh, James Whitmore, John McIntire, Barbara Nichols, Larry Keating, Larry Storch, Simon Oakland, Joi Lansing, Barbara Hines, Snub Pollard. Produced by Norman Krasna; directed by George Sidney.

STORY: Tony Curtis, an assistant chemistry professor at Columbia University, is caught kissing a student by his wife, Janet Leigh, who threatens to leave him. His buddy, television writer Dean Martin, convinces him that he should tell his wife that what he was doing was in line with his being a secret agent of the FBI. Martin has the studio property man work up realistic looking credentials and borrows a gun for a convincing scene in front of Leigh. The latter forgives Curtis. Meanwhile, the property man reports the incident to the FBI and agent James Whitmore is sent to investigate. Martin decides to take advantage of a good thing and inveigles Curtis into going on a double date with a pair of blondes. Leigh finds he has forgotten his gun and takes it to him, accompanied by Whitmore. In the ensuing nonsense, Whitmore is wounded and the whole FBI regional field office is drawn into the plot which now hits the papers and TV. Some real foreign agents become involved, believing that Curtis has some vital information. They try to get same from him and Martin by trapping them in an elevator in the Empire State Building. They give Curtis a shot of truth serum and threaten to take him on a submarine when he can't give them the wanted information. As the FBI moves in, Curtis and Martin are tossed into the sub-basement, where in their dazed condition they think they are on a submarine. They proceed to turn all kinds of dials in an attempt to sink the vessel. They only succeed in flooding the basement and creating all kinds of havoc with the heating and cooling facilities in the building. Leigh learns the whole truth from Curtis but she doesn't care as she is very much in love with him. They eventually are rescued and emerge a happy trio.

X-RAY: A sneak preview audience had a good time at the showing of this farce which seems destined for a popular reception everywhere. It's lightweight, amusing, and it moves at a fast pace holding interest on high all the way. Martin, Curtis, and Leigh are ideally suited to their roles, and the direction and production seem just right for the vehicle and its situations. The balance of the cast, especially James Whitmore, is fine in the supporting slot. The silly yarn by Norman Krasna is based on the play by Krasna, and there is also a song based on the title that is sung by Dean Martin. Incidentally, for the information of those who see the film, the name of that gorgeous figure in the opening scene is Barbara Hines.

TIPS ON BIDDING: Higher rates.

AD LINES: "The Best Way To Make Time With The Gals Is To Join The FBI, Sez Tony Curtis"; "Dean Martin And Tony Curtis As A Pair Of Lovable Lovers Involved In Hilarious Hijinks."

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20th-FOX

A Dog Of Flanders

DRAMA
96M

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Fine entry for the program.

CAST: David Ladd, Donald Crisp, Theodore Bikel, Max Croiset, Monique Ahrens, Siohban Taylor, "Petrasche", the Wonder Dog. Produced by Robert B. Radnitz; directed by James B. Clark.

STORY: In a rural suburb of Antwerp at the turn of the century, 12-year-old David Ladd and his lame grandfather, Donald Crisp, eke out a living by selling the milk of neighborhood farmers from a hand cart in the city. On one of his trips, Ladd is impressed by the work of Theodore Bikel, who is painting the countryside. They also come across a cart dog left for dead at the side of the road by a brutal master, and they take him home and nurse him back to health. Crisp's leg bothers him more and more until he can no longer make the daily trip into town, and Ladd and the dog take over the route. During his trips he gains the friendship and interest of Bikel, who encourages his desire to paint, and of his model, Monique Ahrens, who is in love with the artist. The dog's former master attempts to retake the animal but is beaten off by Bikel. Another attempt in the country is almost successful until the animal gets loose and chases him to his death in the blades of a windmill. Crisp dies and the boy finds it hard to make a living. He decides to go away by himself and gives the dog to a neighbor girl. Bikel and Ahrens show up, married and wanting to have Ladd come live with them. The dog tracks him to the church where all are reunited happily.

X-RAY: An entertaining and heartwarming film for the whole family is this entry about a boy and his dog and the problems they face in order to live. Young and old alike will feel deeply touched by some of the sequences, and if the shedding of tears is any indication of the quality of a film, then this one will receive more than its fair share and be acclaimed properly. The acting is very competent, and direction and production are very good. The film is particularly enhanced by the Belgian countryside, views of the city, and the windmills, and when presented in color and CinemaScope, it makes a fine contribution to the program. Incidentally, many a viewer will recognize the dog-hero as Old Yaller. The screenplay is by Ted Sherdeman based on the novel by Ouida.

TIP ON BIDDING: Higher program rates.

AD LINES: "Fine Entertainment For The Whole Family"; "A Wonderful Story About A Boy And His Dog."

Masters Of The Congo Jungle

DOCUMENTARY
88M

(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Fine documentary.

CREDITS: Produced by Henro Storck; Directed by Heinz Sielmann and Henry Brandt; written by Joe Wills; narrated by Orson Welles and William Warfield.

STORY: The Belgian Congo, its peoples, and its animals and natural beauties are captured by the CinemaScope cameras in wondrous color. The struggle of the people against nature and the elements, their sadness and rejoicing, etc., are also to be seen.

X-RAY: Excellent photography brings the dangers of the jungle and the savage beauty of nature to the screen with startling clarity. High interest is maintained throughout as the natives of the remote area of Africa are seen in their various phases of living and existing. Some of the animal sequences are outstanding. The film should make up well as part of the show or as an entry in the art and specialty spots.

AD LINES: "Thrill To The Dangers Of The Hidden Jungle"; "Scenes Never Before Seen By Man."

The Story On Page One

DRAMA
123M

20th-Fox
(CinemaScope)

ESTIMATE: Highly interesting murder entry.

CAST: Rita Hayworth, Anthony Franciosa, Gig Young, Mildred Dunnock, Hugh Griffith, Sanford Meisner, Robert Burton, Alfred Ryder, Katherine Squire, Raymond Greenleaf, Myrna Fahey, Leo Penn. Produced by Jerry Wald; directed by Clifford Odets.

STORY: Widow Rita Hayworth and her lover, Gig Young, are to be tried for the murder of her husband, former detective Al Ryder, although both claim that his death was accidental, occurring when he caught them together and he and Young wrestled for the gun held by Ryder. Hayworth's mother, Katherine Squire, persuades lawyer Anthony Franciosa to take the case. The lawyer learns that Ryder was drunk most of the time and brutal to both her and their little girl. When she met Young, he had lost his wife and was left with a little boy, who later died also. Young was interested in marrying Hayworth, but she didn't want to break up her home because of her daughter. They resume seeing each other, and this is frowned upon by Young's possessive mother, Mildred Dunnock, who hires a detective to check on her son. He sneaks back from a trip out of town to see Hayworth, which is when the incident takes place. The prosecution maintains that they planned the killing. Franciosa convinces the jury through clever cross examination that Hayworth and Young are innocent, and they are freed, leaving the courtroom together.

X-RAY: This entry seems to have a sufficient quantity of the ingredients that draw patrons these days, such as death by violence, intrigue, illicit romance, courtroom questions and answers that are most frank and at times shocking, and a basic naturalness that has made ordinary human beings out of actors. The viewer is held by the people in the cast and the events they are involved in, and there are a number of moments wherein feminine viewers may be particularly affected. Director Clifford Odets, who has also written the screenplay, takes care with his players and story line so that what emerges is a carefully tailored story of high interest for most. The cast is well-versed and performs well, adding to the overall realism, and the production values are fine. An informative campaign seems in order to tell would-be theatregoers of the film's worth, after which reaction on all fronts should be pretty good.

TIP ON BIDDING: Higher bracket.

AD LINES: "An Adventure In Courtroom Suspense"; "Was It Murder Or Self-Defense . . . The Jury Had To Make That Decision."

UNITED ARTISTS

The Pusher

MELODRAMA
81M

United Artists
(Milford-Katz-Storper)

ESTIMATE: Okay dope racket meller for duallers.

CAST: Kathy Carlyle, Douglas F. Rodgers, Felice Orlandi, Robert Lansing, Sara Aman, Sloan Simpson. Produced by Gene Milford and Sidney Katz; directed by Milford.

STORY: When a teen-age Puerto Rican is found murdered in the basement club-rooms of a tenement gang with a smashed hypodermic needle nearby, it leads police lieutenant Douglas F. Rodgers and his assistant, Robert Lansing, to search for "the pusher." Kathy Carlyle, Rodgers' daughter and Lansing's fiancee, unknown to both, is a drug addict. After the murder of another addict by "the pusher," Felice Orlandi, Lansing gets on his trail but is wounded by Orlandi before he can make an arrest. Rodgers learns Carlyle is "hooked" and administers "the cold turkey" cure himself. He then traps Orlandi Carlyle and Lansing, both on the road to recovery, recapture the happiness they almost lost.

X-RAY: Shot in New York City, this emerges as suitable double bill fare sporting excellent black and white photography and above average performances by the cast of unknowns, with the screenplay by Harold Robbins from a novel by Ed McBain logically worked out with a minimum of hoke and many elements of suspense. It is realistic, unpleasant, and adult entertainment. It has exploitation possibilities, especially for action spots.

TIP ON BIDDING: Program rates.

AD LINES: "The Shock-Packed Story Of Today's Young Addicts"; "Expose Of The World's Most Vicious Criminal!"

Solomon And Sheba

DRAMA
139M

United Artists
(Edward Small)
(Technirama) (Technicolor)

ESTIMATE: Mighty spectacle loaded with boxoffice power.

CAST: Yul Brynner, Gina Lollobrigida, George Sanders, Marisa Pavan, John Crawford, Laurence Naismith, Jose Nieto, Alejandro Rey, Harry Andrews, Julio Pena, Finlay Currie, David Farrar, Maruchi Fresno, William Devlin, Felix de Pomes, Jean Anderson, Jack Gwillim. Produced by Ted Richmond; directed by King Vidor.

STORY: King David, Finlay Currie, has unified Israel and is near death. He proclaims peace-loving Solomon, Yul Brynner, the new king, incurring the enmity of Brynner's older brother Adonijah, George Sanders, who feels the throne is rightfully his. Brynner builds a mighty temple and makes Israel stronger than ever through his wisdom. The Egyptian Pharaoh, David Farrar, plans to send a mighty army to destroy Israel and keep the religion of one God from spreading. The Queen of Sheba, Gina Lollobrigida, convinces him that she can go to Israel and destroy Brynner. Brynner welcomes Lollobrigida, hoping to insure peace between their lands, but soon falls under the spell of her beauty. His infatuation displeases his people, and Sanders awaits his chance to strike. Lollobrigida realizes she is in love with Brynner but is true to her vow to destroy him. She convinces Brynner to allow her to hold a pagan orgy to her gods in Jerusalem, which incenses Israel's elders, who consider it a sacrilege. Unable to resist Lollobrigida, Brynner attends the orgy and is completely degraded as Lollobrigida seduces him. An angry God destroys the temple and the pagan gods. Sanders joins with Farrar, and his army marches on Israel. Brynner meets him in battle. A vision from God leads him to have his small band polish their shields. The attacking Egyptians are blinded and plunge into a ravine. Brynner is forced to kill Sanders. Lollobrigida, converted to belief in Jehovah and carrying Brynner's child, returns to her land to spread the religion of one God.

X-RAY: This mighty spectacle is loaded with the elements that make for mighty boxoffice returns. Brynner and Lollobrigida are a potent romantic team for the marquee and the story, emphasizing sex and spectacle, is a commercial bonanza. Huge battle scenes, colorful pageantry, even a sensational pagan orgy pile sensation after sensation on the huge screen. While the spectacle sometimes gets in the way of the story, and dialogue may become a bit stilted, this should bother no one but the critics. The public will find the lavish proceedings to their taste. Lollobrigida is excellent as history's most famous seductress, in skimpy costumes that make the most of her decided physical attributes. Brynner is a handsome Solomon, and the supporting cast, a huge one keeps the spectacle coming. The 70 mm Technirama process and Technicolor add to the scope of the presentation. This one may not be a dramatic success in the fashion of "Ben-Hur," but its com-

mercial success should keep boxoffice turnstiles spinning merrily. It bears a Legion of Decency "B" rating. Screenplay by Anthony Veiller, Paul Dudley, and George Bruce. Story by Crane Wilbur.

TIP ON BIDDING: Highest rates.

AD LINES: "The Greatest Spectacle Of All Time"; "The Greatest Love Story Of The Ages . . . The Greatest Spectacle Even To Reach The Screen."

Vice Raid

MELODRAMA
71M

United Artists
(Imperial)

ESTIMATE: Satisfactory programmer has angles.

CAST: Mamie Van Doren, Richard Coogan, Brad Dexter, Frank Gerstle, Barry Atwater, Carol Nugent, Joseph Sullivan. Produced by Robert E. Kent; directed by Edward L. Cahn.

STORY: Crime syndicate boss Brad Dexter frames incorruptible police officer Richard Coogan with the help of call girl Mamie Van Doren. Coogan is fired from the force, and Dexter sets Van Doren up in a lush apartment. Coogan's former police superior, Frank Gerstle, believes in his innocence and helps him fight the vice that terrorizes the town. Coogan sets up a phony model agency in completion to Dexter's operation. Van Doren learns that one of Dexter's mob has criminally assaulted her younger sister, Carol Nugent. She aids Coogan, and they break up the crime syndicate. Dexter is shot while resisting arrest. Coogan is reinstated, and Van Doren leaves to start a new and better life.

X-RAY: This entry shapes up as a satisfactory crime programmer, fast-paced and well performed. Van Doren's physical assets are a decided plus factor, and the story, though familiar, manages to maintain interest. Certain story elements make the film best suited to adult audiences. It will fit neatly into the program where crime mellers find favor. Coogan is a well known TV performer, and this, too, might lend itself to exploitation. The Van Doren name and action elements can be sold. Written by Charles Ellis.

TIP ON BIDDING: Program rates.

AD LINES: "Syndicate-Owned Sin-Center Smashed As Violence Strikes A City's Heart"; "Model Agency Exposed As B-Girl Headquarters As One Man Battles The Syndicate."

FOREIGN

Aren't We Wonderful

COMEDY-DRAMA
120M.

Goldsmith
(German-made) (English titles)

ESTIMATE: Bitter comedy-drama on Nazism is fine art house fare.

CAST: Johanna von Koczian, Hansjorg Felmy, Wera Frydtberg, Robert Graf, Elizabeth Flickenschildt, Ingrid Pan, Ingrid van Bergen, Jurgen Goslar, Tatiana Sais, Liesl Karlstadt, Michl Lang, Wolfgang Neuss, Wolfgang Muller. Directed by Kurt Hoffman.

STORY: Two German youths grow to manhood in modern Germany, starting as schoolmates and friends. Robert Graf is well on his way to success in business, following any political philosophy that is popular, while Hansjorg Felmy struggles through school with little but his ideals to show for it. He loses his fiancee since he can't support a wife. In 1933, Graf is one of the top Nazis while Felmy loses his job and flees the purge to Denmark, where he marries Johanna von Koczian. When the war is lost by Germany, Felmy is still struggling for a living while Graf merely gives up Naziism and rises to the top of the black market. Finally Felmy gets a break and is named editor of a top newspaper, while Graf rises to head a large corporation during Germany's dramatic recovery. Felmy exposes Graf in print, and Graf demands a retraction. Felmy finds the courage to tell him off, and the enraged Graf proceeds to fall into an empty elevator shaft. He receives a fine burial, with his followers vowing to carry on in his magnificent example.

X-RAY: Told through a series of bar-room ballads delivered in fine comic style, this is a bitingly funny account of Germany's past, present, and future. Expedience always wins, honesty always loses and the whole film has enough truth to be disquieting. It is excellent fare for the art houses as Americans should find much of interest as a German film-maker looks deep into his country and countrymen, and doesn't like what he sees. Technically, it is fine, holding interest throughout and featuring excellent performances by the entire cast.

AD LINES: "A Bitter Comedy Of German Life And Morals"; "It Answers The Question Of How A Hitler Can Rise To Power . . . Don't Miss This Screenful Of Dynamite From Germany."

The Bridal Path

COMEDY
95M

Kingsley-Union
(Technicolor)
(English-made)

ESTIMATE: Excellent comedy is also a scenic delight.

CAST: Bill Travers, Alex Mackenzie, Eric Woodburn, Jack Lambert, John Rae, Roddy McMillan, Jefferson Clifford, Nell Ballantyne, Fiona Clyne, Bernadette O'Farrell, Patricia Bredin, Dilys Laye, Joan Fitzpatrick, Pekoe Ainley, Joan Benham, Annette Crosbie, Nancy Mitchell, Lynda King, George Cole, Gordon Jackson, Robert James, Terry Scott, Duncan Macrae, Jameson Clark, John Dunbar, Andrew Downie, Vincent Winter, Elizabeth Campbell. Produced by Frank Launder and Sidney Gilliat; directed by Launder.

STORY: Bill Travers is sent by his uncle, Alex Mackenzie, who considers it high time he got married, from the island of Beigg to search for a wife on the mainland. He leaves his niece and nephew, Elizabeth Campbell and Vincent Winter, whom his cousin Fiona Clyne helps to look after, for his first visit to Oban. The only trouble is the wife must meet the specifications the elders of the island have drawn up. The innocent Travers runs up such a weird reputation during his wife-hunting that by the end of three days he's wanted for everything from heading a salmon poaching gang to attempted rape. Finally arriving home, he has a hard time explaining why he broke the rules, but he finally realizes that he need never have left the island as it is Clyne he has been in love with all the time.

X-RAY: This is one of the most charming bits of English-made comedy yet. Filmed on location, it is a scenic delight. The cast is wonderful, with Bill ("Wee Geordie") Travers simply marvelous in the lead role of the huge, lovable, inexperienced Ewan. Adapted from a novel by Nigel Tranter, there are more laughs than can be detailed here. Let it suffice to say that there is charm and delight in practically every foot of the Technicolor-enhanced film. There is special music by Cedric Thorpe Davie and songs sung by the Campbeltown Gaelic Choir. This one is a natural for long runs in English-houses, art spots, and specialty houses. It might be explained that this "Bridal Path" does not mean the same thing as a bridal path does over here.

AD LINES: "Wee Geordie' In Search Of A Wife"; "A New Laugh Riot From The Old Country."

Brink Of Life

DRAMA
82M

(Swedish-made)
(English titles)

ESTIMATE: Well-made import.

CAST: Eva Dahlbeck, Ingrid Thulin, Bibi Anderson, Barbro Hiort af Ornas, Erland Josephson, Max von Sydow, Gunnar Sjoberg, Directed by Ingmar Bergman.

STORY: Ingrid Thulin, pregnant three months, has started bleeding and is brought to the hospital by her husband Erland Josephson. Before the nurse takes her away, it's established that her husband doesn't really want the child. She miscarries and is brought into a room containing Eva Dahlbeck, who eagerly awaits her child, and Bibi Anderson, a young girl, who became pregnant accidentally and who doesn't care to have a child. Nurse Barbo Hiort af Ornas cares for all three. Dahlbeck finally goes into labor and loses the child because the labor is too strenuous. She is told that she will probably have better luck next time. Anderson is afraid to go home with her problem because her mother warned her not to get into trouble, but the others encourage her to call home. Her mother tells her to come home. Thulin's sister-in-law shows up to smooth things over, and it seems as though she'll be able to pick up her life once again with her husband.

X-RAY: This subject is not a pleasant one, but still it is dramatically and realistically presented with the result that viewer interest is maintained at a high pitch throughout. The cast is excellent with the direction by Bergman superior. In view of other successes by the director, it would seem that this too should find favor among the devotees of the art and specialty spots. The film and its people have received a number of awards. The screenplay is by Ella Isaksson.

AD LINES: "An Outstanding Film By Ingmar Bergman"; "A Drama Of Life, Birth And Death."

A Woman Like Satan

DRAMA
84M

Lopert
(Eastman Color)
(French-Italian co-production)

ESTIMATE: Sell Bardot for best results.

CAST: Brigitte Bardot, Antonio Vilar, Espanita Cortez, Michael Roux, Lila Kedova, Jacques Mauclair, Dario Moreno, Jess Hann, Claude Goddard, Germaine Michel, Rivers-Cadet. Produced by Christine Gouze-Renal; directed by Julien Duvivier.

STORY: Antonio Vilar, wealthy, handsome breeder of fighting bulls, and somewhat of a Don Juan, meets Brigitte Bardot during the festival of Seville. She spurns him and he learns she is the daughter of Jacques Mauclair, French political writer living in exile in poverty in the slums of the old city. Vilar, who has an invalid wife, Espanita Cortez, propositions Bardot, promising to set her and her father up in style and comfort, but she again turns him down. When her father is exposed as a former informer for the Nazis in Paris, Bardot seeks out night-club owner Dario Moreno and gets a job as an exotic dancer. Vilar follows her and renews his offer. Bardot promises everything, gives nothing. Vilar, driven out of his senses, abandons his position, his wealth, his wife to follow her into the provinces with a second-rate flamenco company. When he learns she has been dancing in the nude at private performances, he goes completely mad and tries to wreck the club. Battered and bleeding, his clothes torn, his pride shattered, he has been completely humbled. Now Bardot finally accepts him.

X-RAY: While this elaborate color production offers nothing new in the way of story line, it does afford the by now expected nudity shots of Bardot and plenty of authentic atmosphere shots. Vilar turns in a good performance as the smitten man of wealth, while Dario Moreno is a standout as the disreputable cafe operator. The direction seems uneven, and some of the story line, which is based on a novel by Pierre Louys, seems extraneous and confused. The dubbing is a good job. This will do best in spots where Bardot features have proven popular before. It is definitely adult fare.

AD LINES: "She Was A Special Kind Of Hell—The Girl With The Magnificent Body And No Heart"; "She Couldn't Love A Man Completely Until She Dragged Him Down To Her Own Passionate Level."

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ALPHABETICAL GUIDE TO 127 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

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MISCELLANEOUS

The Beatniks

MELODRAMA
79M

Bajul-International

ESTIMATE: Exploitable dualler.

CAST: Tony Travis, Peter Breck, Karen Kadler, Joyce Terry, Charles Delaney. Produced by Kenneth Herts; written and directed by Paul Frees.

STORY: Crooner Tony Travis, head of a gang of "beatniks" that terrorizes a community for "kicks" and spending money, is heard by talent scout Charles Delaney singing to a juke box accompaniment, and is offered a guest spot on TV. This gives him the motive and courage to break from the gang, and he is encouraged by Delaney's secretary, Joyce Terry. However, he becomes involved with a murder committed by a "kooky" member of the gang, Peter Breck. Despite this, Travis goes ahead with his "career" and makes a recording while the police are trying to round up the gang. Breck, now out to kill Travis, believing he is out to squeal, is bested in a fight just as the police arrive and make their arrests. Terry has promised to wait until Travis clears himself.

X-RAY: This cheaply made independent offering should be able to cash in exploitation-wise on its title. The little known cast performs capably enough, but Peter Breck chews up the scenery shamelessly in his interpretation of the psycho-killer. Several songs are heard. "Beatnik" atmosphere is at a minimum, but there is sufficient action. There is nothing censorable.

AD LINES: "Intimate Secrets Of The Beat Generation"; "They Lived Like There Were No Tomorrows."

Jet Over The Atlantic

MELODRAMA
95M

Inter Continent

ESTIMATES: Good programmer.

CAST: Virginia Mayo, Guy Madison, George Raft, Ilona Massey, George Macready, Anna Lee, Margaret Lindsay, Mary Anderson, Venetia Stevenson, Argentina Brunetti, Brett Halsey, Frederic Worlock, Maria Monay, Tudor Owen, Cindy Lee. Produced by Benedict E. Bogeaus; directed by Byron Haskin.

STORY: American dancer Virginia Mayo appearing in Madrid meets and falls in love with American Guy Madison. F.B.I. agent George Raft picks up Madison for extradition to the U.S. as an escaped convicted murderer and takes him aboard a jet airliner. Mayo follows and also gets aboard. George Macready, a psychopathic murderer, has contrived to place aboard a bomb set to release deadly fumes a few hours out of New York. Raft allows Madison freedom to join Mayo in the lounge, where he explains he was framed for the murders. Sentimental passenger Argentina Brunetti suggests they get married on the plane and gets other passengers to give up their compartment for their wedding night. When fumes from Macready's device kill the flight crew, Madison, former Air Force pilot, takes over. When Macready threatens them, Madison and Raft are forced to kill him. He maneuvers the plane to New York's International Airport, giving up previous escape plans to save the passengers. He does make a break for freedom, however, with Raft saving him from being mowed down by the F.B.I. The holdup man responsible for his murder conviction, who has already been sentenced to die for murder himself, vindicates Madison.

X-RAY: A goodly number of "names" are featured here as are moderate amounts of suspense, some romance, and bits of drama and attempts at comedy. Interest is adequately maintained although slight editing would have improved the entry somewhat. As it is, it shapes up as an okay programmer with some angles to sell. One song is heard. Screenplay by Irving H. Cooper.

AD LINES: "Panic In The Skies"; "They Knew It Was Now Or Never When They Were Thrust Into The Jet-Heat Of This Desperate Affair."



JANUARY 6, 1960 SECTION THREE VOL. 63 NO. 7

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1959 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER 53

Kids' Shows Ideas

THEATRE: **SW DeWitt,**
ADDRESS: **Bayonne, N. J.**
MANAGER: **Nyman Kessler**

To successfully keep running kiddie shows week after week one has to keep them "alive" with new gimmicks to keep the small fry coming back again, again and again.

Recent innovations here was the personal appearance of a television personality from Station WNTA, Channel 13, New York—Uncle Fred and his Junior Town Show. He entertained the children as he does on his TV show and played games with them on stage, giving prizes to winners. With him, he had Fred Dawson and his Balloon-antics. This novelty has the performer making various animals out of balloons, calling children on stage from the audience. They sure had a lot of fun with the various animals he made, giving each child he called up an animal-balloon. The first 200 children at the boxoffice for this show got a free "Crazy Cane." As these were expensive toys publicized on Uncle Fred's show, we could not give them to all; but all children were given Turkish taffy, other candy, or games, plus a photo of Uncle Fred, who is very popular here. The screen part of this show consisted of two special kiddie features and five color cartoons. The kids had a swell time; and our concessions counter did phenomenal business. Trailers and a lobby display were used three weeks in advance on this show and tickets were also sold in advance.

Our annual "PENNY A CARTOON" show goes over terrific. We sell the children the angle of 25 cartoons for 25 cents—or a penny a cartoon. And they sure eat it up at the nickel reduction from our regular admission price. Of course, they use the money they save to buy more and more refreshments. It's like throwing bait to the fish with this reduced price angle. As usual, we had a trailer on the screen two weeks in advance, plus a 40x60 in the lobby and also our usual newspaper ads publicizing this annual show. We vary our displays, colorfully, all the time, giving them a new, fresh slant.

We have also found that from time to time we can garner an extra kiddie flow of admissions from running three episodes of a serial, winding up a 15 chapter serial in five weeks. This method of showing a chapter film is, of course, in place of a second kiddie feature and is along with usual cartoons, Three Stooges shorts, etc.

Since Eddie "Kookie" Byrnes is very popular from his TV show, it is amazing that every time he appeared in a picture here, even though he had but a small part, that the teen-agers applauded him very loudly. That was a cue for me to book one of his older hits, "Reform School Girl." Two weeks in advance we played his popular record during intermissions and in the lobby, "Kookie, Kookie, Lend Me Your Comb." We dug up stills from his other hits and played "Reform School Girl" as a second feature but gave it equal billing. It brought in more teen-agers than usual and they proved terrific refreshment customers. I firmly believe in "selling" my second features.

The same "sales" approach was used on "The Littlest Hobo" using the catchline "If You Enjoyed Disney's 'Shaggy Dog' You'll Enjoy Seeing This Sympathetic Story Featuring An Almost Human Dog and A Li'l Lamb." Since we cater to a large family trade, this type of show is a natural for us. Incidentally, the first run houses hereabouts did not play this picture, so we had a big week with it, plus wonderful results at our candy concession counter.

NUMBER 54

Sells "Kookie" To Teenagers

THEATRE: **State,**
ADDRESS: **Wichita Falls, Texas**
MANAGER: **Bill Samuel**

For Warners' "Yellowstone Kelly" we concentrated our campaign on star Kookie Byrnes, who is mighty popular with the teenage set.

We arranged to have a giant size card displayed at a local department store, which was to be mailed to "Kookie" after it was signed by the local kids. Local radio interviews were made 10 times daily and the kids were given combs when they signed. The local newspaper took a picture and used it with a publicity story.

A local disc jockey kept interest going by asking to borrow a genuine Indian costume. He was on hand at our opening matinee and interviewed patrons.

We gave away 200 Kookie Byrnes photos to the first 200 patrons each day and plugged this through newspaper ads.

Using a constant showing projector, we ran trailer on the film on a Saturday in a downtown store.

TV spots were used at no cost in a package deal.

Employees dressed in western outfits in advance of playdate and each wore a badge "Yellowstone Kelly Starting Wednesday."

Window cards were distributed, we had an advance lobby display and a special front during the run of the picture; and we made arrangements with Warners Burbank, Cal., publicity department to have photos of Kookie receiving our large size card. The photos came back to us for use in the local paper after the picture opened.

Judging Panel Invited To Find Best Showmen

PHILADELPHIA—Judges are now being invited to serve on the "Committee Of 100" theatre circuit executives to choose the BEST FIVE SHOWMEN-OF-THE-YEAR for 1959, based on their achievements as published during the year in the separate EXPLOITATION department of MOTION PICTURE EXHIBITOR.

After their selection and judgment, five $200 checks will be mailed, and it is hoped that it will be possible to announce the winners before the end of February.

It is the intention of MOTION PICTURE EXHIBITOR to devote a front cover photograph to each of the five SHOWMEN OF THE YEAR and thus bring international attention to their achievements.

With this issue, the new 1960 "SHOWMEN-OF-THE-YEAR" contest begins with prizes again aggregating $1,000.

C | MASS MEDIA

NUMBER 19

Football Contest Latch-On

THEATRE: **Texas,**
ADDRESS: **Texas City, Texas**
MANAGER: **Ken Finlay**

At only the cost of guest tickets we recently tied in with the Mainland Times of Galveston County in their widely publicized 13th annual football contest which has grand awards of $100 in cash and weekly awards of $5, $3 and $2.

The rules of this contest have each ad on a page of some 20 ads listing a football game to be played the following Saturday. Each game is numbered. In a box with 20



This touring float for the promotion of Columbia's "Killers Of Kilimanjaro" recently toured key English cities to promote the film. The picture is set for spring release in the U.S.

numbered blank lines contestant marks the name picked to win in Game Number One. Continue for all 20 games. The contestant will receive benefit of ties. Then, contestant cuts out the center part of the page and mails or brings it to the newspaper office. The $100 award will go to the one or ones naming all 20 winners. The cash is divided in the event of a tie. No individual may have more than one entry. The weekly award goes to the person guessing the total points in two games listed. Free tickets to our theatre go to the next 20 closest.

In return for the passes, we obtained a box in the center space of the page of ads listing our current attraction.

With interest running high in football hereabouts, we found this an excellent extra advertising medium; and certainly well worth our efforts since it was something for nothing —other than the few passes awarded to usually non-movie goers.

E | SCHOOL TIEUPS

NUMBER 20

Good School Tie-Ups

THEATRE: **Ayres,**
ADDRESS: **Corpus Christi, Texas**
MANAGER: **Ed Farmer**

Here are two school tie-ups that we repeat year after year with great success.

One is a tie-up with the school safety patrol which gives us 10 to 20 ambassadors of good will in each of the 40 local schools. This is in the form of an "Honor Award" pass presented "for faithful duty in assuring children's safety to and from school in all kinds of weather." The "award" may be exchanged for a ticket for one free admission at the boxoffice.

The other is with the school bands which also creates good will and brings in scores of the band member's friends on paid admissions. Hundreds of local high school and junior high bandsmen are presented passes for one.



This lobby display at Loew's, Rochester, N.Y., shows $600 worth of prizes given away by manager Lester Pollock at his annual Christmas cartoon show in a tieup with a local toy, auto accessory and sporting goods store.

We find that we can use the safety patrol to help out on certain shows, and the bands are always available for parades.

The promotion costs the theatre nothing other than the printing of the passes.

Another "kiddie" stunt we used successfully recently was the issuing of a giant pass, eight inches wide by five inches deep. This was used to build up our Saturday morning kid show when it began to slow down. There are about 50 elementary schools in town, and we visited them early in the morning before school starts, and gave them these giant passes on their way to school. We gave out about 25 to 50 in each school visited. Since they are not good if folded, rolled, bent or torn, the kids carry them all day, showing them to their classmates. This gives us a walking bill board in the schools all day, thus advertising our show. Incidentally, Smithfield barbeque took an ad on the back, paying the cost of printing.

F | ARMED SERVICE

NUMBER 14

Legion Tie-Up On "John Paul Jones"

THEATRE: **Melba,**
ADDRESS: **Dallas, Texas**
MANAGER: **Ed Linder**

In addition to gratis illustrated writeups in both local papers, we had a tieup with the local U. S. Navy publicity division whereby a total of 75 "A" boards plus six special window displays on Warners' "John Paul Jones" were placed throughout the Dallas area at no cost to us.

Personal contact was made with the American Legion Post 275, the largest in the area. I spoke at their annual dinner and dance in connection with the showing of this film. Over 400 members were present including executive officers of two other Dallas Legion posts, and the women's auxiliary of all three posts.

I proposed that in conjunction with Post 275, veterans from the Vet Hospital be transported from the hospital through the Legion members to the theatre as our honorary guests on opening night, all transportation to be handled by Post 275.

Next, I outlined a plan to permit any Legion member to purchase one paid admission for 90 cents with the second party with him admitted free. This met with fine response and the chairman of the Ladies Auxiliary asked if it were possible to allow the same consideration to be extended to the Auxiliary. This we heartily agreed to.

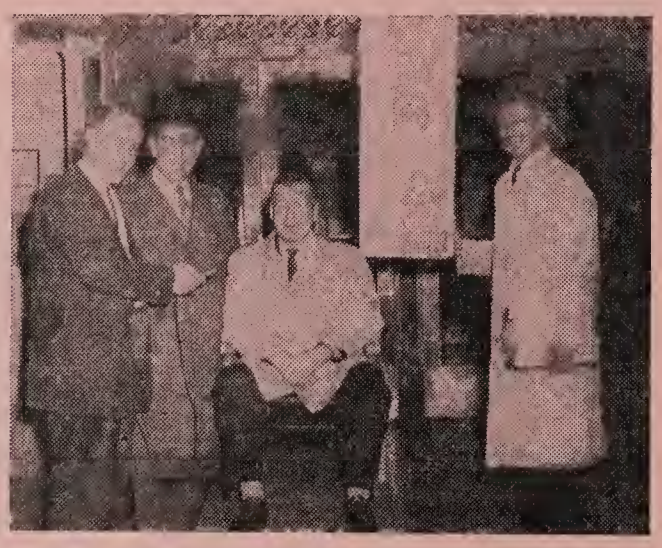
Due to the fact the Legion drive for new members was on, I donated six passes to see "John Paul Jones" to the Commander to award to other members who brought in the first six new members to the Post.

Contact was made with the eight main public high schools and they accepted our special 2x5 high school ads with student imprinted special discount coupon in the ad.

Excellent contact was made with the Catholic High Schools and their cooperation was splendid. Contests were arranged and handled by the Sisters with guest tickets awarded for the best six English and history compositions on "John Paul Jones." Notices were placed in all classrooms with the information that on this film we would honor the Catholic High School Students Identification Cards at our boxoffice at the students special price of 45 cents. Arrangements were made and the teachers from these five Catholic High Schools to be our guests on Saturday afternoon to see the film from the balcony, which is generally closed on matinees.

The tie-up with the Catholic Schools cost us only a total of 30 passes-awards.

These tieups, with the Legion and the schools, proved most successful in getting over our "John Paul Jones" engagement to the younger generation.



This rigged chair was set up in front of the Strand, Scranton, Pa., to promote Columbia's "The Tingler." People were asked if they had the guts to sit in it.

G | STUNTS-BALLY

NUMBER 79

Sidewalk Gag For "The Tingler"

THEATRE: **Strand,**
ADDRESS: **Scranton, Pa.**
MANAGER: **John G. Corbett**

For Columbia's "The Tingler" we set up a chair display in front of the theatre. The chair was rigged with a secretly hidden buzzer within the seat. A button was hidden in back of the chair to start the buzzer which gives the person sitting on the chair a 'tingling' sensation.

We placed this chair out in front of the theatre. Each day we have a side-walk broadcast from a local radio station. Persons are seated in the chair and when one of our employees pushed the button to give the effect, the persons were asked by the radio announcer how they felt about it. He would then explain that when 'The Tingler' is shown this is the type of sensation they will experience.

We also had a wonderful tie-up with a new record shop in connection with this film. In addition to window and lobby displays, plus special radio interviews, the store ran a co-op ad to tie-in with our showing. The store agreed to give away 20 record albums plus 10 records of the theme song on "The Tingler." We, in turn, gave the runners-up free guest tickets to see the movie. On all their radio time, the store mentioned the newspaper contest to attract attention.

This contest was called "Do you know the fears you're exposed to?" and contestants had to match the name of phobias and their correct meanings. The 11 phobias were toxiphobia, cynophobia, triskaidekphobia, acrophobia, pyrophobia, zoophobia, agraphobia, claustrophobia, neophobia, photophobia, and phobophobia.

SAVE THESE
EXPLOITATION SECTIONS
FOR A PERMANENT RECORD

THE NEW 1960

"Showman-of-the-Year"

CONTEST

•

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



Haya Harareet, feminine star of "Ben-Hur," looks over some of the fabrics inspired by the film and available for still more tie-up products.



A view of the merchandising display of "Ben-Hur" products set up in the mezzanine of Loew's State, New York City.



Two leading paperback book publishers of "Ben-Hur" are seen conferring with MGM on book promotion campaigns. Seen are Emery Austin, MGM; Jay Tower, of Signet; Oscar Bystel, of Bantam; and Oscar Doob, of MGM.

Big Picture—Big Campaign!

MGM in its merchandising, advertising and publicity campaign on "Ben-Hur" is certainly following the age old pattern of the "biggest show on earth"—the circus.

Despite its bigness, the circus down through the years did more posting and more ballyhoo than anything else. That is, until motion pictures of the "bigness" of "Ben-Hur" came along.

On this page can be seen how big the "Ben-Hur" campaign really is. Stone Associates, the agency handling much of the licensing of Ben-Hur products, estimates the merchandising barrage to be in the area of $20,000,000, with products ranging from fabrics to wallpaper, from children's games to chariots.

Cohn-Hall-Marx, one of the nation's largest manufacturers of woven cotton textiles, has produced approximately 20 fabric designs inspired by the film. The textile firm's salesmen are showing these designs to manufacturers of products using cotton cloth all over the country. More than 40 products will eventually be on the market featuring the "Ben-Hur" designs, including sports shirts, women's clothes, children's clothes, pajamas, ties, etc. Cohn-Hall-Marx is also preparing a selection of beautiful solid color materials based on the costumes worn in the film.

On the paperback book front, four publishers got together with MGM on joint promotion plans for new editions of the General Lew Wallace classic which they recently published. A total of 13 leading American publishers, including the paperback houses, Pocket Books, Dell, Signet and Bantam Books, have turned out new editions with tieups in thousands of stores and newsstands.

In addition, stars Haya Harareet, Charlton Heston, and others "hit the road" in behalf of the spectacle; the chariot used in the film was carted around the country and placed on display and key window displays were obtained.



An example of key displays on the film is the above in the prominent TWA ticket office in Times Square, New York City.



Trucks delivering the Journal-American in New York City promote the Hearst Headline Service series of articles on "The Story Behind Ben-Hur—Hollywood's Biggest Bet."



John Wanamaker's department store, Philadelphia, was jammed as hundreds crowded the main floor to listen in on an interview with star Charlton Heston, who made a personal appearance at the store as part of the "Ben-Hur" promotion. The chariot, the one actually used by Heston in the film, was prominently displayed.

COMPANY ASSISTS

MGM and Sears-Roebuck are cooperating in placing the "Ben-Hur Chariot Race" game on the market. 500,000 sets will be available through the chain of national stores, the largest order for a toy the firm has ever made. Plans are based on interest in the film which is expected to lead to a huge demand for the mechanical whip-'em-up plaything. The merchandise is being backed by Sears-Roebuck with ads in leading cities, as well as a full-color display in their famed catalogue.

20TH CENTURY-FOX has formulated an elaborate merchandising tie-in with Kay Windsor Fashions of New York whereby "The Story On Page One" will be brought into more than 250,000 homes. The dress manufacturer and marketer will provide special labels on their new winter line numbering over a quarter of a million garments, using the slogan "This year, Kay Windsor is 'The Story On Page One.'" In addition, the fashion house will embark on a lavish full-scale advertising campaign in newspapers, national magazines, garment industry publications and women's press in key cities where the Jerry Wald production will open early this month. This is the first time such an extensive fashion agreement with a film company has reached into the homes of potential ticket-buyers in a sweeping "grass-roots" campaign to attract women patrons through the emotional content of the dramatic story. Kay Windsor's sales representatives across the country and top department store promotional personnel will join with 20th-Fox's special ad-publicity managers in every branch and exchange city in working out plans insuring "The Story On Page One," one of the most completely pre-sold attractions in the film company's history.

UNITED ARTISTS has arranged with some 3,357 major department stores to participate in the New American Library book promotion for "On The Beach." The movie-book tie-in covers Woolworth stores, J. J. Newberry stores, S. H. Kress stores and G. C. Murphy outlets throughout the country. Each of the retail outlets participating is receiving special rack cards, window streamers, dealer bulletins, stationery stickers, book containers and playdate sheets with full credits for the film. Meanwhile, the opening gun in the international newspaper advertising campaign for the film with full-pages heralding the film's six-continent simultaneous global premiere appeared in 30 leading news publications in 18 major markets of the world.

UNIVERSAL announced that documentary sketches will be used for the first time in a paper-back edition of a best selling novel in a deal set by Bryna Productions with internationally famous artist Tom Van Sant to sketch his conceptions of important scenes in "Spartacus" for use in Bantam Books' soft cover edition of the Howard Fast novel. The Bantam Book will hit the stands in August just prior to Universal's release of the film.

MGM announced recently that it will continue sending young players out to the nation. In the next few months their young stars in "Home From The Hill" will tour key cities. George Hamilton and Luana Patten will be the first to hit the promotion road as part of special campaign for this film.

Fox, Macy's Tieup Aids "Journey," Travel Service

NEW YORK—"Journey To The Center Of The Earth" was spotlighted recently in full-page merchandising ads in all leading New York newspapers as the world's largest department store, Macy's, and 20th Century-Fox joined in a huge cooperative local-level promotional campaign on behalf of the film.

The ad tied in with Macy's new travel service and was captioned: "Journey To The Center Of The Earth—This delightful new movie will take you there . . . Journey To Any Place On Earth—Macy's new travel service will get you there . . . "

Newspapers carrying the copy were the Times, Tribune, Journal-American, Daily News, Telegram, Daily Mirror, and Post. A total of nearly 20 million people will be reached by the campaign.

Macy's has also given over their entire 34th Street window to an eye-catching display of color blow-ups of stills from the picture, which includes its starting times at the Paramount.

In addition, Macy's re-printed 10,000 of the full-page ads for distribution with their regular city-wide hand-bill service.

I INSTITUTIONAL

NUMBER 66
Some Public Relations Stunts
THEATRE: **Ritz,**
ADDRESS: **Leyton, London, England**
MANAGER: **Nat Natthews**

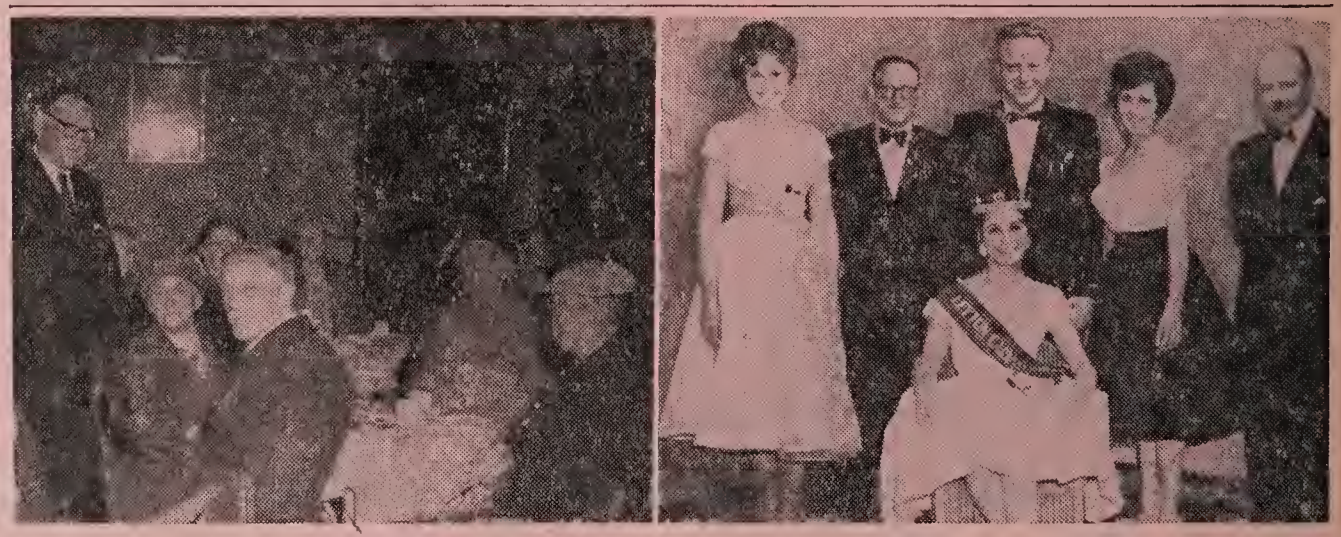
Highlighting my recent public relations activities were my birthday week celebrations. These were exploited in the normal way. A highly successful innovation was a tea for Old Age Pensioners for which cakes, fruit, etc. were promoted and the cost to the theatre was only a matter of shillings.

Twenty OAP's who were queuing for the Friday afternoon performance were invited.

The assembly was addressed by the wife of Leyton's Member of Parliament, Mrs. Muriel Sorenson, Justice of the Peace, and the Reverend Jesse Seago. I had an ulterior motive in inviting the cleric as he has often attacked the cinema in his parish magazine and I felt this was a good opportunity to let him see the cinema does much public spirited work. This was well covered by the press. Incidentally, my own 32nd anniversary with Associated British Cinemas received a leader column puff and was backed with a humorous vacation anecdote.

Two highly successful local contests were recently staged. "The Guardian" held their Happy Baby contest finals and paid for the reception. Leyton's "Carnival Queen" was crowned here by ABC star Alan White. I was in luck as Barbara Smith, the winner, lives locally, and has been finalist in some of the biggest contests in the country. Subsequently, she won the ABC TV 1,000 Pounds "Holiday Town" Queen title.

Additionally, I have persuaded the Mayor to attend the theatre to present prizes in various contests; and have been active with the Rotary Club as speaker finder.



On the left, manager Nat Matthews is seen with some of the Old Age Pensioners whom he invited to tea during the Ritz, Leyton, London, birthday celebrations week; on the right, Associated British star Alan White is seen crowning Barbara Smith as "Miss Leyton" at the theatre as several runners-up, Matthews, and Alan S. Dye, right, Associated British studio publicist, look on.

1960 EXPLOITATION INDEX

(For index to 1959 Exploitation please refer to page EX-184, Dec. 16, 1959)

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CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

NEW EQUIPMENT

MASONITE LETTERS, fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60 list). Dept. bc — S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PROJECTOR REPAIRING

GUARANTEED SIMPLEX PROJECTION Rebuilding, our 21st year. WALDO, 1635 Central Parkway, Cincinnati 14, Ohio.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

500 CAR Drive-In Theatre in progressive, growing southern Oregon community of 35,000. Money maker, priced to sell. MARTIN REDDING, Realtor, 612 First St., Newberg, Ore. Write or phone JE 8-5313.

CENTRAL WISCONSIN small town theatre for sale or lease. Profitable 7 day operation. Terms to suit. BOX 214, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

DRIVE-IN THEATRE FOR SALE. 1100 cars, located in the City of Coon Rapids, a suburb of Minneapolis-St. Paul, Minnesota. Excellent terms available. Contact LEONARD T. JUSTER, attorney at law, 311 Produce Bank Building, Minneapolis 3, Minnesota.

USED EQUIPMENT

EXCELLENT COATED SERIES II LENSES—practically all sizes fl.8, fl.9, f2 B&L, Kollmorgen, Hilux, Wollensak. Dept. bc — S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

COMPLETE 35MM OUTFIT, $425. Super Simplex Projectors, Cabinet Bases, Simplex High Lamps, RCA Sound. BOX 215, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

SPECIAL OFFERING! Complete Dual 35MM Outfit: Super Simplex Projectors, LL-3 Pedestals, 18" magazines, Brenkert Enarc lamps, 60A rectifiers, RCA sound. Excellent $2475.00. Available on Time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W 52nd Street, New York 19.

BELL & HOWELL FILMOARC 16MM Sound Projector with B&H High Intensity arc on rolling stand, 30 amp. rectifier, 50 watt amplifier, two 12" speakers in carrying case, coated lens. Excellent. $975.00. Available on Time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W 52nd Street, New York 19.

TOP VALUES! Superscope anamorphics $150.00 pair; Imperial generator 65/130 ampere, complete, rebuilt, $425.00; Simplex E-7 mechanisms, CinemaScope, beautiful, only $350.00 pair; What do you need? Merry Christmas and Happy New York to our thousands of friends! STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

WANTED—Baby Strong, low intensity with 110 rectifiers. Advise best price. BOX 213, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

NOW! To start the New Year right, order your copy of The "AT-A-GLANCE" BOOKKEEPING SYSTEM

(specially designed by a leading theatre C.P.A.)

Price: $1.75 per book (sufficient for 52 weeks)

And write for samples of other theatre-tested and approved forms and systems!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

ASSISTANT MANAGER WANTED, Aggressive, for first-run deluxe New York City theatre. Write background to **BOX C16, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, 12 years experience, all phases, if sincerely interested in a good man, explain full particulars in first letter. **BOX A1216, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

CRACKERJACK MANAGER available January 1st. Will relocate. No phonies, please. **BOX C1216, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

WANTED: Salesmen now calling on theatre trade for national distribution of imported real china premium, excellent side line, liberal commission. **BOX B1216, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 25 years experience, non-union. Know theatre business from A to Z. Can manage and improve projection. With right party only. Live in N.Y. Brooklyn. **BOX B16, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, conventional and drive-in, employed by circuit. Top adv. promotional background, thoroughly experienced all phases, would like better opportunity. **BOX A16, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MOTION PICTURE PROJECTIONIST, licensed in N.Y.C., experienced, non-union operator. Desires full-time steady position in N.Y.C. metropolitan area. References can be furnished. **BOX A1223, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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The A-MAN Corner { **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

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Orchids to TRAILERS!

"Orchids symbolize achievement
that words are often
inadequate to express--
a reminder of all the important things
that remain unsaid.
Experience teaches me
trailers rate orchids!"

Harry Brandt, President,
Brandt Theatres



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 13, 1960 | Volume 63 | Number 8

IN TWO SECTIONS • THIS IS SECTION ONE



W. Pa. Allied Unit Exits National Body

(See Page 9)

Physical Theatre-Extra Profits Dept.

Helen of Troy made world history by launching a thousand ships, and Joan Crawford, seen here, Academy Award winning actress and director of the Pepsi Cola Company, made industry history this week by dining with a thousand men as Philadelphia Variety Club Tent 13 marked its 25th anniversary with a huge dinner attended by a veritable "Who's Who" in the entertainment world.

editorial: The Emergence of "Family-Films" . . . See Page 3

THE DRAMATIC THUNDERBOLT THAT COULD ONLY COME FROM THE PEN OF CLIFFORD ODETS!



20th Century-Fox presents

RITA HAYWORTH

ANTHONY FRANCIOSA

GIG YOUNG

JERRY WALD'S PRODUCTION OF

The Story On Page One

CINEMASCOPE
STEREOPHONIC SOUND

One of America's greatest dramatists dissects a murder! Piece by piece he takes it apart...the man, the woman, the motivations, the crime...from the first clandestine meetings to the last violent act of terror. A new image in suspense written and directed by Clifford Odets!

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR — SHOWMEN'S TRADE REVIEW

VOLUME 63 • NO. 7

JANUARY 13, 1960

ALLIED'S INTRA-ORGANIZATION TIFF

IT HAS NEVER BEEN this publication's policy to interfere or to voice opinion in intra-organization arguments, whether the organization is a theatre owner group or a bunch of producers or distributors. Outsiders who stick their noses into family tiffs usually get the clobbering they deserve—and ask for. So we have no views on who did what to whom, or who won or lost at the recent ALLIED convention.

We must feel, however, that the great mass of theatremen, of all shapes, sizes, and degrees of importance, would be best served and best represented, if there was just one national organization sufficiently supported to give strong representation to all. Failing in this, two strong national organizations working in harmony could accomplish much. Three, four, five, or any other number of splinter groups, however well intentioned, only serve to weaken the authority and the voice of the great mass of theatremen, in direct proportion to their number.

This is our view in all good faith, and we offer it to theatremen everywhere, whether ALLIED, TOA, or any other affiliation, or lack of one. All theatremen should join an organization. And, once joined, all theatremen should work everlastingly toward the merging of all organizations into the least but most powerful in number.

Only in unity is there strength.

THE EMERGENCE OF "FAMILY-FILMS"

THERE IS MUCH favorable comment in film circles about the wholesome censor-free entertainment that looms so large in 20th Century-Fox current and future schedules. "JOURNEY TO THE CENTER OF THE EARTH" is certainly in that category without losing any of its potency at the boxoffice during the recent Holidays. "DOG OF FLANDERS" is an exceptionally beautiful film that even Walt Disney might be proud to have his name on, and it was just awarded the Parents Magazine Medal. And "MASTERS OF THE CONGO JUNGLE" is a nature study that has merited uniformly great reviews.

In release is Jerry Wald's "HOUND DOG MAN" that must be classed as family. On the horizon are the Biblical "STORY OF RUTH," the World War II documentary "SINK THE BISMARCK," and "HIGH TIME," starring Bing Crosby and Fabian. And, at their current 45th Anniversary Sales Convention, Spyros Skouras has announced that no less than 10, or one sixth of their total 1960 product, will be specifically tailored for family audiences.

It could very well be that Skouras-and-Company is casing public tastes with a fair degree of accuracy. Public opinion of entertainment generally, and of movies in particular, seems to have acquired great segments who resent the so-called adult themes. Much of this is being fostered by professional moralists, by vote-seeking job hunters, by astute politicians who attack the Godlessness of "movies" on one hand while OKing horse racing bills, Bingo bills, and Sunday liquor bills with the other, and by headline-basking newspapers, none of whom bother to separate the "sheep" from the "goats." More sincere critics, however, have suggested that active ticket-buying support for the wholesome family offerings can be the most positive action, and the most effective deterrent to the somewhat-less-than-wholesome ones. Should the latter thinking prevail, the 20th Century-Fox plans will be right on-target.

A recent announcement of a $500,000 TV advertising budget, being put behind just three of the above, would seem to establish the sincerity of the Fox beliefs.

THE FUTURE OF CINERAMA

THERE IS NO QUESTIONING the fact that the public will no longer accept travelogues at roadshow prices, just because of the magic of the Cinerama name. Release by release, such shows were grossing less and less, and through a combination of reported disagreements between Stanley Warner, Hazard Reeves, and the Department of Justice, it seemed impossible to convert to the more acceptable story telling techniques and to a possible single-camera-single-projector method.

The new deal with MGM may provide an acceptable solution. Either shooting with both three-camera and one-camera "takes" or shooting with MGM's Camera 65 Panavision and later converting to Cinerama's three-film method, it seems pretty certain that story telling techniques with spectacle overtones will be attempted. In much the way that 30 of the 70mm engagements of "BEN HUR" will take the heavy first-run sugar and establish it as expensive class merchandise, to be followed by 35mm prints in all other engagements, future Cinerama presentations will no doubt service only selected big-city spots, with 35mm followup everywhere else. The combined revenue should permit the $3,000,000 to $5,000,000 investment that will be necessary, in story properties, stars, and directors.

So "THE TEN COMMANDMENTS," "SOUTH PACIFIC," and "BEN HUR" may have charted a course that will keep Cinerama from passing into oblivion. It will be interesting to watch.

During the period of uncertainty, however, most of the former Cinerama-equipped theatres have been converted to orthodox booths, screens, and sound systems. New and healthy investments will be necessary in re-converting the required number of class theatres.

But it will get a real "college try" from MGM.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From FAYETTVILLE, N.C.

Being a religious reader of the *ONLY* trade paper for theatre owners, I thought you might enjoy the attached editorial from a Richmond newspaper that was reprinted by our local one. It is undoubtedly the most amusing "barb" at TV that I have seen.

And here is an ad on "PILLOW TALK" that you may think topical.

RICHARD McKINNEY, Manager
Fox Twin DriveIn Theatres

EDITOR'S NOTE: The quote from the Richmond paper is being featured elsewhere, for we agree with Mr. McKinney's appraisal. The "PILLOW TALK" ad was headed: "Tired of watching those "RIGGED" shows on television? Well, why not do what all your neighbors are doing? They are going to the year's No. 1 comedy hit on the Big, Cinemascope Screen. It's the modern way to enjoy life!"

From WEST CHESTER, PA.

May I be among those who extend to you heartiest congratulations on the 41st ANNIVERSARY of MOTION PICTURE EXHIBITOR. I am sure many many exhibitors, and others connected with the motion picture industry, feel as I do but hesitate to express themselves on paper. My sincere wish is for the continuation of this great instrument of information for everyone connected with the industry. May you all enjoy a long life and good health.

GEORGE J. RIESTER, Manager
Warner Theatre

EDITOR'S NOTE: The warmth of this greeting from one of our loyal LIFE SUBSCRIBERS is most appreciated. Reader response to our 41st Business Birthday has been uniformly cordial.

From TORONTO, CANADA

I want to express my appreciation to the editors of MOTION PICTURE EXHIBITOR and most particularly to whoever came up with the suggestion that prompted your new $25 prize for the Best Confection Promotions each month during 1960.

I know that all of my theatre customers receive MOTION PICTURE EXHIBITOR so I am reemphasizing your announcement and bringing it more forcibly to their attention through the attached announcement in our Dec. 23 news letter. We will cooperate by forwarding all of our entries to you.

J. J. FITZGIBBONS, JR.
Theatre Confections Limited

EDITOR'S NOTE: The accompanying news letter read as follows: "TO ALL CONFECTION INSTALLATIONS: In the issue of Dec. 16, on page 36, MOTION PICTURE EXHIBITOR announced a "Promotion of the Month," with a $25 prize each month for the best concession promotion by either an indoor or drive-in theatre. Read all about it and try for that cash. All your entries to this office (for the T.C.L. Monthly Merchandising Award) will be submitted to them after we pick our winner. So here is a double chance to score, or even a chance to score twice!" Mr. Fitzgibbons has contributed a lot to the success of theatre confection vending and his interest is always appreciated.

From CLYDE, N.Y.

I am enclosing a tearsheet from the Rochester (N.Y.) Democrat and Chronicle of Dec. 21, in which movie editor Jean Walrath sounds off on the subject of censorship.

Much of her subject has already been discussed, but I like her remark that: "What is one man's poison ivy is just a weed to another. . . ." It is certainly one thing for a church group to set up a censorship board within its ranks and with its own standards; but quite another for a state to try to do the same, with standards satisfactory to all.

As you have said before, why don't these censor advocates get to work on TV that comes right into the homes with no monetary or other check on who sees what? Or why don't the church groups ban the old movies that bore Legion of Decency "B" and "C" ratings? Did shifting such entertainment from theatre screens to family living rooms make them any less important to morals?

JAMES L. RUSSELL
Playhouse Theatre

EDITOR'S NOTE: Miss Walrath's piece titled: "WHAT'S BAD FOR WHOM AND WHO SAYS SO?" was an amusing discussion of the problems involved in trying to make a movie that even two critics would agree on, let alone 45,000,000 patrons. Mr. Russell's questions are the perennial imponderables.

From PHILADELPHIA, PA.

A very worthwhile section of MOTION PICTURE EXHIBITOR is "THE TIP-OFF on Business." In your latest issue you list "A WOMAN LIKE SATAN" as having performed at 64 per cent at the Paramount, Seattle, and at 50 per cent at the United Artists, San Francisco. It is obvious that your trade paper is well read for this information has been pointedly called to my attention by many theatremen. I realize that it is not your intent to advise your subscribers of only poor grossing situations, and I am wondering why your references are to only these two in view of the fact that this picture has played throughout the south and many portions of the midwest with outstanding success. For instance, I am attaching copy of a wire from Ben Sack of Boston indicating his biggest gross of all Bardot films.

NORMAN WEITMAN, District Manager
Lopert Films, Inc.

EDITOR'S NOTE: Data published in "THE TIP-OFF on Business" is gained by carefully watching all normal first-runs in several cities, where we have experience charts of past performances to reach our conclusions. These are our "listening posts." Unfortunately, "SATAN," after a normal start, was booked into mostly "art" houses where we had no reliable past data, even though we know of some healthy grosses. Rather than publish erroneous or questionable data, we would rather publish none.

From ARLINGTON, MASS.

As yet have failed to receive my 1960 BOOKING CALENDAR. Have a feeling my right arm is about to be amputated. Please rush two if possible.

ARTHUR F. VIANO
Regent, Sommerville, and
Broadway Ths.

EDITOR'S NOTE: Maybe he's left handed and just kidding. Rushed, anyway!

From RENO, NEVADA

MOTION PICTURE EXHIBITOR is getting better with each and every issue. Keep up the good work.

VAL DAGE, Manager
Granada Theatre

A QUOTE FROM RICHMOND, VA.

We are grateful to Richard McKinney, manager of the Fox Twin Drive-In, Fayetteville, N.C., for the following editorial observations published originally in the Richmond (Va.) Times-Dispatch and reprinted in his Fayetteville (N.C.) Observer.

NOW IT'S 'TV BOTTOM'

Prolonged viewing of television while sitting with the legs crossed can cause paralysis of the peroneal nerve in the leg, a doctor reported a few months ago. Now more bad news for inveterate TV viewers. A new syndrome, "television bottom," has been officially reported to the International College of Surgeons.

Afflicted patients complain of pain in the coccyx, at the end of the vertebral column, often accompanied by hip and leg discomfort, according to Dr. Wilford L. Cooper, chief of proctology at St. Joseph's and Central Baptist Hospitals of Lexington, Ky. The pain is caused by pressure on the sciatic or gluteal nerve, often the result of too much television viewing, Dr. Cooper explained.

"Patients sit down and get up cautiously and then repeatedly shift their position from one side to the other," he reported. "Many wish to stand while their histories are being taken. Women seem more susceptible than men." So when you look at television, all you have to do is:

(1) Follow the rules to prevent eyestrain. (2) Move the head occasionally to prevent a crick in the neck. (3) Don't keep the legs crossed too long and run the risk of paralyzing your peroneal nerve. (4) Maintain a good sitting posture to avoid "television bottom."

Then you can relax and enjoy yourself, provided, of course, the program is worth all that trouble.—Richmond Times Dispatch.

the most
important news
of your
exhibitor life
was announced
at the
opening session
of the
20th-Fox
Sales Convention
...dedicated to

MAKE 1960 20th's - AND YOUR

BIGGEST YEAR!





A MESSAGE TO THE 20TH CONVENTION FROM BUDDY ADLER

As we approach 1960 I wish on behalf of the 20th Century-Fox Studio Organization to wish you and our world-wide distributing forces a most happy and successful New Year.

I feel we can assure you and the organization a happy sales year for 1960—the happiest, in fact, in many years—because I believe the product we have prepared will have a quality, scope and entertainment appeal that has never been surpassed.

I am happy that our company is entering 1960 with a rousing boxoffice success in "JOURNEY TO THE CENTER OF THE EARTH." This picture I am certain is an omen and an indication of the kind of product you will be handing sales forces throughout the coming year.

We are also excited by the rave reviews and strong business accorded world premiere engagement of "THE STORY ON PAGE ONE" at Astor Theatre, Boston and are confident this picture will give a fine account of itself everywhere. Reports of the overwhelming success of the test engagement of "A DOG OF FLANDERS" in Oregon are absolutely thrilling and I am sure this fine film will make a great showing. You also have "SEVEN THIEVES" which is an excellent picture with good showmanship values ready for release almost immediately.

Already we have an indication of the strength of Cole Porter's "CAN-CAN" produced by Jack Cummings, which as you know stars FRANK SINATRA, SHIRLEY MACLAINE, MAURICE CHEVALIER, and LOUIS JOURDAN – a peerless box-office combination. We attended the sneak preview of this great roadshow attraction in TODD-AO in San Francisco. The audience reaction verified our hopes that this unquestionably is the greatest musical we have ever created.

We now have on our stages, on location, in the cutting rooms, or getting ready to start filming such pictures as Mervyn LeRoy's "WAKE ME WHEN IT'S OVER" starring ERNIE KOVACS, DICK SHAWN and MARGO MOORE... Elia Kazan's production of "WILD RIVER," starring MONTGOMERY CLIFT, LEE REMICK, and JO VAN FLEET... Mark Robson's production of the John O'Hara novel, "FROM THE TERRACE," starring PAUL NEWMAN, JOANNE WOODWARD... The Darryl F. Zanuck production, "CRACK IN THE MIRROR," filmed in France, directed by Richard Fleischer and starring ORSON WELLES, JULIETTE GRECO and BRADFORD DILLMAN... Samuel G. Engel's production of "THE STORY

OF RUTH," directed by Henry Koster and starring ELANA EDEN, STUART WHITMAN, VIVECA LINDFORS and PEGGY WOOD...Jerry Wald's production of the D. H. Lawrence masterpiece "SONS AND LOVERS" with a distinguished cast . . ."SINK THE BISMARCK," a spectacular sea drama starring KENNETH MORE and DANA WYNTER.

"LET'S MAKE LOVE," produced by Jerry Wald, directed by George Cukor, with a starring cast headed by MARILYN MONROE, YVES MONTAND and TONY RANDALL..."REQUIEM FOR A NUN," by Nobel Prize Winner William Faulkner, to be produced by Richard Zanuck..."HIGH TIME," produced by Charles Brackett, directed by Blake Edwards, who did "Operation Petticoat," starring BING CROSBY, FABIAN, CAROL LYNLEY, SIMONE SIGNORET and BARRIE CHASE . . . Conan Doyle's "THE LOST WORLD," a science-fiction spectacular like "JOURNEY," produced and directed by Irwin Allen . . . "THE LIVE WIRE," by Garson Kanin, produced by David Weisbart, starring ROBERT WAGNER and DON MURRAY..."RETURN TO PEYTON PLACE" produced by Jerry Wald ... "THE ALASKANS," a Mahin-Rackin production, directed by Henry Hathaway, starring JOHN WAYNE and GARY CROSBY..."THE LAST MAN" to be produced by Sydney Boehm . . ."BIG RIVER, BIG MAN," to be produced and directed by Dick Powell . . ."THE KING MUST DIE," to be produced by Samuel G. Engel . . . "THE MARRIAGE-GO-ROUND," a Stevens-Colbert production..."MOUNTOLIVE," produced by Walter Wanger . . ."CLEOPATRA," with Walter Wanger producing, Rouben Mamoulian directing, and ELIZABETH TAYLOR in the title role . . . "JOHN BROWN'S BODY," by Stephen Vincent Benet, Buddy Adler personal production to be directed and written by Joseph Mankiewicz and filmed for road-show in TODD-AO ... Rodgers and Hammerstein's "STATE FAIR," to be produced by Charles Brackett . . . "THE COMANCHEROS," David Weisbart, producer...Terence Rattigan's "O MISTRESS MINE" starring INGRID BERGMAN . . . and "SOLO," which Dick Powell will produce with ELVIS PRESLEY starred.

That, Spyros, is a production schedule the entire 20th Century-Fox organization can scan with pride and swelling enthusiasm. I am proud that there is not a single weakness from the standpoint of spectacle, entertainment, drama, scope or audience appeal. I understand that our studio program will be supplemented with a number of other outstanding showmanship subjects including the excellent "MASTERS OF THE CONGO JUNGLE" and seven great J. Arthur Rank pictures to give us a fully rounded release program throughout the year.

With such tremendous productions and star names we can look to 1960 as 20th Century-Fox's year of destiny. Great product means great boxoffice. And, believe me Spyros, we have the product coming up. We are off to a flying start for 1960. The pace we have set is the pace we will maintain throughout the whole happy new year.

NEWS CAPSULES

Presidents Enter Labor Talks

HOLLYWOOD—The heads of MPAA member companies were expected to convene here within the next two weeks to personally take part in the critical labor negotiations now in progress.

The issue at stake is the percentage participation, if any, which the several Guilds are to share in the possible sale of post-1948 backlogs to television interests. The companies are said to be adamantly opposed to any such sharing.

The presidents of the companies hope to participate in the negotiations at present in charge of Charles Boren, AMPP vice-president specializing in labor relations.

Expected to join Jack L. Warner, Warners; Roy Disney, Disney Productions; and Steve Broidy, Allied Artists, who headquarter here, were Spyros Skouras, 20th-Fox; Joseph R. Vogel, Loew's, Inc.; Barney Balaban, Paramount; Milton R. Rackmil, Universal; and A. Schneider, Columbia.

Kerasotes Acquires Drive-In

SPRINGFIELD, ILL.—George Kerasotes, President of Kerasotes Theatres announced the acquisition of the Twin-City Drive-In, Champaign, Ill. The theatre was acquired from Mrs. Penelope Mandusich, Chicago, the widow of the late Van Nomikos, prominent Chicago exhibitor. Kerasotes plans to remodel and refurbish.

BROADWAY GROSSES

Hoiday Surge Holds

NEW YORK—With mostly hold-over product, business in the Broadway first-runs held up last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"**JOURNEY TO THE CENTER OF THE EARTH**" (20th-Fox). Paramount ($39,435)*—The fourth week was reported as $33,000.

"**OPERATION PETTICOAT**" (U-I). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $100,100 with the sixth week heading toward $145,000. Stage show.

"**L'IL ABNER**" (Paramount). Roxy ($55,404)—Friday, Saturday and Sunday hit $27,000, with the fifth and last week expected to reach $35,000. Stage show.

"**BEN-HUR**" (MGM). Loew's State on reserved seat policy reported $50,000 for the eighth week.

"**CAMPBELL'S KINGDOM**" (Rank). Victoria ($22,900)—Opening week tallied $10,000.

"**SOLOMON AND SHEBA**" (UA). Capitol announced that the third week was $60,000.

"**ON THE BEACH**" (UA). Astor expected the fourth week to reach $40,000.

"**THE GENE KRUPA STORY**" (Col.). Forum claimed the third week at $10,000.

"**SUDDENLY, LAST SUMMER**" (Col.). Criterion stated that the third week was $42,000.

"**THE BIG FISHERMAN**" (Buena Vista). Rivoli reported $7,000 for the 23rd and final week.

**Figures in parentheses represent 1959 averages as compiled by* MOTION PICTURE EXHIBITOR.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 11

Court Okays Catholic Role In Censor Suit

HARRISBURG — Catholic congregations from throughout the state have been granted leave to intervene on behalf of the Commonwealth in the battle to test constitutionality of the new Motion Picture Control Board.

Among nominations which died in the 1959 session of the Pennsylvania Legislature but were resubmitted by Governor Lawrence to the 1960 Assembly were the following members of the State Motion Picture Control Board: Peter T. Dana, Pittsburgh; Ira C. Sassaman, Hummelstown; Mrs. Mae M. Bergin, Philadelphia.

The latest move in the movie censorship battle was approved by Dauphin County President Judge William H. Neely in allowing congregations of the Roman Catholic Archdiocese of Philadelphia and the dioceses of Harrisburg, Scranton, Altoona, Johnstown, Erie, Greensburg, and Pittsburgh to intervene as "friend of the court."

At the same time, Judge Neely set March 9 as date for joint arguments in two separate lawsuits against the state concerning the movie censorship act.

Motion for intervention of the Catholic congregations was presented by Harrisburg attorney John H. Bream, who said he will argue in support of the constitutionality of the Motion Picture Control Act of Sept. 17, 1959.

Bream said the Catholic groups feel that if the act were declared unconstitutional "it would result in irreparable harm and damage to the general public in Pennsylvania and would adversely affect the welfare of the citizens of Pennsylvania . . . "

Since the act was established, litigation has been filed by William Goldman Theatres, Inc. and the Pennsylvania Association of Amusement Industries, both of Philadelphia, and the 20th Century-Fox Film Corporation.

The lawsuits charge that the act is unconstitutional on grounds that it deprives the plaintiffs of their rights of freedom of expression and communication, of their liberty and property without due process of law and equal protection of the laws.

FILM FAMILY ALBUM

Arrivals

Maurice Silverstein, vice-president, Metro Goldwyn Mayer International Corporation, became the father of a girl, **Diane**, born last fortnight to **Mrs. Silverstein.**

Al Rosenberg, member, United Artists Records sales department, became the father of a son born last fortnight at the Jamaica Hospital, Queens, N. Y., to his wife.

Bernard Birnbaum, assistant secretary and assistant treasurer, Columbia Pictures Corporation, became a grandfather when an eight-pound son was born to **Mr. and Mrs. Jules Birnbaum** at Forest Hills General Hospital.

Diamond Rings

Donald E. Borenstein, son of the late **Joseph W. Borenstein**, Connecticut industry pioneer, announced his engagement to **Barbara Lois Glotzer**, of West Hartford. Borenstein is a senior majoring in music education at Hartt College of Music, University of Hartford.

Obituaries

John Evans, general manager, Greater Union Theatres, and active in the Norman Bede Rydge industry organization in Australia, died in Sydney after a lengthy illness.

Dudley Nichols, 64, producer-director-writer, died at Cedars of Lebanon Hospital, Hollywood. He was a leader in the activities of Screen Writers Guild, which he served as president for two years. He is survived by his wife, a brother, and a sister.

Miss Bella Norvick, for over 20 years an office secretary with Paramount Pictures, Philadelphia, died last week. She is survived by a brother and two sisters.

Mrs. Sylvester Z. Poli, 91, widow of the founder of the Poli Theatre Circuit, now known as Loew's Poli New England Theatres, Inc., died at New Haven, Conn., last fortnight.

Herman Silverman, 53, vice-president, Wometco Enterprises, Inc., in charge of theatre film purchasing, died suddenly at his Coral Gables, Fla., home. He had been with the firm since 1932. He is survived by his wife, two daughters, two brothers, and a sister.



The impressive front of Milgram Theatres' Fox, Philadelphia, where United Artists' "Solomon and Sheba" recently opened to record-breaking business, is shown on the left. On the right, Dave Milgram is seen on Film Row beside one of the large sized window cards, reading "Don't Miss Philadelphia's Historic Sights and See 'Solomon And Sheba'," which were attached to center city light standards as part of the ad-publicity campaign, a real showmanship triumph.

N.J. Unit Urges Allied Board Meet

U-I Sales Executives Blueprint 1960 Plans

NEW YORK—Universal Pictures will hold a week-long sales executives conference here this week to be followed by a series of regional sales meetings in the field, to blueprint distribution and promotion plans for 1960, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager, who will preside.

Milton R. Rackmil, president of Universal, will address the opening session of the meeting. Philip Gerard, eastern advertising and publicity director, will preside over a special advertising and promotion session.

Attending will be the company's regional sales managers, home office executives, advertising and publicity executives, and executives of Empire-Universal which distributes Universal's pictures in Canada.

Participating from New York besides Martin will be F. J. A. McCarthy, assistant general sales manager; James J. Jordon, circuit sales manager; G. J. Malafronte, manager of branch operations and maintenance; Irving Weiner, print department manager; and Charles Simonelli, assistant to the president.

Regional sales managers attending will be Joseph B. Rosen who headquarters in New York; P. F. Rosian, who headquarters in Cleveland; R. N. Wilkinson, who headquarters in Dallas; and Barney Rose, who headquarters in San Francisco.

Participating from Empire-Universal will be Hatton Taylor, general manager and Mark Plottel, sales manager.

Advertising, publicity and promotional executives who will participate besides Gerard will be Jeff Livingston, executive coordinator of advertising and sales; Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager; Jerome M. Evans, eastern promotion manager; and Charles Schlaifer, president of the Charles Schlaifer Company, Universal's advertising agency.

"Oscar" PR Unit Named

HOLLYWOOD—Reactivation of the Academy of Motion Picture Arts and Sciences' public relations coordinating committee for its annual "Oscar" presentations was announced by Valentine Davies, Awards program committee chairman.

The committee, headed by Jack Diamond and Perry Lieber, public relations branch representatives on the Academy Board of Governors, will begin weekly meetings to plan press and publicity activities for the 32nd annual show April 4.

Other members of the committee include Dan H. Baer and Archie A. Lee, Harshe-Rotman, Inc., public relations counsel for the Academy; Clarke Wales, director of public relations for the Association of Motion Picture Producers; and Casey Shawhan, west coast director of press and publicity for the National Broadcasting Company.

No Security For Censors

MEMPHIS—Judson McKellar, account executive; Fred Morton, union labor leader; Eugene Bearman, attorney; Mrs. Richard Towne, housewife; and Mrs. P. M. Wiebenga, wife of a police inspector, were named last fortnight by Mayor Henry Loeb as this city's new board of motion picture censors. None of the present members were re-appointed.

IATSE Eyes TV Sale As Boost For Pension Fund

HOLLYWOOD—Richard Walsh, IATSE president, said last fortnight that it is IATSE's intention to contribute to the pension fund any revenues that may come to it from the sale of post-1948 films to television.

The IATSE has not made formal demand for the type of participation sought by the WGA and SAG in proceeds from post-'48 pictures, but has made it plain that it will make such a demand if writers, actors, or any other guild or union succeeds in breaking the solid AMPP front against granting participation.

Walsh was here to participate in the presentation of the first industry pension fund check to retiring makeup man Sam Polo, who came to Hollywood in 1915.

Para. Executive Trio Tours Production Spots

NEW YORK—Prior to an extensive survey of European production activities and facilities, Jack Karp, Paramount vice-president in charge of production and studio head, met with president Barney Balaban and top home office executives to discuss Hollywood studio productions and the company's future world-wide production plans.

Karp then left for Europe, accompanied by Russell Holman, eastern production manager, and Jerry Pickman, the company' advertising and publicity vice-president. The trio will visit Rome, London, and Paris and other European production centers. In the light of a possible Hollywood strike situation, the discussion of additional projects to be filmed in Europe and in Hollywood, and the acquisition of studio space abroad, will be important features of the trip.

Participating in the New York session was George Weltner, vice-president in charge of world-wide sales, and Paul Raibourn, vice-president. Discussions centered on the product recently completed at the Hollywood studios, including the Marlon Brando picture "One-Eyed Jacks," "A Breath of Scandal," starring Sophia Loren, Maurice Chevalier and John Gavin; the Perlberg-Seaton production of "The Rat Race," starring Tony Curtis and Debbie Reynolds; Jerry Lewis' "Cinderfella," co-starring Ed Wynn and and Anna Maria Alberghetti; and "Bay of Naples," produced by Shavelson and Rose and starring Clark Gable and Sophia Loren.

Detroit Marks "Movie Month"

DETROIT—Mayor Louis C. Miriani has officially proclaimed that January shall be known as "Movie Month" in Detroit, in recognition of the meritorious effort on the part of theatre owners to bring enrichment to the people of Detroit in assembling an outstanding array of motion pictures, chosen for their genuine artistic qualities and good taste.

There will be considerable publicity in the newspapers, on radio and on television designed to make the public aware of the outstanding motion picture entertainment which is now available in the theatres.

Promotional kits containing Movie Month banners, trailers, buttons, and other materials have been sent to theatres.

W. Pa. Allied Severs Connection With National Group; "Moderates" Seek Policy-Making Role

NEW YORK—Allied Theatre Owners of New Jersey at a membership meeting last week took concrete action on the course to be pursued by the unit with reference to the internal situation which has disturbed the peace in the parent organization.

In a resolution the unit's members called upon National Allied to make "certain clarifications of policy, intention and plans" if it hoped "to continue to be of benefit to its member organizations."

The ATONJ members were united in the argument that "National Allied and its leaders should be concerned with attaining the goals of a prosperous and harmonious industry and should be willing to work with any and all individuals and organizations to obtain these ends."

The resolution noted that ATONJ believes in "a strong, united exhibitor group, truly representing all independent theatre owners" and that "National Allied has, in the past, successfully and vigorously defended, protected and helped the independent theatre owners."

The New Jersey theatre owners asked that ATONJ's national director, Irving Dollinger, be told to submit a "formal request" at once to Al Myrick, president, and Abram F. Myers, chairman of the board and general counsel of National Allied, "to call a special meeting of the national board of directors to be held as quickly as possible, but in no event later than Feb. 6 to discuss these subjects and the future course of Allied."

ATONJ was said to have been one of the units that made their disagreement with some of National Allied's policies known at the recent Miami Beach convention.

Sidney Stern, president, ATONJ, who presided at the meeting said his unit "was distressed by developments at Miami Beach and by the situation in National Allied."

Meanwhile, a more dramatic action was taken by Allied Motion Picture Theatre Owners of Western Pennsylvania, whose board of directors at its regular meeting in Pittsburgh last week voted to sever its ties with National Allied.

Allied will thus lose one of its biggest and most influential units.

The board action brought to a climax the unit's dissatisfaction with facets of National Allied's policy, which were openly voiced at the National Allied convention in Miami Beach last month.

Al Myrick, president, Allied States Association, accepted the resignation of Western Pennsylvania with "deepest regret."

At the same time, he announced that due to the many requests from the various board members, Abram F. Myers, Allied counsel, agreed not to resign according to his emotional promise in Miami. This month, Myers completes 30 years of service to National Allied.

Myrick also appointed Marc Wolf, of Indianapolis, as his second alternate on ACE, subject to approval of the board, which will be polled by mail.

Further regional appointments will be made in the near future, according to an announcement by Myrick.

Eight to 10 Major '60 Productions Tailored For Family Appeal—Skouras

NEW YORK—Twentieth Century-Fox will make eight to 10 major productions in 1960 specifically tailored for family audiences, incorporating elements of children's appeal as well as adult themes, Spyros P. Skouras, president, told the 45th anniversay sales convention of the film company last week.

Skouras stated that 20th, whom he called "the leader in presenting this kind of entertainment," had been successful with pictures like "Journey to the Center of the Earth," "Dog of Flanders," and "Master of the Congo Jungle," and expected similar success with "Sink the Bismarck" and "The Story of Ruth," among others.

He announced that the film company "would maintain this leadership and continue to present attractions that would appeal to the vast family audience." Skouras made these remarks at the opening session of the sales meeting, largest post war gathering the company has held.

Skouras opened the convention and thanked the group for the superlative three month sales drive in his name, which ended Dec. 26.

The president went on to reiterate his confidence in 20th's pioneer local autonomy system, and described each regional advertising-publicity manager as "the showman of your town, who can spread the greatness of Hollywood and the motion picture industry across the country."

Skouras then introduced Buddy Adler, who later made a major banquet adress.

Alex Harrison, who presided during the three days, started the meeting by asking all the managers and their regional advertising-publicity directors to describe their results and progress under autonomy, and the use they had made of the freedom they had in planning and executing their own campaigns in their own areas, based on the national concepts in advertising, publicity, and sales, as conceived by the head office.

The invitation was accepted and the day was spent in the compiling of important facts from the experiences of the sales force under local autonomy in the last year.

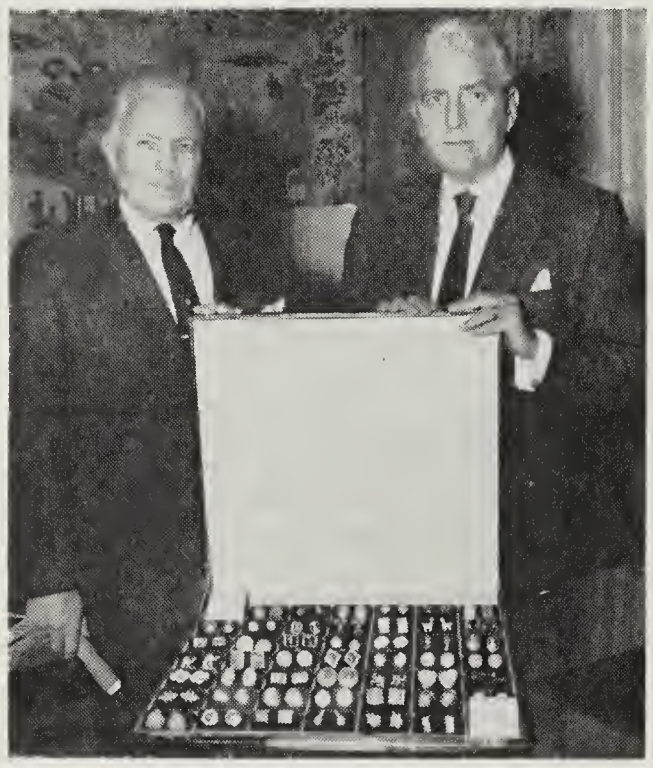
At the banquet, Adler called attention to 20th-Fox's impressive lineup of coming productions and the strong talent involved. He stressed the development by the company of new stars. Fox has 70 contract players, he told the gathering, with the company in the next position having 38.

Never again, the production chief promised, would exchangemen receive a "wet print" from the studio. By that, Adler meant that the day when a film could go directly from production to release was ended. The importance of pre-sell in today's hectic market makes a strong individual campaign on each release a necessary adjunct to production.

Einfeld Details Promotion Plans for $70,000,000 Lineup

Charles Einfeld outlined through September the advertising, publicity, exploitation and promotional plans on the film company's 70 million dollar production schedule, giving the assembled branch managers and regional advertising-publicity directors "enough tools to do the job."

Einfeld further pointed out that special color Sunday supplements in newspapers across the country will carry full-pages, in story form, on 20th-Fox films well in advance of openings.



Leslie F. Whelan, 20th-Fox International publicity and advertising director in charge of overseas sales drives, recently presented Buddy Adler, the studio's executive head of production, a leather tooled case containing 48 pairs of cuff links, symbolic of each overseas territory where the company has branches.

The Fox executive drew attention to the new concept in public introduction planned for "The Story of Ruth," and its star discovery Elana Eden, whereby all regional advertising-publicity managers will be supplied with a special reel of film depicting scenes from the multi-million dollar production, for public and industry screenings.

Einfeld went on to mention the continuing series of national tie-ins, citing the current five-page layout in Harper's Bazaar on "The Story on Page One," and the current merchandising tie-in with the world's largest department store, Macy's, on behalf of "Journey to the Center of the Earth."

Einfeld then introduced several of the regional advertising-publicity managers who outlined the successful campaigns they had conducted on recent company releases. The speakers included Phil Engel, of Boston, who described "The Story on Page One," which opened very strong at the Astor there. and Don Yarbrough, of San Francisco, who detailed the Medford, Ore., "test" of "Dog of Flanders," a huge success.

Other speakers were members of Einfeld's staff, led off by Max Stein, creative advertising manager, who showed two distinctly different ad treatments for "Seven Thieves," which is set for release late this month. Martin Michel, radio-TV director, next outlined plans in operation for nationwide television campaigns on all upcoming productions, backed with record and sheet music promotion. Ira Tulipan, publicity manager, next talked of his visit to the Cleveland, Tennessee, location shooting of Elia Kazan's "Wild River," and the worldwide exploitation now in work. Abe Goodman, advertising director, showed roughs and finished ads on Mervyn LeRoy's "Wake Me When It's Over," which included special planned trade sections.

The projection room took over and a Movietone News subject of LeRoy and cast on location in Hawaii, followed. This subject will be serviced to over 500 TV stations across the country. Special TV trailers were seen on "Seven Thieves," "Bobbikins," "Story on Page One," and "Sink The Bismarck," with Edward R. Murrow narrating.

Einfeld took over the session with a "preview" of the unprecedented campaign for the Todd-AO block-buster, "Can-Can!" The vice-president showed full-page ads, and spoke of global release plans for the attraction. Edward Sullivan, publicity director, outlined nationwide exploitation, and pointed out that in New York alone, eight full nights at the Rivoli Theatre have been completely sold out, more than two months in advance of the film's opening. Einfeld then spoke of the special handling and release of "The Third Voice," planned for art house showing, and held up visuals and ads-in-work for the picture.

Top Billings Abroad As Salute To Adler

NEW YORK—20th Century-Fox International and Inter-America organizations, under supervision of Murray Silverstone, president of the company's foreign operations, achieved one of the biggest billings weeks in its history, in November, as a personal tribute to Buddy Adler, the studio's executive head of production.

The commemorative and historical event known as "Big Story Week," was climaxed by the presentation at the studio of a leather tooled case to Adler containing 48 pairs of cuff links, symbolic of each overseas territory where the company has branches. The presentation was made by Leslie F. Whelan, 20th-Fox International publicity and advertising director in charge of overseas sales drives.

Boost For Marcus Plan

WASHINGTON—In connection with a recent article in The Wall Street Journal in conncetion with the "movie industry facing a threat of damaging a strike if it sells its newer films to television," Abram F. Myers, counsel, Allied States Association of Motion Picture Exhibitors, points out that exhibitors are the pawns in this chess game which may be played in secret.

Myers states that the only reference to them in the article is as follows. "Movie-house owners all over the country have been warning they would suffer a damaging blow if the Hollywood producers sell post-1948 film to television. Theatre owners contend the pre-48 movies seen on TV have been a big factor behind the decline in motion picture attendance."

"Such is the ignominious position of the most important division numerically, and in total investment, in the motion picture industry," Myers says. "Isn't it amazing that exhibitors are not rallying around Ben Marcus' plan for acquiring the outstanding pictures contained in the film libraries, not for suppression, but for exhibition as reissues in the theatres?"

Pleasant "Journey" For Fox

NEW YORK—"Journey to the Center of the Earth," in a continuing pile-up of grosses, has topped the $2,100,000 mark in three weeks of release.

This puts the attraction nearly a full million dollars ahead of 20th's "Inn of the Sixth Happiness," which played Christmas engagements last year.

"Journey," on the basis of boxoffice reports from all over the country, is certain to be one of the company's highest grossing productions of all time.

"How I Would Sell . . .

THE GAZEBO

MGM's Hilarious Comedy of Love, Laughs and Murderous Fun, about Do-it-yourself Crime"

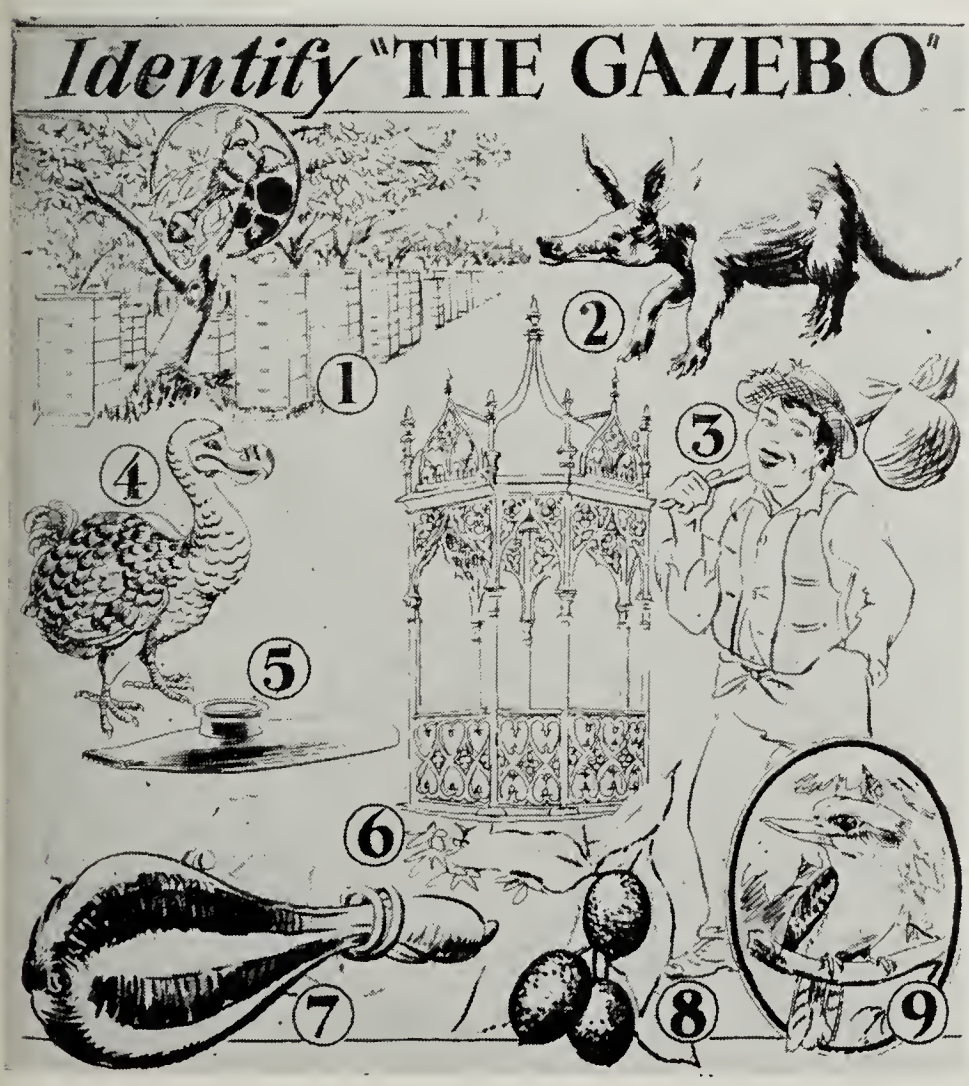
MGM's "THE GAZEBO," starring Glenn Ford and Debbie Reynolds, is the screen version of the hit Broadway play. It concerns a comedy of errors brought about by Ford's efforts to do away with a suspected blackmailer. The top boxoffice cast is a powerful selling point. The hilarious comedy has been produced by Lawrence Weingarten, who brought the screen "CAT ON A HOT TIN ROOF" and "DON'T GO NEAR THE WATER," among other successful features.

Upon inquiry, you will discover that not one person in a hundred knows what a "GAZEBO" is, and this little mystery can be turned into one of the film's strongest selling points.

Here is how I plan to take advantage of this wide-spread lack of knowledge which can be turned into wide-spread public interest.

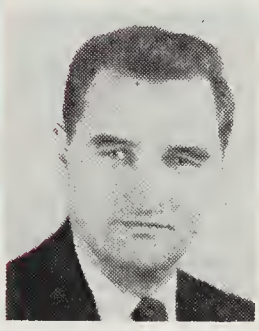
In the classified section of the local newspaper, insert a teaser ad to run seven days in advance of opening. Copy could read: *"Wanted – A GAZEBO. Do you have a GAZEBO at your house? If so, please call 3-1361 and ask for DEBBIE."* The phone number, of course, is that of the theatre, and the request by the caller to speak with "DEBBIE" would alert the cashier to deliver a pitch on the picture, which has been prepared in advance.

UPON INQUIRY, you will find that not one in a hundred knows what a GAZEBO is. Contests can take advantage of this.



An Exclusive **SHOWMANALYSIS** *Prepared by—*

GEORGE E. SAWYER, general manager, Armstrong Theatres, Inc., Bowling Green, Ohio



George E. Sawyer

ABOUT THE AUTHOR • George E. Sawyer is 39 years old. He is married and has three children, all boys. Born in a small town outside of Portland, Maine, he learned the-atre business the hard way working his way up from usher, to doorman, to assistant manager, etc. He served in the Army In-fantry in World War II in the European Theatre of Operations. He has been asso-ciated with regional chain theatres of New England, Victory Operating Company, Schine Circuit, and in 1953 went with Armstrong Circuit, Inc., where he is now general man-ager. He says he would like credit given to the circuit's art editor, Thor Hauschild, for re-drawing his rough sketch ideas illustrating this article.

Supply all theatre employees prior to the playdate with large lapel buttons reading *"Have you a GAZEBO?"* or similar copy. This is certain to create considerable inquiry as to what a GAZEBO is. Curiosity stimulates interest, and interest makes patrons. In the same manner, an extra supply of buttons could be distributed to junior high and high school students, making each one a walking advertisement.

Still selling the name, the word GAZEBO is wacky enough to provide a fine opportunity for a tie-up with a local ice cream parlor or soda fountain, which would feature a GAZEBO sundac. The same pitch might result in a restaurant featuring a GAZEBO sandwich, with credit to the theatre playdate. Debbie Reynolds has a huge teenage following, and such tie-ups are naturals for both merchants and theatre.

Radio has always been a potent selling force, and a disc jockey contest could be arranged with free passes to the first 20 persons calling in and giving their version of what a GAZEBO is.

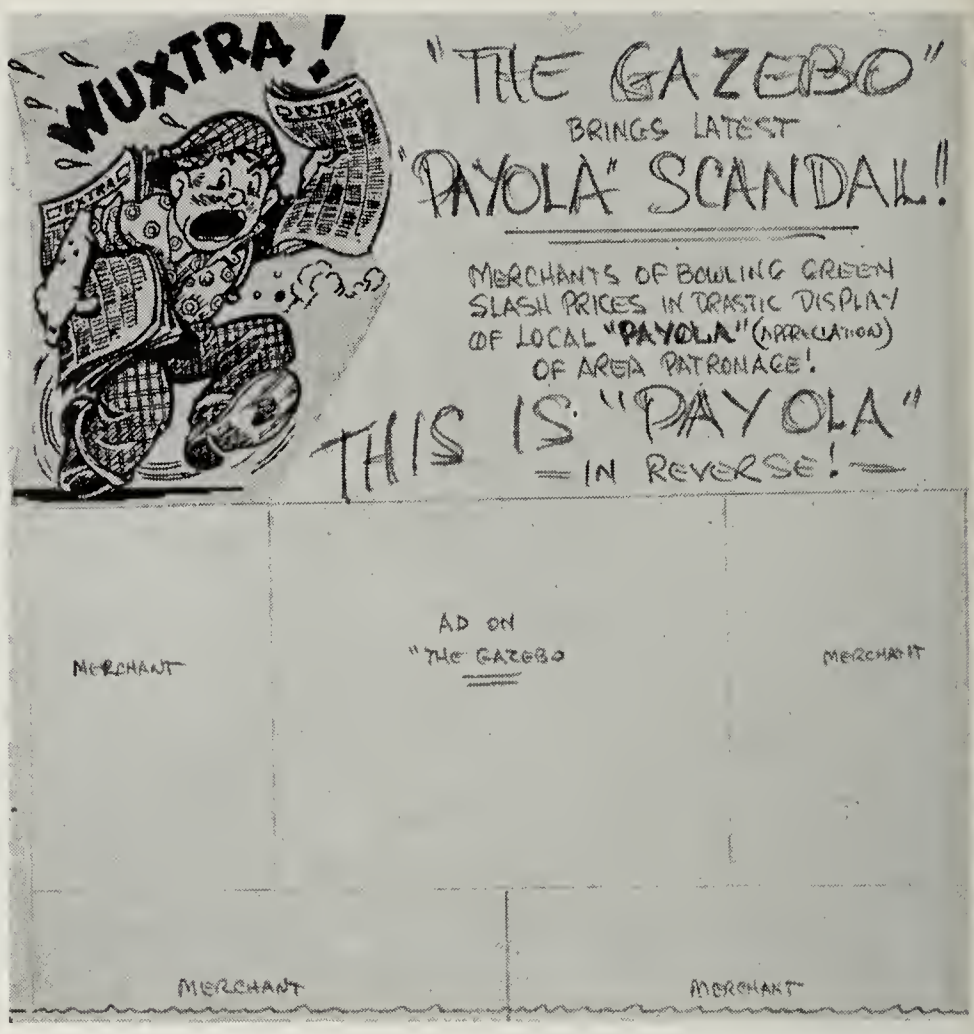
The press book contains an attractive and humorous *"Identify the GAZEBO"* still, and a blowup in the lobby with a few passes for the first right guesses is a natural stunt. The same still could also be used in a newspaper identification or coloring contest.

An old stunt, but one that is still quite serviceable and a real attention-grabber would be to have a giant post card in the lobby well in advance of the playdate for patrons to sign. It should be addressed to Debbie Reynolds and Glenn Ford, c/o "THE GAZEBO," Metro-Goldwyn-Mayer Studios, Holly-



AD MAT 406 (above) is four columns by 150 lines. Ad Mat L-302 (below) is three columns by 112 lines. Both can be reduced.





"PAYOLA" IN REVERSE can result in a merchant co-op page in the local papers, signalling a big bargain sale and boosting the film.

wood, Cal. Copy should congratulate them on their hilarious new hit. Herein is a possible newspaper break with a picture of the theatre manager and local Postmaster mailing the largest post card ever mailed from the local post office. Actually, the card would be heavy paper mounted on cardboard to be removed and rolled for mailing.

Potential window tie-ups are naturals for a blow-up of ad still C1758-69, showing Glenn Ford surrounded by a hatchet, revolver, bottle of poison, etc., and reading a book entitled "HOW TO GET AWAY WITH MURDER." Banner-line the top of this blow up with the following copy, *"IS THIS 'THE GAZEBO'?"* Across the bottom, carry this copy, *"SEE THIS HILARIOUS NEW HIT, 'THE GAZEBO,' starring Debbie Reynolds and Glenn Ford, coming soon to the CLA-ZEL THEATRE."*

There is no end to the showmanship ideas available to sell a picture loaded with the entertainment elements of "THE GAZEBO." Have a legal size summons or subpoena printed with the following copy: *"You are hereby summoned to appear before the court of justice in the county in which you live in the case of the PEOPLE vs. 'THE GAZEBO,' Sunday, Monday, Tuesday, Jan. 17-18-19, no continuance."* The inner fold of the summons would be Mat 306. These would be distributed to individuals on the street and house to house. This can prove a very effective promotion if properly done.

Accompanying this article is a sketch showing a proclamation headed, *"IF I WERE MAYOR . . ."* to be used as a newspaper ad or herald. This ad could run two or three times close to opening. It might be mentioned that the photo of the theatre manager as shown will make the ad far more eye-catching.

In view of recent news events, here is a wonderful opportunity to tie the GAZEBO in with payola through a merchant-promoted page ad featuring bargain prices as a sort of reverse payola from merchant to customer in appreciation of his patronage. The same idea could be used for a merchant-promoted herald, copy and layout as seen here.

There is also a music store tie-up with "THE GAZEBO" as Debbie Reynolds introduces a new song, "SOMETHING CALLED LOVE." This could be good for window displays



A USEFUL STILL for tieups, windows, and blowups of all kinds is this comic do-it-yourself murder kit with inimitable Glenn Ford.

and free records for a giveaway. This also obviously leads to radio and TV disc jockey tie-ups.

In "THE GAZEBO," Herman, the pigeon, makes his acting debut. This provides a ready-made tie-up with a pet shop for a window display or co-op herald.

Also, the theatre can offer free tickets to amateur photographers who submit the best pictures of a GAZEBO located locally.

Here is a suggestion guaranteed to turn heads, particularly at this time of the year. Dress an usher or other employee as Santa Claus, with sign board copy such as *"Sorry, folks, I just had to come back to see 'THE GAZEBO' starring Debbie Reynolds and Glenn Ford.'* Include playdates and theatre, and it's a cinch the copy wil be read. Nothing will attract attention like Santa 11 months before Christmas.

It is recommended that those newspaper ads that do not have one of the following lines should be changed to carry them:

1. *"They are having a little trouble with her GAZEBO . . . but doesn't everyone."*
2. *"Only the GAZEBO knows where the body is hidden."*
3. *"Every girl should have a GAZEBO."*

Press book ads 406, 408, and L-302 are recommended as the most provocative from the standpoint of interesting the reader. These ads obviously are too large for some situations, but they can readily be reduced.

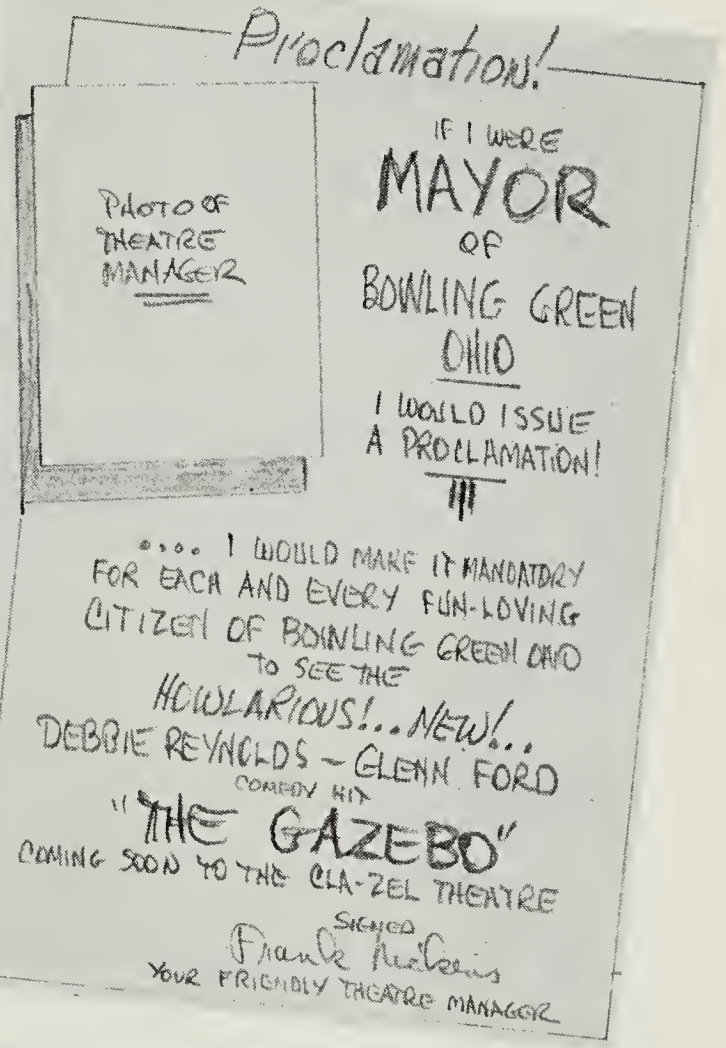
The radio spot announcements in those situations where radio is used should definitely not be omitted, particularly the one-minute spots which provide some humorous dialogue.

It might also be practical to stencil windows, fences, and sidewalks with arrows pointing to the theatre and copy such as *"See the GAZEBO."* This same thing could be applied to window or wall stickers.

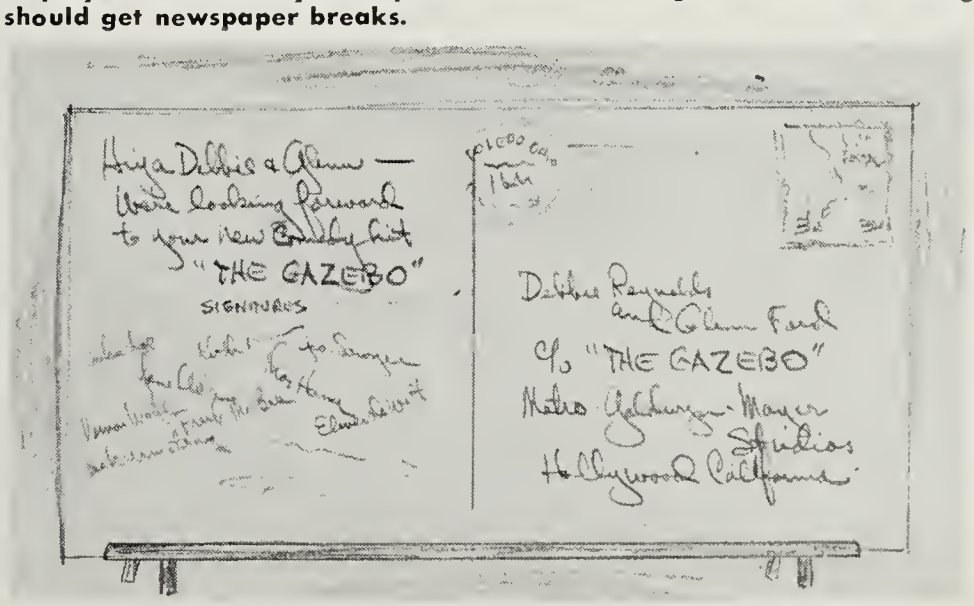
It must be noted that "THE GAZEBO" is a motion picture with a wonderful comedy cast and tremendous potential. Word of mouth bally that can be brought about by a strong local campaign will be a major asset in creating a ready made and waiting audience.

What's a GAZEBO? See the picture and laugh your way to the answer.





AD MAT 408 (above) is four columns by 100 lines but will stand reduction. A proclamation (center) accompanied by a picture and actual signature of the theatre manager, will capture attention as a newspaper ad or herald copy. A giant postcard (below) could be prominently displayed in the lobby with patrons invited to sign. The actual mailing should get newspaper breaks.



Pickus' New Year's Message To TOA Voices Belief In Profitable Future

NEW YORK—Albert M. Pickus, new president, Theatre Owners of America, in a New Year's message to the membership issued last fortnight voiced "hopes and expectations for a more profitable future."

He indicated that "the innate resourcefulness, the inherent optimism and the basic perseverance of our theatre owners, our distributors, and our creative Hollywood talent are successfully completing the adjustment."

Pickus said that he expected that Hollywood will maintain "the unequalled quality of its production" and that "as quality films produce greater grosses and exhibition continues to demonstrate its need for more product the quantity of films will likewise improve."

"I feel," asserted Pickus, "that the theatre owner, as he realizes reasonable profits from the better films, will plow that money back into modernization of his theatres to the end that his patrons will find new comforts, pleasures, and enjoyment in attending motion picture theatres."

He voiced the belief that "70mm. widescreen pictures are only the beginning of new technological advances" and that "in the coming decade there will be tremendous innovation to make our theatres unique recreational centers. I believe this will come to be because for the first time in many decades all branches of our industry are finally sitting together to attack their common problems. From this start will be born the confidence that will make our new harmony and unity a powerful reality."

The TOA head said, "Theatre attendance is on the increase; the watching of movies on TV is declining; blockbusters and aggressively merchandised lesser product is earning record grosses; and there is a new awareness of the need for hard-sell techniques noticeable throughout our entire industry."



The NEW YORK Scene

By Mel Konecoff

CHICAGO—We once said we'd go almost anywhere to see a picture or report on a story. So we did both in this city of note and Jack Kirsch.

Michael Todd, Jr., unveiled his long-touted "Scent of Mystery," the first film in Smell-O-Vision, and the picture turned out to be a fascinating piece of entertainment—smell or no smell.

But let's get back to the smells which place the presentation in the "different" category. Swiss-born Hans Laube has combined a mess of chemicals, and presto, it is claimed over 40 odors become part of the picture, from flowers to fruit to horses, etc.

The film, which runs about two hours and 15 minutes and which is broken by an intermission, is in color, 70mm, and has eight-channel sound. Todd claims two millions have been spent on the film.

Technicians have installed hundreds of feet of pipe along the back of the theatre seats perforated at each seat, through which the odors are pumped after being triggered automatically by signals on the film's soundtrack. This is different from Aromarama which feeds its odors into the theatre's ventilating system. No special equipment is needed to clear the air as the puff of smell disappears rapidly once it hits the air.

Estimate of cost of the installation at the Cinestage go as high as $50,000, and it is expected that future installations will cost a bit less because of refinements in methods and equipment.

Said Todd, "Many people have asked me why I renamed the Scentovision process Smell-O-Vision. They wonder why, if I was changing the name, I didn't make it something more dignified.

"I don't understand how you can be dignified about a process that introduces smells into a theatre. Sure, the process is interesting scientifically in that you can synchronize the odors with split second timing to screen action and rapidly follow one odor after another with each member of the audience getting the sensation at the same time. But, to my mind, you are just being pretentious if, to paraphrase Shakespeare a bit, you call a smell by any other name.

"To go one step further, and this is an important step to me, it's difficult, if not impossible, to have fun when you are being pretentious. Thus we called the process Smell-O-Vision to indicate that we think of it as a fun device."

The audience seemed to agree with him in that they did have fun. In addition, they admired the lightness of plot, the beauty of color and photography, etc.

Aboard our Northwest Orient plane were some representatives of exhibition, namely Bob Deitsch, Ben Sack, and Seymour Florin, out to have a look-see. Bob Deitsch told us he was tremendously impressed not only with the film and the process but also with the courage and ability of Todd, who is striding in the right direction in these days of industry need.

Following the theatre presentation, it was fun-time at the Ambasador West Hotel, where Milton Berle emceed an impromptu show with Henny Youngman, Mort Sahl and Eddie Fisher, while Liz Taylor, Forrest Tucker, Miriam Hopkins, and Peter Lorre took bows.

UA Sets Soviet Deal

NEW YORK—The first commercial film agreement between an American motion picture company and the Soviet Union was set between United Artists Corporation and "Sovexportfilm" (The All-Union Corporation for the Export and Import of Film).

The pact was arranged and signed by Arnold M. Picker, United Artists vice-president and A. N. Davydov, president of "Sovexportfilm."

The Soviet organization will, during 1960, select four out of a list of features submitted by United Artists.

Warners Asks Okay To Retire Some Stock

NEW YORK—Stockholders of Warner Brothers Pictures at their annual meeting in Wilmington, Del., on Feb. 3 will vote on a management proposal to cancel and retire 638,051 shares of common stock held in the treasury.

As of August 3, Warners held 897,051 shares of its common, acquired at a cost of $24,347,240. Since that date an additional 86,196 shares were acquired at a cost of $4,091,255. The stock proposed for retirement was acquired at a cost of $17,921,112.

Cancellation of the shares would result in reduction of the common acount by $3,-194,755, while the capital surplus account would be reduced by $2,574,785, and earned surplus by $12,151,572.

Stockholders will also vote on a new employment contract for Charles Boasberg, president and general sales manager of Warner Brothers Distributing Corporation, which includes a restricted option for 10,000 shares of WB stock; also the extending of the contracts of Robert W. Perkins, counsel and legal advisor, for three years, the pact of Stanleigh P. Friedman, vice-president, for three years, and the contract with Rodney Erickson, advisor on TV sales, which has been amended.

Management's nominees for reelection to the board for two-year terms will be Waddill Catchings, Friedman, Thomas J. Martin, and Perkins. Other board members are Charles Allen, Jr., Benjamin Kalmenson, Serge Semenenko, Albert Warner, and Jack L. Warner.

"Ben-Hur" Hits Million

NEW YORK—According to figures released by Metro-Goldwyn-Mayer's statistical department, the new production of "Ben-Hur," costliest movie ever created, established its first $1,000,000 boxoffice score last week. If the advance sale for future performances through mail orders and group theatre parties were added, the total would hit close to $2,000,000.

Never has a motion picture, or any other single entertainment, playing so few theatres, with so few seats and in so short a period of time, rolled up so great a boxoffice gross, it was reported.

What makes the "Ben-Hur" record so remarkable is the fact that it is playing in only 12 theatres, and for so short a time. It opened in four cities as a Thanksgiving attraction; in the other eight it opened for Christmas.

Shor Theatres Involved In Partnership Split

CINCINNATI — This city's Palazzolo family have split their family partnership in a multi-million dollar deal. Three of the five brothers, Joe, Bill, and Paul, have sold their equal shares to the other two, Peter and Dominic.

Involved in the deal is the S & S Amusement Company, which the family owns in conjunction with the Ruben Shor estate, plus several buildings. S & S operates conventional theatres and drive-ins in Ohio, West Virginia, and Kentucky, including the local Twin Drive-In, and Keith's, Hyde Park, Empire, Westwood, and Western Hills Theatres. Shor died in December of a heart attack.

Peter Palazzolo is president of Pal Brothers, Inc., holding company, which controls most of the family interests.

IN THE ERA WHEN THE MOB-RATS RAN WILD THE WILDEST WAS 'LEGS' DIAMOND!

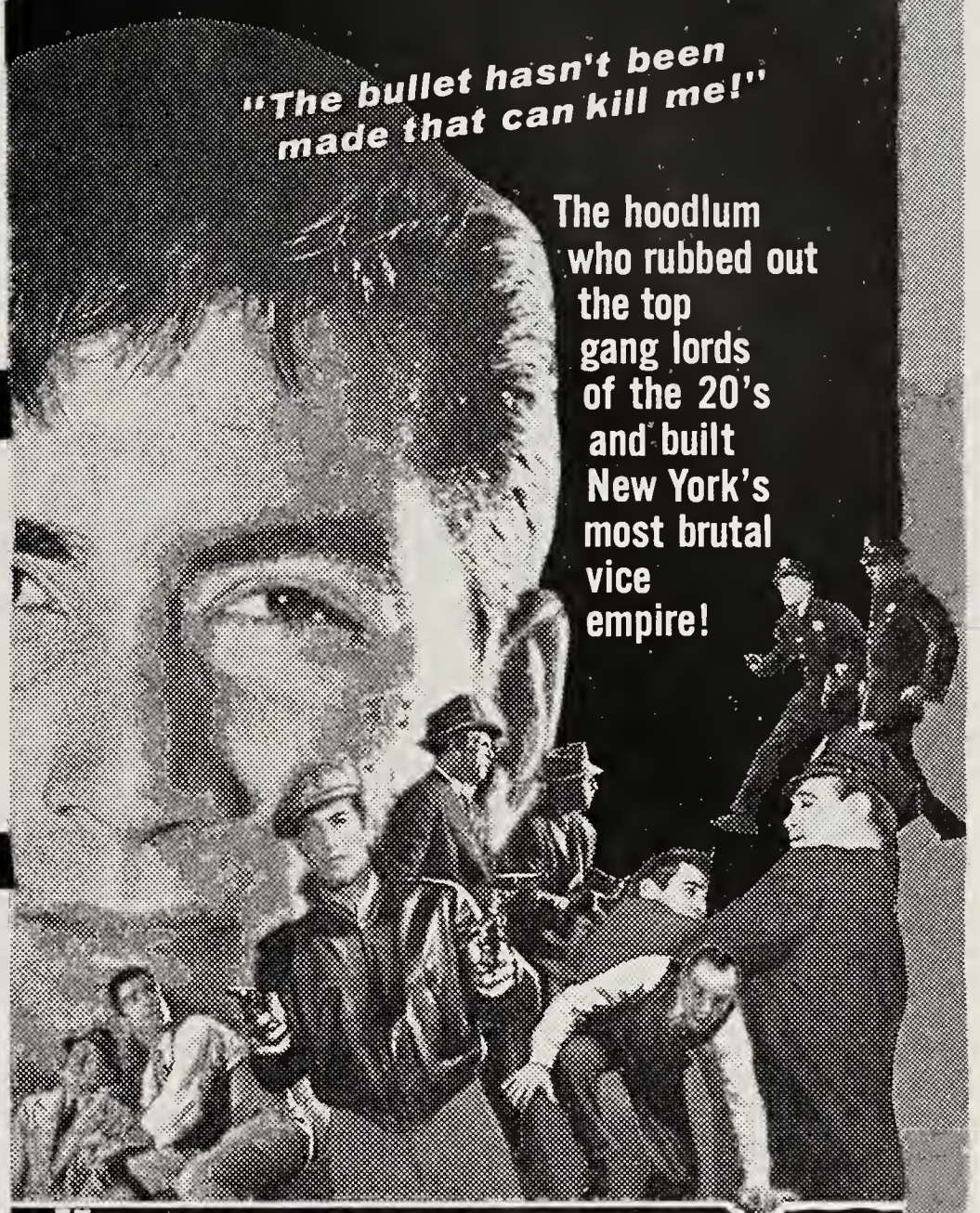


The surprise party for Butcher Bremer and Mad Dog Coll!

Frenchy Lamar and the rub-out that backfired!

'I've been getting ready for you big shots for years!'

The night they found Diamond's 'pigeon'!



The hoodlum who rubbed out the top gang lords of the 20's and built New York's most brutal vice empire!

"THE RISE AND FALL OF 'LEGS' DIAMOND"

It is possible that some future day will face another 'Legs' Diamond. If this should happen, the events in this picture should not be forgotten.

NEW YORK CITY SATURATION FEBRUARY 3

Watch Warners bang it over!

STARRING
RAY DANTON · KAREN STEELE · ELAINE STEWART · JOSEPH LANDON · A United States Prod. Picture · MILTON SPERLING · BUDD BOETTICHER · LEONARD ROSENMAN

Written by

Produced by

Directed by

Music by

A Laughter Riot All Over the World!

A PETER ROGERS PRODUCTION

CARRY ON NURSE

ACCLAIMED INTERNATIONALLY

as the

BIGGEST BOX-OFFICE MONEY MAKER

and

MOST POPULAR PICTURE OF THE YEAR IN BRITAIN.

1ST says *'MOTION PICTURE EXHIBITOR'*

1ST says *'BOX OFFICE'*

1ST says 'MOTION PICTURE HERALD'

1ST says *'Kinematograph Weekly'*

NAT COHEN **STUART LEVY**

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

HAMMER HOUSE, 113-117 WARDOUR STREET, LONDON, W.I. Telephone: GERRARD 0941-7

CABLES: ANGLOPRO, LONDON

U.S. Representative: RICHARD GORDON, GORDON FILMS, Inc.
1051 BROADWAY, NEW YORK 36, N.Y.
Telephone, LACKAWANNA 4-1470-1. Cables: GORDONFILM, NEW YORK.

BELOVED INFIDEL (20th FOX)
Paramount, New York, (**$29,850) 4 " 109%
Fox, San Francisco (**$12,230) 2 " 93%
Ambassador, St. Louis (No Ave.) 2 wks Ave. $8,000
Orpheum, Omaha (**$6,590) 2 " 69%
Midtown, Philadelphia (**$9,000) 5 " 105%
Fox, Detroit (**$14,380) 3 " 88%
Coliseum, Seattle (**$7,555) 2 " 100%
Oriental, Chicago (**$24,550) 3 " 102%
Metropolitan, Boston (**$15,120) 4 " 71%
Rialto, Louisville (**$9,220) 1 " 61%

BEN-HUR (MGM)
Saxon, Boston (**$10,270) 5 " 265%
Loew's State, New York (**$43,175) 6 " 130%
Boyd, Philadelphia (**$12,300) 5 " 261%
Todd Cinestage, Chicago (**$16,600) 1 " 223%

BEST OF EVERYTHING (20th FOX)
Ambassador, St. Louis (No Ave.) 3 wks Ave. $8,400
Fox, San Francisco (**$12,230) 2 " 99%
Fifth Avenue, Seattle (**$7,480) 2 " 81%
Normandie, New York (**$7,340) 5 " 102%
Rialto, Louisville (**$9,220) 1 " 90%
Paramount, New York (**$29,850) 6 " 90%
Fox, Detroit (**$14,380) 3 " 108%
State Lake, Chicago (**$25,800) 6 " 85%
Arcadia, Philadelphia (**$10,030) 4 " 100%
Paramount, Boston (**$11,920) 4 " 90%

BIG FISHERMAN (BV)
Rivoli, New York (**$12,240) 21 " 97%
Midtown, Philadelphia (**$9,000) 8 " 111%
Brown, Louisville (**$4,950) 7 " 151%
Gary, Boston (**$11,100) 6 " 82%
Pageant, St. Louis (**$4,850) 5 " 137%
Blue Mouse Seattle (**$5,040) 5 " 140%
United Artists, Detroit (**$8,810) 8 " 113%

CAREER (WB)
Saxon, Boston (**$10,270) 6 " 119%
Loew's State, New York (**$43,175) 5 " 71%
Michigan, Detroit (**$21,120) 2 " 69%
Chicago, Chicago (**$22,480) 3 " 94%
Arcadia, Philadelphia (**$10,030) 5 " 111%
Ambassador, St. Louis (No Ave.) 2 wk. $10,500 Ave.
Golden Gate, San Franc. (**$15,150) 2 " 78%
Fifth Avenue, Seattle (**$7,480) 2 " 91%
Orpheum, Omaha (**$6,590) 1 " 93%

EDGE OF ETERNITY (COL.)
Pilgrim, Boston (**$8,610) 1 " 94%
Garrick, Chicago (**$14,300) 1 " 51%
Rialto, Louisville (**$9,220) 1 " 50%
Palms, Detroit (**$19,850) 1 " 79%
Fifth Avenue, Seattle (**$7,480) 1 " 46%
Paramount, San Francisco, (**$10,410) 1 " 87%

4-D MAN (UI)
Orpheum, Seattle (**$5,660) 1 " 90%
Golden Gate, San Franc. (**$15,150) 1 " 74%
Pilgrim, Boston (**$8,610) 1 " 100%
Palms, Detroit (**$19,850) 1 " 79%

GENE KRUPA STORY (COL.)
Forum, New York (**$13,920) 1 " 214%
Gary, Boston (**$11,110) 1 " 90%
Broadway-Capitol, Detroit (**$10,120) 1 " 247%

GOLIATH AND THE BARBARIANS (AIP)
Roosevelt, Chicago (**$21,230) 4 " 114%
Palms, Detroit (**$19,850) 1 " 106%

HAPPY ANNIVERSARY (UA)
Victoria, New York (**$20,150) 7 " 71%
United Artists, San Franc. (**$16,230) 4 " 72%
Gary, Boston (**$11,110) 5 " 89%
Viking, Philadelphia (**$8,330) 1 " 181%
Music Box, Seattle (**$4,215) 1 " 119%
Roosevelt, Chicago (**$21,230) 1 " 70%
Loew's St. Louis (**$11,600) 2 " 86%

HOUSE OF SEVEN HAWKS (MGM)
Loop, Chicago (**$15,140) 2 " 51%
Fox, Philadelphia (**$14,580) 1 " 48%
Loew's St. Louis (**$11,600) 1 " 73%
State, Omaha (**$5,960) 1 " 46%
Michigan, Detroit (**$21,120) 2 " 93%
United Artists, Louisville (**$7,690) 1 " 68%
Orpheum, Seattle (**$5,660) 1 " 52%

JOURNEY TO THE CENTER OF THE EARTH (20th-FOX)
Paramount, New York (**$29,850) 2 " 246%
Pilgrim, Boston (**$8,610) 1 " 141%
St. Louis, St. Louis (**$12,850) 2 " 114%
Rialto, Louisville (**$9,220) 2 " 112%
Oriental, Chicago (**$24,550) 2 " 200%
Arcadia, Philadelphia (**$10,030) 1 " 200%
Fox, Detroit (**$14,380) 2 " 156%
Fox, San Francisco (**$12,230) 1 " 230%
Omaha, Omaha (**$5,450) 2 " 141%

LAST ANGRY MAN (COL.)
Kenmore, Boston (**$9,600) 8 " 110%
Forum, New York (**$13,920) 9 " 106%
Trans-Lux, Philadelphia (**$4,450) 7 " 158%
Madison, Detroit (**$19,920) 2 " 62%
St. Francis, San Francisco (**$10,550) 1 " 115%
Brown, Louisville (**$4,950) 1 " 82%
Loop, Chicago (**$15,140) 1 " 107%

LIBEL (MGM)
Oriental, Chicago (**$24,550) 2 " 50%
Orpheum, St. Louis (**$6,730) 1 " 60%
Roxy, New York (**$52,620) 2 " 60%
United Artists, Louisville (**$7,690) 1 " 61%

LI'L ABNER (PAR.)
Roxy, New York (**$52,620) 3 " 173%
Paramount, Boston (**$11,920) 1 " 148%
Fox, St. Louis (**$13,400) 2 " 103%
Esquire, Chicago (**$12,315) 2 " 91%
Stanton, Philadelphia (**$12,270) 2 " 99%
Coliseum, Seattle (**$7,555) 2 " 107%
Michigan, Detroit (**$21,120) 2 " 90%
Orpheum, Omaha (**$6,590) 2 " 104%
Ohio, Louisville (No Ave.) 2 " Ave. $6,250

MIRACLE (WB)
Radio City, New York (**$142,810) 3 " 83%
Orpheum, Seattle (**$5,660) 1 " 72%
United Artists, Chicago (**$17,800) 1 " 191%
Mary Anderson, Louisville (**$4,880) 1 " 147%

MOUSE THAT ROARED (COL.)
Esquire, Chicago (**$12,315) 4 " 131%
Trans-Lux, Philadelphia (**$4,450) 1 " 203%
T-L Krim, Detroit (**$6,000) 1 " 250%
Pageant, St. Louis (**$4,850) 1 " 88%

NEVER SO FEW (MGM)
Blue Mouse, Seattle (**$5,040) 1 " 130%
Adams, Detroit (**$8,650) 1 " 234%
State, Omaha (**$5,960) 1 " 119%

ON THE BEACH (UA)
Astor, New York (**$18,880) 2 " 319%
State-Lake, Chicago (**$25,800) 2 " 213%

OPERATION PETTICOAT (U-I)
Radio City, New York (**$142,810) 4 " 133%
Music Hall, Seattle (**$6,700) 1 " 193%
Ambassador, St. Louis (No Ave.) 1 " Ave. $15,000
Midtown, Philadelphia (**$9,000) 1 " 278%
Memorial, Boston (**$17,080) 1 " 200%
Chicago, Chicago (**$22,480) 1 " 308%

PILLOW TALK (U-I)
Michigan, Detroit (**$21,120) 4 " 108%
Music Box, Seattle (**$6,700) 10 " 152%
United Artists, Chicago (**$17,800) 10 " 170%
Palace, New York (**$16,770) 10 " 185%
Golden Gate, San Franc. (**$15,150) 4 " 117%
Kentucky, Louisville (**$5,850) 9 " 125%
Metropolitan, Boston (**$15,120) 6 " 150%
Fox, St. Louis (**$13,400) 4 " 128%
Omaha, Omaha (**$5,450) 3 " 149%
Stanley, Philadelphia (**$17,650) 7 " 111%

PORGY AND BESS (COL.)
Warner, New York ($23,250) 26 " 120%
McVickers, Chicago (**$13,050) 22 " 149%
Astor, Boston (**$8,370) 20 " 143%
Coronet, San Franc. (No Record) 18 " Ave. $15,800
Goldman, Philadelphia (**$10,750) 12 " 131%
Kenmore, Boston (**$9,600) 1 " 146%
Brown, Louisville (**$4,950) 1 " 164%

SAPPHIRE (U-I)
Beacon Hill, Boston (**$9,650) 5 " 71%
Capri, Boston (**$6,380) 2 " 137%
Todd Cinestage, Chicago (**$16,600) 3 " 71%
Stanton, Philadelphia (**12,270) 2 " 71%
Sutton, New York (**$19,150) 7 " 71%

SIGN OF THE GLADIATOR (AIP)
Michigan, Detroit (**$21,120) 1 " 77%
Paramount, Boston (**$11,920) 1 " 134%
United Artists, Chicago (**$17,800) 2 " 89%
Kentucky, Louisville (**$5,850) 2 " 121%
Fifth Avenue, Seattle (**$7,480) 1 " 108%
Paramount, San Franc. (**$10,410) 1 " 166%
Stanton, Philadelphia (**$12,270) 2 " 80%
Fox, St. Louis (**$13,400) 1 " 75%

STORY ON PAGE ONE (20th-FOX)
Astor, Boston (**$8,370) 1 " 205%

SOLOMON AND SHEBA (UA)
Capitol, New York (**$24,950) 1 " 565%
Capri, Boston (**$6,380) 1 " 314%
Woods, Chicago (**$19,400) 1 " 332%
Fox, Philadelphia (**$14,580) 1 " 425%
Paramount, Seattle (**$8,040) 1 " 350%
United Artists, Detroit (**$8,810) 1 " 512%

SUDDENLY LAST SUMMER (COL.)
Criterion, New York (**$20,380) 1 " 282%

SUMMER PLACE (WB)
Radio City, New York (**$142,810) 3 " 92%
Memorial, Boston (**$17,080) 6 " 93%
Michigan, Detroit (**$21,120) 4 " 85%
Paramount, San Franc. (**$10,410) 3 " 139%
Randolph, Philadelphia (**$13,730) 5 " 70%
Mary Anderson, Louisville (**$4,880) 5 " 149%
Omaha, Omaha (**$5,450) 2 " 121%
Music Hall, Seattle (**$6,700) 4 " 91%
Chicago, Chicago (**$22,480) 4 " 91%

THEY CAME TO CORDURA (COL.)
State-Lake, Chicago (**$25,800) 4 " 75%
St. Francis, San Franc. (**$10,550) 4 " 105%
Loew's, St. Louis (**$11,600) 2 " 82%
Criterion, New York (**$20,380) 9 " 116%
United Artists, Louisville (**$7,690) 2 " 120%
Orpheum, Boston (**$19,580) 2 " 83%
Madison, Detroit (**$19,920) 3 " 79%
Fox, Philadelphia (**$14,580) 3 " 114%
Orpheum, Omaha (**$6,500) 1 " 108%
Paramount, Seattle (**$8,040) 3 " 89%

THIRD MAN ON THE MOUNTAIN (BV)
Normandie, New York (**$7,340) 4 " 103%
United Artists, San Franc. (**$16,230) 2 " 52%
Garrick, Chicago (**$14,300) 3 " 68%
Fox, Philadelphia (**$14,580) 2 " 79%
Orpheum, St. Louis (**$6,730) 3 " 75%
Beacon Hill, Boston (**$9,650) 6 " 58%
State, Omaha (**$5,960) 3 " 110%
Madison, Detroit (**$19,920) 2 " 89%

—30— (WB)
Palms, Detroit (**$19,850) 1 " 90%
Paramount, San Franc (**$10,410) 1 " 106%
Roosevelt, Chicago (**$21,230) 2 " 71%
Randolph, Philadelphia (**$13,730) 1 " 61%
Paramount, Boston (**$11,920) 1 " 93%
Fox, St. Louis (**$13,400) 1 " 81%
Mary Anderson, Louisville (**$4,880) 1 " 84%

1001 ARABIAN NIGHTS (COL.)
Orpheum, Boston (**$19,580) 2 " 73%
Orpheum, St. Louis (**$6,730) 2 " 92%
United Artists, Louisville (**$7,690) 2 " 106%
Garrick, Chicago (**$14,300) 2 " 95%
Randolph, Philadelphia (**$13,730) 2 " 52%
Fifth Avenue, Seattle (**$7,480) 2 " 82%
Madison, Detroit (**$19,920) 2 " 69%
Paramount, San Francisco (**$10,410) 1 " 116%

WRECK OF THE MARY DEARE (MGM)
Roxy, New York (**$52,620) 5 " 71%
Orpheum, Boston (**$19,580) 2 " 100%
Loew's, St. Louis (**$11,600) 2 " 79%
United Artists, Louisville (**$7,690) 1 " 91%
Woods, Chicago (**$19,400) 4 " 85%
Viking, Philadelphia (**$8,330) 5 " 93%
Orpheum, Seattle (**$5,660) 2 " 101%
Adams, Detroit (**$8,650) 4 " 82%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE FIRST 13 WEEKS OF 1959.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.



NCCJ Names Youngstein

NEW YORK—Max E. Youngstein, vice-president of United Artists, has been appointed national chairman of the Brotherhood Campaign's amusement division, it was announced by Dr. Lewis Webster Jones, president, National Conference of Christians and Jews. Youngstein has also been appointed to the National Brotherhood Week committee, of which Miss Cornelia Otis Skinner is chairman.

U-I's Thomas Resigns

HOLLYWOOD — Sam Thomas, U-I story department head, resigned last fortnight. He will announce a new affiliation shortly.



LONDON Observations

by Jock MacGregor

WITH THE ACQUISITION of Independent Film Distributors, Associated Rediffusion has struck television's biggest blow against the industry in Britain. The deal includes such pictures as "African Queen," "Richard III," and "Moulin Rouge," which may be old stuff on U.S. TV but are of a calibre that has not reached the little black box here.

Excess of $1,400,000 is reportedly involved. While features have not received high viewing figures, they are invaluable for padding out programs as was seen over the Christmas period. Some 50 subjects are involved, and since these are all British, they can be shown by the TV companies without any worry over keeping within their voluntary quotas for imported programs.

This deal virtually sabotages the invaluable work which the Film Industry Defense Fund has done in keeping features off TV by buying up the rights with the levy paid by most cinemas. It is understood that FIDO was not even offered this package. Exhibitors will no doubt put into effect their sanctions against the theatre product of the individuals concerned, but this could be ineffective as about the most recent picture would be "Room at the Top," which opened a year ago. In turn, it is likely that they may have transferred their alliances to TV entirely.

It is understood that Roland Wright, the accountant who has been associated with one of the parties in the deal, has resigned in the belief that his loyalty lies with the film industry.

HAPPIEST NEWS of the week is John Davis' decision to make Fred Thomas managing director of Rank Film Distributors. Entering the industry with Western Electric, he later became publicity director in turn of Paramount and 20th Century-Fox. After war service with the RAF, he was appointed managing editor of The Cinema. He was recruited to RFD in 1956. Fred, one of the best liked and most capable men in the industry, has truly merited this recognition. . . . Two busy but happy men with whom I bent elbows are Irving Allen and Cubby Broccoli, who called the press to their elegant Mayfair offices for a progress report. Completed and in varying stages of readiness they have "Jazz Boat," "In the Nick," and "Let's Get Married" (formerly "Confessions"). Now the offices are littered with the designs that Kenneth Adams has prepared for "The Long Ships" and "Oscar Wilde," which are set for early production. The former, to be shot in Super Technirama 70 as a road show offering, will be directed by Lee Thompson mainly on location in Jugoslavia. So far only Curt Jurgens is signed.

Film Exchange and Dealer Listing for the PORTLAND FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• *Film Distributors*

COLUMBIA, 1927 N.W. Kearney St.—CApitol 3-3101
Br. Mgr.: James Beale. Sales: C. N. Birchard, Marris Sherman. Booker: Edith McDonald. Field Exp.: Sammy Siegel. Emerg. Phone: McDanald, MItchell 4-5371.

METRO-GOLDWYN-MAYER, 1963 N.W. Kearney St.—CApitol 7-2521
Br. Mgr.: Lau Amacher. Sales: Larry Moran. Baaker: Frank Staeger. Emerg. Phane: Staeger, ALpine 4-3493

PARAMOUNT, 909 N.W. 19th Ave.—CApitol 7-3477
Sales: Frank Daty, Vete Stewart. Shipping: Herb Krisch. Emerg. Phane: Krisch, BU 9-3675.

20TH CENTURY-FOX, 1932 N.W. Lovejoy St.—CApitol 3-6129
Br. Mgr.: C. F. Powers. Office Mgr. and Baoker: Carl Handsaker. Sales: Ken Septka. Cashier: Alice Coburn. Field Exp.: Eddie Yarbrough. Emerg. Phane: Handsaker, ATlantic 1-7116; Jerry Patrick, BU 5-2894.

UNITED ARTISTS, 1816 N.W. Kearney St.—CApitol 8-940S
Sales: Morris Segel, Jack O'Bryan. Emerg. Phane: Segel, CApital 2-3965.

UNIVERSAL-INTERNATIONAL, 1953 N.W. Kearney St.—CApitol 7-1231
Br. Mgr.: Jim Moaney. Office Mgr. and Baaker: Ed Bramwell. Sales: Russell Brawn. Field Exp.: Jack Matlack. Emerg. Phone: Bramwell, CHerry 4-9783.

WARNER BROS., 935 N.W. 19th Ave.—CApitol 7-S624
Br. Mgr.: Albert Oxtaby. Office Mgr. and Booker: Tam Sherlack. Sales: M. F. Keller. Emerg. Phane: Sherlack, CA 8-7806.

• *Supply Dealers*

MODERN THEATRE SUPPLY, INC., 915 N.W. 19th Ave.—CApitol 2-6437
Emerg. Phone: Mr. Bell, BE 5-5972

B. F. SHEARER CO., 1947 N.W. Kearney St.—CApi tol 8-7543
Br. Mgr.: B. J. Shearer, Jr. Emerg. Phane: CH 6-3214.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1816 N.W. Kearney St.—CApitol 3-3741
Sales: Harry Lewis.

• *Signs, Advertising and Printing*

ALEXANDER FILM CO., 412 Scott Bldg.—CA 7-5809

NATIONAL SCREEN SERVICE, 1816 N.W. Kearney St.—CApitol 3-3741

PACIFIC POSTER CO., 1923 N.W. Kearney St.—CApitol 2-6428
Br. Mgr.: Howard Bell. Emerg. Phane: BElmont 5-4087.

• *Film Delivery Service*

PORTLAND NATIONAL FILM SERVICE, 91S N.W. 19th Ave.—CApitol 7-7590
Mgr.: Al Williams. Emerg. Phane: BElmant 6-8526.

• *Service Companies*

ALTEC SERVICE CO., 1020 S.W. Taylor St.—CApitol 8-S972 Emerg. Phane: ME 9-1675

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Hope To M. C. Oscarcast

HOLLYWOOD — It was announced last fortnight that Bob Hope will act as master of ceremonies of the Academy Awards show on April 8, his eighth appearance in that capacity.

It was also announced that the Oscarcast, which goes over NBC and the CBS Radio and TV networks starting at 7:30 P.M., will be carried beyond its scheduled 90 minutes "if necessary."

Poller Joins Buena Vista

NEW YORK—Norman Poller has been appointed publicity manager for Buena Vista Distribution Company, it is announced by Charles Levy, advertising and publicity director.





CANADIAN Highlights

By Harry Allen, Jr.

THE RACE for the plum in Canadian TV—a license to operate a second TV station in Toronto—includes motion picture interests. In the nine applications placed before the Board of Broadcast Governors which will open hearings for the license on March 14, 1960, are Paul Nathanson of Sovereign Broadcasting Corp., J.Arthur Rank Organization of Canada Ltd., and Associated TV of England.

Nathanson, who heads Empire-Universal Films Co., Ltd., and has a large chunk of MGM stock, is associated with John Bassett, publisher of The Telegram in his application for a license. Bassett is considered a front-runner in the race. The Rank group is associated with The Globe and Mail, Toronto morning newspaper, another front-runner. ATV is associated with MacLean-Hunter Publishing Co., Ltd., in its application. MacLean-Hunter publishes a number of trade and consumer magazines.

Other applications were put forward by the third Toronto newspaper, the Star; Henry Borden, a prominent Canadian financier; Spencer W. Caldwell, who is in the TV supply business as well as TV film distributor; Consolidated Frybrook Industries Ltd.; Upper Canada Broadcasting Ltd.; and Rogers Radio Broadcasting Co., Ltd. The latter company owns a radio station in Toronto.

Missing from the applicants is Famous Players Canadian Corp., which has interests in two stations, Quebec City and Kitchener, and is presently developing its Telemeter operations to open in Toronto.

BEAVER FILM Productions, Ltd., headed by Nathan A. Taylor, is a company developed to acquire extra-territorial rights in film properties and is interested in co-distribution as well as co-production deals. Beaver has acquired rights for major territories in the Italian spectacular, "David and Goliath," with Orson Welles. Its deal covers approximately half the world, including North and South America, the United Kingdom, and all other English-speaking countries, the four Scandinavian countries, the Netherlands, Japan and Okinawa. Beaver was associated with Joseph E. Levine in United States distribution of "Hercules."

FAMOUS PLAYERS CANADIAN CORP. showed a decline in profits during the first nine months of 1959 as contrasted with 1958. J. J. Fitzgibbons, Sr., president of Famous Players, explained that the boxoffice quality of pictures during the third quarter was not up to the same standard as last year's product. The same condition prevailed during the first few weeks of the fourth quarter although the product beginning at Christmas would be "much improved." Figures showed net profits in 1959 at $1,718,233, against $2,084,170 in 1958. Fitzgibbons' report indicated good progress with Telemeter with 93 miles of cable strung by Bell Telephone before the first part of the system is completed.

REEL CLIPS: Amusement taxes and restrictions on Sunday movies were targets of the annual meeting of the Manitoba Motion Picture Exhibitors Association. Harry Prygrocki, King's Theatre, St. James, was elected president. The dinner which closed the meeting was a joint one with the Canadian Picture Pioneers, into which five members were inducted. . . . Peter Myers replaced Dan Krendel as member of the Crew of the Variety Club of Toronto. Krendel, past chief barker, resigned. As a past chief barker, Krendel becomes a non-voting member of the Crew. . . . Russell Simpson, general manager, Ottawa Valley Amusement Co., resigned from that post. The circuit is owned and operated by M. J. O'Brien, Ltd., Renfrew, Ontario.



Columbus vs. Obscenity

COLUMBUS, OHIO—City Attorney Russell Leach stated last fortnight that he is preparing a reworded anti-obscenity ordinance which would include films and contain a "knowledge" clause for submission to City Council.



Soviet "Swan Lake" Booked

NEW YORK—The current cultural film exchange between the United States and the U.S.S.R. will be launched in New York with the American premiere here of "Swan Lake," a full color motion picture, starring the Bolshoi Ballet, Jan. 25, at the Normandie, it has been announced by Rube Jackter, vice-president and general sales manager of Columbia Pictures, and Thomas Rodgers, vice-president of Trans-Lux Theatres.

Branson Joins TV Firm

NEW YORK—Walter E. Branson was appointed last fortnight as vice-president of TV Stations, Inc.

President Herb Jacobs said Branson will become a member of the executive staff of the film buying organization, which plans to extend its services. Branson was for many years head of world-wide distribution for RKO Radio Pictures.

WB Promotes Blakeley

NEW YORK—Chester A. Blakeley, a Warner Bros. city salesman in Detroit, has been promoted to branch manager in Indianapolis, it is announced by Charles Boasberg, general sales manager. Blakeley replaces C. W. McKean, who has resigned.

Harrisburg Theatres Decide To Stay Open

HARRISBURG — Owners of Harrisburg's downtown theatres announced in a statement to the newspapers they will continue operating "as long as is humanly and financially possible" despite City Council's rejection of their plea for relief from the 8⅓ per cent admissions tax.

The announcement came following City Council's refusal to lift the tax or cut it in the face of the shutdown threat and pleas of hardship.

"It is our sincere belief that no other group of merchants in the city could keep their doors open for long under such a tax burden," the owners said in the joint statement.

"However, in the face of substantial losses for the year 1960, we have decided to continue operating our downtown theatres as long as is humanly and financially possible."

The owners, who had given what they called continuing two week dismissal notices effective Dec. 30 to all their employes, said their decision to continue operating was based on "many factors."

They cited such factors as "the welfare of our employes and the effect such a step (closing) would have on other downtown merchants and property owners."

It was said they never meant to threaten either Mayor Ziegler or City Council, but "on the other hand, arguments backed by cold facts and figures relating to the economic plight of our industry have been presented by ourselves and our employes to no avail.

"Practically all cities in the commonwealth of comparable size have recognized the problem involved and have done something about it. Others are seriously considering the removal or reduction of this ruinous tax. It is our hope the Mayor and Council will reconsider their drastic decision and provide some relief in the near future."

Fanfare Appoints Gold

PHILADELPHIA—Appointment of Melvin L. Gold Enterprises as press representatives for two films to be released by Fanfare Films, Inc., of Philadelphia, was announced by Joseph Solomon, president of the distribution firm.

The films, scheduled for release this month, are a French import, dubbed in English, "The Wicked Go To Hell," starring Marina Vlady, and a British nudist film, "Nature's Paradise," in Cinemascope and Eastman Color.

Schoenfeld Release Plans

NEW YORK—Lester A. Schoenfeld Films announced it will release during the 1960 season 10 new one reel color subjects, 10 new two reel color subjects, and five new three reel color subjects, at the rate of two a month.

January releases are "The Blue Peter" and "Queensland Playground."

Dividends Continue Rise

WASHINGTON—November cash dividends of film companies making public reports continued to rise, reported the Department of Commerce.

November dividends totaled $1,227,000, a $140,000 gain over last year's figure. Dividends for the first 11 months were $20,964,000, a $2,894,000 gain over the same period for 1958.

To All Exhibitors:

The winter is here. To avoid miss-outs, we must have your programs early so we can check with the exchanges to make certain we can get your shows to you on time.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St. N.E.
Washington, D.C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

An Exciting Opportunity! A Great

NEW FIRST RUN THEATRE
Wants a FIRST RANK MANAGER

The new HELLMAN THEATRE, Albany, N.Y., is scheduled to open in April, 1960. First of a series of deluxe, first run suburban theatres planned by Hellman Enterprises, it offers a prime opportunity to a top man who can grow into the upper management echelon of our organization. You must be completely experienced and seasoned in first run operation, including all phases of theatre advertising promotion and exploitation, hard ticket presentations, group sales. Very adequate remuneration. Interviews will be held in New York City. All replies held in strictest confidence. Send full qualifications first letter to Mr. Alan V. Iselin, Managing Director, Hellman Enterprises, P.O. Box 4151, Albany, N.Y.

Two Tulsa First-Runs Close, File Law Suit

TULSA, OKLA.—This city was left with only one first-run downtown house with the closing of the Ritz and Orpheum last fortnight.

Announcement of the double closing by Tulsa Downtown Theatres, Inc., coincided with filing of a $3,000,000 lawsuit on behalf of the Ritz and Orpheum against Admiral Twin Drive-In, Loew's Inc., 20th-Fox, Paramount, and Warners.

This action was filed in Federal District Court here in name of William E. Rutledge, Federal trustee for the two downtown houses since last July.

The petition alleged each theatre has suffered $500,000 damages and is entitled to three times that amount. It contended Admiral combined its twin drive-ins into a single unit in bidding competitively for first-run product, while the distributors required the Ritz and Orpheum to negotiate for film separately.

Rutledge said no firm offer has been received for the Ritz and Orpheum, which have debts totaling about $150,000. If a buyer or buyers are not found, he said, "bankruptcy is the only possibility left."

Rutledge said the houses (the Orpheum is the largest house in Tulsa) will remain closed until he can find a buyer or operator with enough resources to run them profitably.

Downtown Theatres, Inc., closed the Majestic, another downtown theatre, several months ago and is reported to have been "in trouble" for some time.

Legion Plans TV Program Study

HOLLYWOOD — National American Legion Commander Martin McKneally announced last fortnight that the Legion is setting up viewer points throughout the country and will devote attention to television programming this year.

The new activity will get underway in New York as well as here this month.

"Members of the Legion and allied groups, such as the auxiliary, have been rendering service on a small scale, balloting at previews, helping study national shows, filling out survey questionnaires," McKneally said.

"We feel that the results of this activity are a positive public service, through the medium of the National Audience Board. Our intentions are now to develop television chairmen, appointed by their own posts, in the 50 States. These Legion representatives can participate regularly in board activities in their own areas, expressing their individual opinions concerning entertainment and instruction values on the TV screen."

In New York, participation will be supervised by Department Adjutant Maurice Stember.

Variety Sets Regional Meets

NEW YORK—A full scale review of all tent projects, plans for Variety Week celebrations, and an interchange of information between newly elected chief barkers are among items scheduled at six regional meetings of Variety Clubs International.

The first session was at the Fountainbleu Hotel in Miami Beach last week, with these other meetings to follow: Jan. 13, Buffalo; Jan. 15, Cincinnati; Jan. 18, Memphis; Jan. 20, Minneapolis; and Jan. 22, Seattle.

The international organization will be represented at each session by chief barker George Eby, first assistant chief Eddie Emanuel, and executive director George Hoover.

Hutner Exits WB Post To Join Goetz As VP

NEW YORK—Meyer M. Hutner has been named a vice-president and director of advertising and publicity for William Goetz Productions, Inc., it was announced by William Goetz.

Hutner, national publicity director for Warner Bros. Pictures, Inc., will resign his post and assume his new duties on Jan. 18. He will headquarter in New York City.

Hutner has held numerous executive positions since entering the film industry. He joined Warner Bros. in 1956 as a special assistant for liaison with independent producers and a few months later was appointed national publicity director.

Prior to his affiliation with Warners he was advertising and publicity director for Samuel Goldwyn Productions and associate publicity director for 20th Century-Fox. Hutner, a veteran New York newspaperman, had been with the New York Journal-American and the New York Post.

Charles Cohen has been named eastern advertising and publicity manager for Warner Bros. Pictures, it was announced by Benjamin Kalmenson, the company's executive vice-president.

Cohen, who joined Warners in 1957 as New York publicity manager, became eastern advertising manager two years ago. A member of the industry for 25 years, he started at MGM, later serving in executive capacities in the advertising-publicity departments of 20th-Fox, Allied Artists, and Universal-International, in addition to Warner Bros.

Radio Tops Circuit Selling

CHICAGO — Basing its move on past achievements, Alliance Amusement Company last fortnight decided that radio advertising is the key to the success of its Showman's Parade being conducted this month.

The past two years, the circuit points out, it was conclusively proven that radio is an important sales media in selling motion pic tures. Success of this medium in attracting audiences to drive-ins has been proven, as well as the results of campaigns for such attractions as "Hercules."

New Art House In Reading

READING, PA.—While other local theatres were threatening to close unless City Council took action on the city amusement tax, it was learned last week that the Star, closed for some time, was getting ready to reopen as an art house.

Robbins Honored

NEW YORK—Herman Robbins, president and board chairman, National Screen Service, will be honored by the amusement industries at their annual joint dinner in behalf of the Federation of Jewish Philanthropies, it was announced by Arthur B. Krim, chairman for the 1959-60 campaign and president of United Artists. The testimonial will be held tonight (Jan. 13) at the Waldorf-Astoria Hotel.

Fox Maps TV Campaigns

NEW YORK—Charles Einfeld, vice-president, 20th-Fox, announced last fortnight that the company has allocated $500,000 for national TV campaigns on "A Dog of Flanders," "Masters Of The Congo Jungle," and "Sink The Bismarck."

The campaigns, largest in the company's history, are aimed to break across the networks two weeks in advance of key city playdates.



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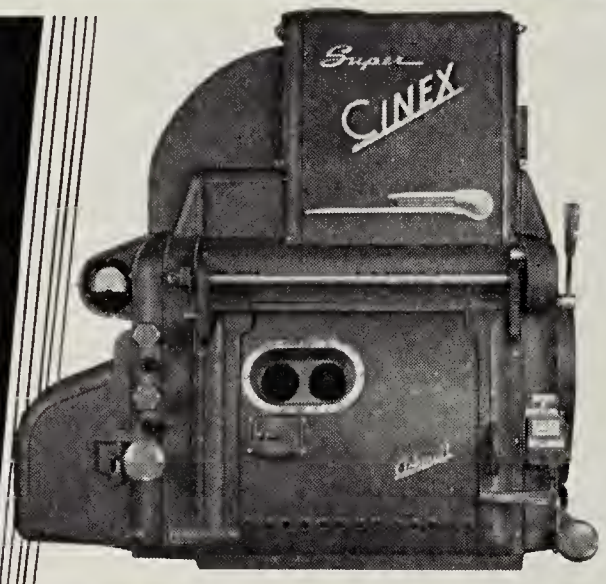
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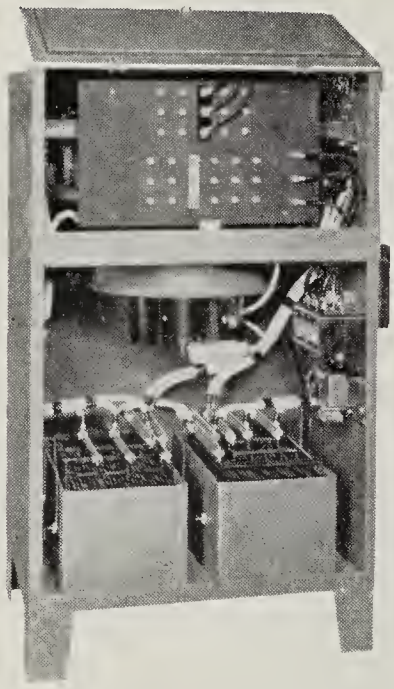
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PHYSICAL THEATRE • EXTRA PROFITS



PHOTO SHOWS BROADWAY AT NIGHT. The view was taken looking north at Times Square area, with Broadway at left, and 7th Avenue at right. For details about the refurbishing of Broadway theatres, see **PHYSICAL THEATRE** story on page 28.

Volume 15 **Number 13**

January 13, 1960

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.



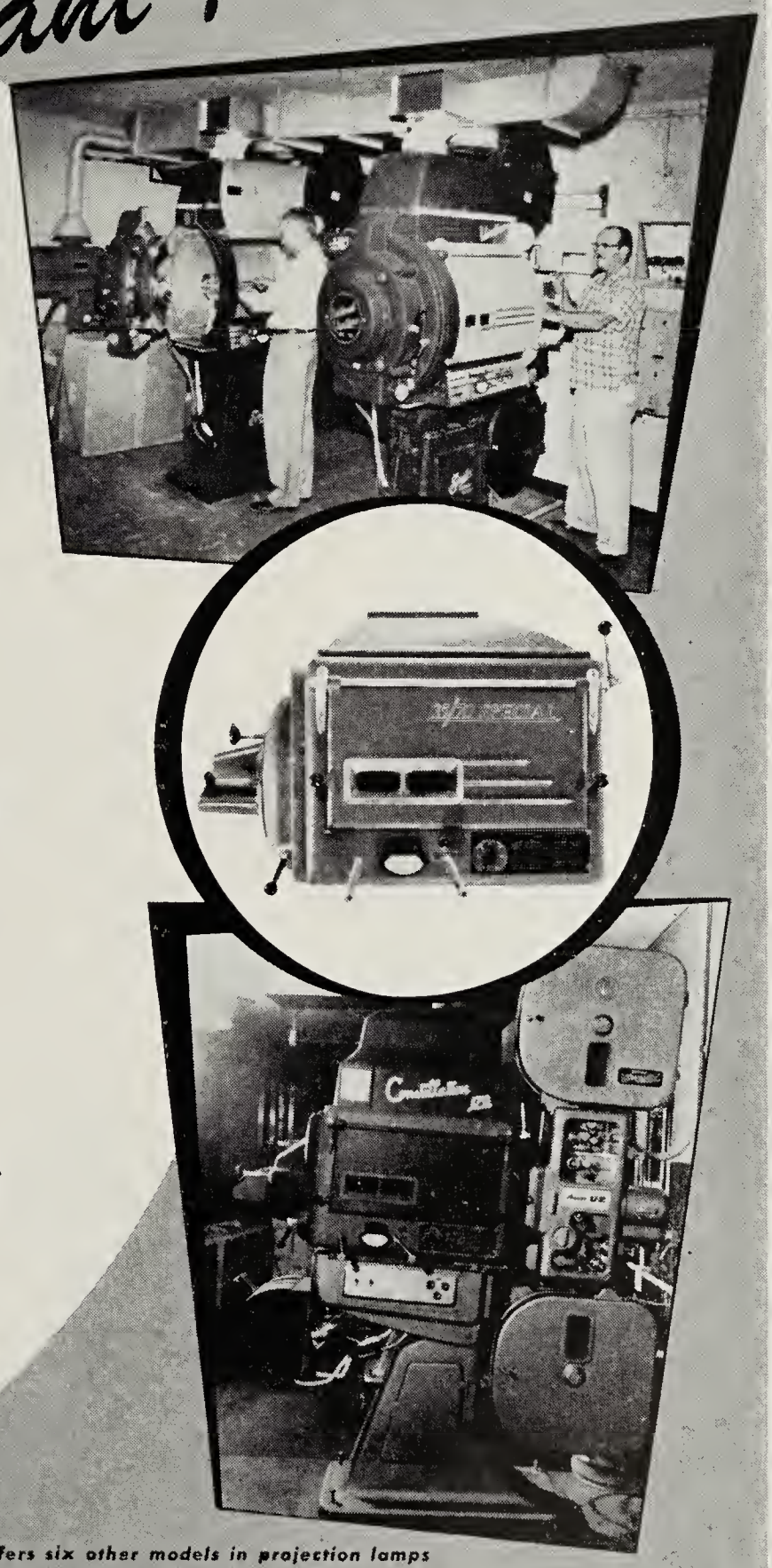
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Proved against all makes of lamps to be the world's most powerful projection arc. No other lamp comes even close. Employs a totally new and different technique—a three dimensional, cylindrically shaped light source—and a 21-inch reflector, the largest ever used. Projects up to 56,000 lumens, double the light of any lamps using 16½" reflectors, 51% more than lamps using f1.7—1.8 lens.

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EDITORIAL

Active Refurbishing For A Great Decade

Madison Avenue tells us that the "fabulous," "fantastic," "unbelievably prosperous" Sixties are here. All the modern media of mass communication have heralded their coming with optimistic jubilance. We have been told to be prepared. Millions of new born will swell our population; business will boom as never before.

The film industry will, as it has throughout its history, serve as a barometer of our prosperity. The success or failure of future boxoffice attractions will be indicative of our nation's success.

With the optimistic awe of a "great" decade's approach, refurbishing is taking place at breakneck speed. The reason for rapidity is preparedness. Theatres are taking stock of themselves, and well realize that the public of tomorrow will want luxury with their entertainment. Patrons will no longer be satisfied with JUST a good movie. They will want to enter a theatre which is comparable to their own comfortable living room.

The refurbishing being done is evidenced by a look at New York's Broadway, where some of the nation's oldest and most famous theatres are located. In the past year, five of these theatres have been renovated, remodeled, and re-equipped. Now, Broadway can readily boast of having some of the most beautiful houses in the entire country.

But what of the rest of the nation? At this time, there is much evidence that theatres will again be showplaces in the true sense of the word. Reports coming in from all corners of the United States tell us that Broadway is not alone in its optimism. Many theatremen now feel that the time has come to invest in refurbishing. We feel that they will be spending wisely. During this new year, we believe that boxoffice attendances will rise tremendously. The novelty of television has worn off. Movies are better, and new stars are appearing.

Physically, theatres have more to offer now than ever before. Projection methods are better, and are constantly being improved. Equipment is now available that will bring the ultimate in comfort to the patron. Sounds are perfected, and John Q. Public cannot match the perfection of sound and picture with anything he may purchase for home use.

Vending processes have also made great progress during the past year. The theatre patron may now attend a movie, and still have "an ice-box full" at his fingertips. More and more of America's theatres are building up their menus. Many types of food are being offered, and John Q. is buying. What he doesn't know is that this food is being processed by the most modern vending equipment in the country. The product is good, and the product's future looks even better.

This year will tell the story. Never before has the field of entertainment given the public so much. This is the year that the public will realize that their movie theatres can offer them ALL of the comforts of home, plus entertainment of the highest quality.

Industry optimism is realized in the great surge of refurbishing taking place. With an eye on the future, it would behoove every theatreman to seriously think about making his theatre top notch.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.



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The only light which can reach your screen must be reflected to it by your lamphouse mirrors. As they constantly deteriorate, your projected pictures get dimmer in direct proportion to the loss of their reflective efficiency.

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BROADWAY REVITALIZED

A Pictorial Account Of What Five Theatres Have Done in Refurbishing

MILLIONS OF DOLLARS have recently been spent to refurbish, remodel, and re-equip theatres along New York's famous Broadway. The following story tells of the recent revitalizing of five of Broadway's great motion picture theatres—The Astor, Capitol, De Mille, State, and Palace. These beautiful theatres are examples of what is being done throughout the entire country. With such refurbishing, motion picture theatres will again attract capacity crowds.

Astor Theatre

Under the careful and expert supervision of chief architect John J. McNamara, the 54-year-old Astor was completely rebuilt in 77 days. And the job now makes the new Astor one of the outstanding showplaces in America.

Four hundred and twenty-five workmen devoted approximately 10,000 hours to complete the huge endeavor, at a cost of approximately one million dollars.



Photo shows balcony view of Hurley screen installation at the Astor. American Seating chairs are also shown.

A new sculptured auditorium was designed by McNamara. Both the first and second balconies, and the protruding side boxes in the old Astor were replaced by a single, sweeping, cantilevered mezzanine. The proscenium was set back 22 feet, while the rear of the mezzanine was extended 20 feet.

The new auditorium also features a gracefully curved ceiling which has been designed to assure high fidelity of sound. The theatre is also fully air-conditioned.

While the over-all size of the theatre was increased, the seating capacity was cut by 50 seats, to make room for new luxury "loungers," designed and manufactured by the American Seating Company. These foam rubber seats are wider, and feature form-adjusting backs to suit individual comfort. All the seats are upholstered in white naugahyde. The total seating capacity is 1,076. The orchestra seats 598, while the single mezzanine seats 207 in the loge and 271 in the upper mezzanine.

A new proscenium was installed to accommodate a wall-to-wall Hurley matte white lenticular screen, which can be varied from flat to curved as desired. The new screen measures 25 feet high by 51 feet wide and is embraced on both sides by flowing floor-to-ceiling curtains. The curtains curve out 12½ feet around the audience on each side, creating a "wraparound" effect.

Specially designed overhead spotlights dramatically illuminate the abstract murals and theatre auditorium. Lighting is controlled on a master dimmer board in the projection room. The lighting was designed by Jean Rosenthal and installed by the E-J Electric Installation Company.

A new mezzanine lounge, 60 feet by 30 feet, was created at the rear of the loge, and provides check-room facilities, a concession counter, rest rooms, and public telephones for patrons. The walls of the lounge are covered by white carpet to absorb room noises. The existing downstairs lounge has been enlarged and completely redecorated. The mezzanine lounge will serve as an art gallery to exhibit abstract paintings by contemporary artists.

A new lobby and front were also designed for the Astor. The focal point of the lobby is a striking abstract mural by Buffie Johnson, 25 feet wide and 10 feet high. The lobby floor and sidewalk on Broadway have been set in blue Venetian glass terrazzo. A new marquee overhangs the theatre's promenade. Artkraft Strauss Sign Corporation installed the marquee.



Photo shows mezzanine lounge at Astor. Notice carpeted walls, a clever innovation which reduces distracting sounds.

The Astor features one of the most modern projection rooms in the country, capable of handling 70mm, as well as 35mm films. Three new Century 70/35mm projectors, with Ashcraft arc lamps and rectifiers, were installed. A complete sound system, was installed by the Ampex Corporation. Bausch & Lomb Optical Company lenses are used.

One of the highlights of the Astor is the art work done by Buffie Johnson. Two great abstract murals by Miss Johnson, each approximately 45 feet high by 110 feet long, grace the sidewalls of the auditorium. These murals, which measure more than 9,500 square feet, are entitled "New York Summer Night."



Photo shows Astor marquee. Above marquee (out of pix) is one of the largest theatre signs in the world, which measures 275 feet by 60 feet.

Every detail of the theatre interior and lobby has been integrated with the colors and mood of the murals.

Capitol Theatre

Throughout its 41-year history, the Capitol has become one of the landmarks along New York's "Great White Way." Today, shortly after undergoing a million-dollar refurbishing, the Capitol is still a theatre of great beauty and majesty. John J. McNamara, outstanding theatrical architect, has turned the Capitol into a "modern" showplace, to rank with America's greatest movie houses.

To begin renovations of the Capitol, Loew's had Edward Robbins, Inc., general contractor, completely restore the auditorium's columns, walls, ceilings, and soffits to their original silver-leaf state. To modernize the auditorium, as well as provide maximum viewing for all patrons, the old proscenium and side boxes were removed.

Continuing the redecorating of the auditorium, new drapes in gold and ivory were hung from sounding board to floor. Novelty Scenic Studios, who hung the drapes, also installed a new contour curtain, which operates mechanically, on pre-set contour designs. The glassed-in rear partition was moved forward six feet, thereby enlarging foyer space and improving sight lines for those patrons sitting in the rear rows.

PHYSICAL THEATRE

Vol. 18, No. 13 January 13, 1960

The entire orchestra and divan section was reseated with American Seating Company's "Bodiform" lounger-type chairs. The chairs are spaced 40-inches back to back, and staggered to permit an unobstructed view of the giant screen. The new seats automatically adjust to the individual posture of the occupant. The seating upholstery is of a cherry-red, hard-finish, nylon fabric. Standards are beige. The standards on the ends of the rows feature illuminated row numbers.

Removing 755 seats, the new seating arrangement encompasses 3,662 seats, 1,520 of

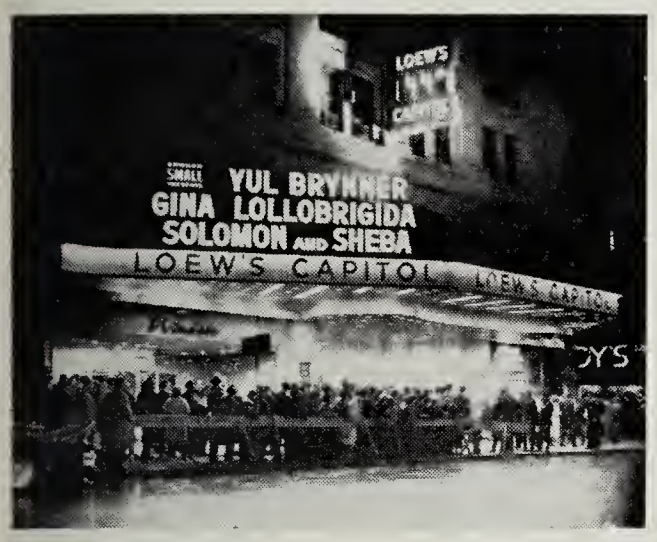


Photo shows modern marquee installed at the Loew's Capitol.

which are in the orchestra, 126 of which are divans, 922 of which are mezzanine, and 1,094 of which are balcony seats.

A rebuilt projection booth, housing the most modern equipment, is another feature of the new Capitol. Three Century compatible 70/35mm projectors were installed. Ashcraft rectifiers and lamphouses compliment the projectors. The latest Ampex custom high level switching compatible six and four track sound system is also part of the modern installation. Bausch & Lomb Optical Company lenses are used for all projection.

The entire theatre is air-conditioned, with twelve 30-ton Westinghouse units replacing the former old-fashioned compressors. The units are capable of delivering 140,000 cubic feet of air per minute.

Specially-loomed carpets (70 per cent nylon—30 per cent wool), featuring the emblem of Loew's Theatres against a spattered field of red, gold, blue, and mauve, were laid.

The new 28 by 61 feet screen, manufactured by Technikote Company, is seamless, and features a "pearl" surface, assuring even light distribution and high quality color fidelity.



Photo shows outer lobby of State, featuring mosaic tile, extensive use of mirrors, and large attractive planter.

Framework for the screen may be adjusted, manually, from flat surface to varying degrees of curvature when necessary.

In the grand lobby, the original Empire Style of design has been retained. Walnut panelling has been refinished and large murals restored. The three large rock crystal chandeliers, originally featured in the famed Sherry's, remain. Both the foyer and outer lobby feature continuous music from hidden speakers.

The grand stairway of white Cararra marble remains, but has been bisected with a modern escalator, which operates at a speed of 90 to 120 feet per minute. On all stairways, new treadles and risers have been installed.

The concession counter is of modern design, and it provides excellent facilities for both the patron and the employee. APCO drink machines are also located for convenient patron use.

The middle lobby has been entirely redone in modern design, and features a black and white marble floor, illuminated ceiling done in gold Italian mosaic, marble and mosaic walls, and down lighting. New rest rooms of modern design have been installed off of the Grand Foyer.

The front of the theatre has also been refurbished, with the boxoffice being moved from center lobby to the north side. General Register Company's ticket machines are used in the boxoffice. Ducts from the air-conditioning system force either cool or warm air down to the outer sidewalk, depending upon the season of the year.



Photo shows attractive Polly Bergen descending escalator in Capitol. New escalator enhances balcony seating, and was installed in center of the grand stairway.

A completely new marquee, splayed to each end of the building, was installed by Artkraft-Strauss. It is of cantilever, platform type, on top of which can be erected electrical displays tailored to the attraction. The only permanent feature of the marquee is the theatre's name in bronze silhouette letters against an illuminated white background. The marquee is equipped with built-in speakers for use during premiers or for special announcements. The old upright has been removed and in its place is an installed smaller sign, featuring the theatre name, and an automatic panel which indicates, alternately, the time and the temperature.

The white terra-cotta brick facade of the building was also cleaned and painted, and the trim was repainted.

Loew's State Theatre

The State Theatre, 39-year-old flagship of the Loew's circuit, is another outstanding example of refurbishing of a Broadway thea-



Photo shows section of Astor auditorium, featuring a huge abstract oil painting by renowned artist Buffie Johnson. Chairs are Bodiform "Lounger" type by American Seating.

tre. Designed by Architect John J. McNamara, the theatre includes all of the modern conveniences of a patrons home, combined with superlative beauty.

Refurbished at a cost of approximately $800,000, the State is a showplace "fit for the finest motion pictures in the world." The redecorated auditorium is hung with beige on gold drapes, and the walls match the color scheme. In the renovations, the old proscenium, boxes, and sounding board were removed. A new ceiling under the balcony overhang, with down lighting, was erected. The removed proscenium has been replaced by a 2,000 square yard "versatile" contour curtain which is illuminated by down lights from a cove behind the sounding board, and with flood lights on the mezzanine facia. The contour curtain, which is on pre-set contour design, is operated automatically. The curtains were installed by Novelty Scenic Studios.

The orchestra floor was also revamped to provide perfect sight lines from each of the theatre's spacious seats. The entire orchestra section was equipped with "Bodiform" lounger seats, manufactured by the American Seating Company. The Bodiform seat automatically adjusts to the posture and contour of the individual. Upholstery is in a hard-finish fabric. The fabric color is cherry-red, and the standards are beige.

The rows are spaced 40-inches apart to permit easy ingress and egress, without disturbing those already seated. The 1,885 seats are also staggered in order to permit an unobstructed and undistorted view from any location.

(Continued on page 30)

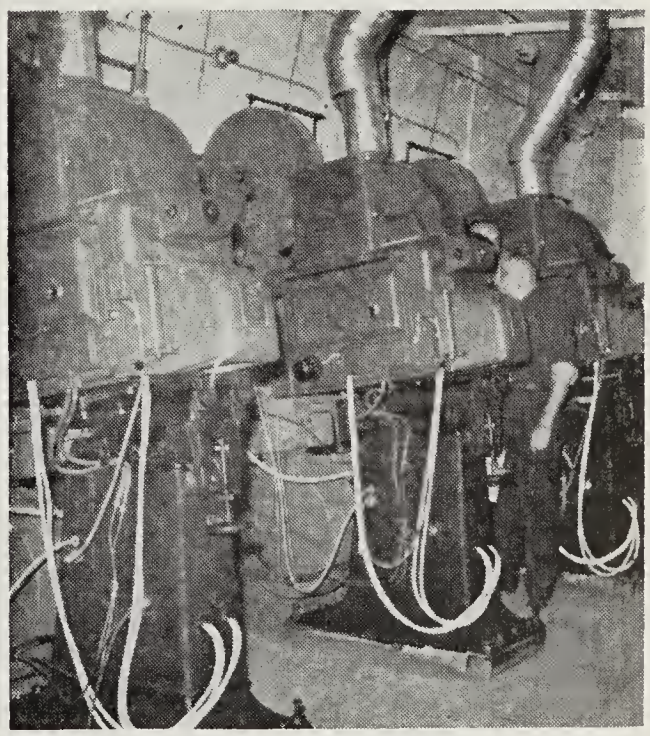


Photo shows three new Century 70/35 mm projectors installed in the new modern booth at the Astor. Ashcraft arc lamps and rectifiers are used. Sound is Ampex.



Photo shows auditorium of State, which was designed by architect John J. McNamara.

(Continued from page 29)

The projection booth was completely remodeled and re-equipped, providing the most modern equipment. An additional projection booth, located between the balcony floor and the orchestra ceiling, was built to provide a seven-degree projection angle. The old booth at the rear of the second balcony has been retained for emergency use. The edge of the mezzanine is notched to accommodate the booth. Three Philips Todd-AO 70/35 projectors were installed. Lamphouses are Ashcraft. The projection booth is also equipped for either six or four channel sound. Bausch & Lomb Optical lenses are used for projection.

Six Westinghouse Units

The theatre is completely air-conditioned with six 30-ton Westinghouse units, capable of delivering 70,000 cubic feet of air per minute.

Specially-loomed heavy-duty carpets (70 per cent wool, 30 per cent nylon) in a spatter design of red, gold, blue, and mauve were manufactured by Archibald Holmes Company. The pattern features the newly designed Loew crest in all four colors.



Photo shows main stairs at State. Large mosaic mural is featured at top of first landing. Crystal chandelier seen in photo was redesigned to fit modern decor.

A 50 x 25 feet screen was installed by the Technikote Company. The screen's framework can be manually adjusted from a flat surface to varying degrees of curvature.

The foyer is of contemporary modern design, with two walls featuring pastel green Swedish marble, veined in white. One opposite wall is paneled from floor to ceiling with walnut. A fourth wall is completely mirrored, and embellished by a 14 foot massive curved walnut design. A giant abstract design in mosaic is located near the top of the grand stairway. The stairway features white marble treads, and black marble risers.

The floor is a combination of terrazzo and carpet. The carpet pattern sweeps from the entrance doors to the auditorium entrance.

The concession counter is of modern design with a stockroom located behind the

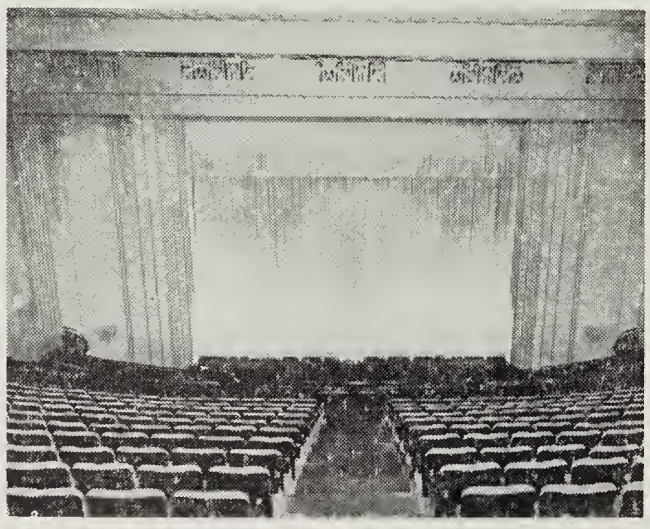


Photo shows boxoffice, and partial view of the paneled soffit at the De Mille. The soffit, which has recessed lighting, was constructed on a slight angle for effect.

back bar. ABC Vending Company, which operates the counter, does not sell popcorn. APCO vending machines are used throughout the theatre.

The foyer ceiling features a combination of cove and downlighting in rose hues. Original Bohemian crystal chandeliers, which originally came from the Vanderbilt Mansion, were rebuilt into a more modern design.

The lobby walls are of white Vermont striped Brocadillo marble, veined in pale green on one side and blue pearl granite on the other.



Photo, shot from balcony, shows proscenium curtains, and some of the 1,508 of the De Mille's seats.

De Mille Theatre

In preparation for the widely-heralded world premiere of "Behind The Great Wall" in AromaRama, the first motion picture with scents, the De Mille (formerly the Mayfair) underwent a complete and unique renovation at an estimated cost of $300,000.

The use of Stratonic, an electronic air filtering device which hastens the disintegration

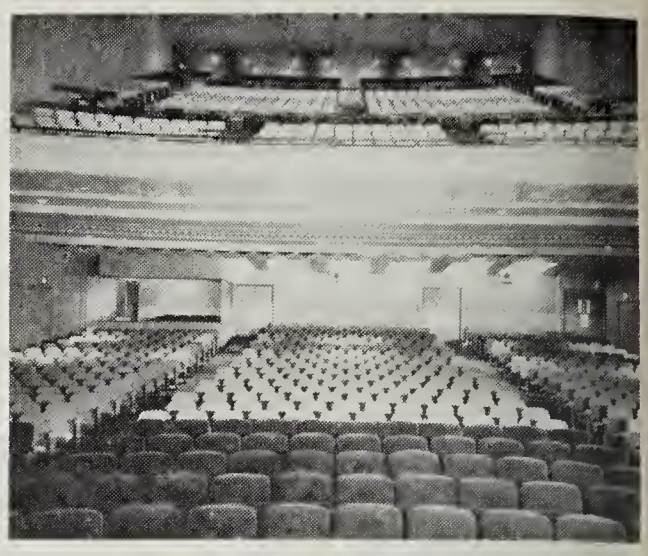


Photo shows the De Mille orchestra and balcony sections. A new back wall was installed for AromaRama productions. Notice the glass enclosed "party" room at middle left, a new innovation in theatre construction.

of one aroma before the next one is injected into the theatre, had a far-reaching influence on the choice of colors for the new De Mille.

Stratonic so completely cleans the air of all odor, dust, and grime, that any theatre using this device need not be repainted for its lifetime. Consequently, striking hues and shades, before impractical, were incorporated into the De Mille's Pan-Asian decor.

The over-all styling of the furnishings, furniture, and color scheme of the interior, are in the exotic Pan-Asian vein; a unique contemporary style with Oriental influence. A warm gray was chosen for the walls of the auditorium, with green and gold seats in the orchestra, mounted on green and black high-pile carpeting. In addition to new floor covering throughout, the De Mille features a specially designed upper lounge in the Pan-Asian decor, with gold, black, and white as the predominant colors.

Redesigned Lighting Plan

In keeping with the over-all interior motif, a completely integrated lighting plan was effected. Recessed indirect lighting panels, dimmer controlled, were installed throughout the theatre.

The seating capacity was reduced to 1,508 in order to permit the use of wider seats with greater spacing between rows. For the first time in a Broadway motion picture theatre, Brigg's push-back chairs with added foam rubber cushioning were used in most of the auditorium.

Another innovation was the use of the first five rows of the orchestra floor as choice

(Continued on page 38)



Photo shows proscenium curtains and drapes at the State. Novelty Scenic Studios of New York City made the installation.

Pepsi puts Profit into any Picture



Wherever people go for fun, they look for Pepsi-Cola. Pepsi's syrup sales are up 292% since 1950, and Pepsi's price advantage has enabled leading theatre owners to make extra profit from the trend.

Get the picture? More demand, more sales, more income. That's why you'll do well to feature Pepsi—the lowest-priced nationally advertised cola on the market. Get the facts and figures today from your local Pepsi-Cola Bottler or write to: National Accounts Department, Pepsi-Cola Company, 3 W. 57th Street, New York 19, N.Y.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

January 13, 1960

Popcorn—The Profit Item

POPCORN is one of the highest extra profit items that any theatre can merchandise. Ninety-nine per cent of American theatres sell this item. However, these facts are of no consequence unless it is always remembered that patrons will infrequently purchase this item unless prompted to do so.

Importance of Counter Location

Of the many ways in which to increase popcorn sales, the prime factor may well be the location of the concession counter. It is most important for all patrons to enter the theatre and see the counter before they approach their seats. Strategic placing of the counter will be sure to increase sales, for popcorn, more than other food items, is bought on an impulse purchase. However, it is understandable that the counter cannot always be built in a prime location. In such a case, posters and signs should be used to (1) indicate the way to the counter and (2) to suggest that the patrons buy popcorn.



Above photo shows a Popcorn Institute display kit, one of the many available items for selling more popcorn. Clever display posters are readily available, and should be used frequently and to best advantage.

The Impulse Buying Factor—Poster and Sign Use

Impulse buying can be prompted in many ways. Aroma is an important factor in popcorn buying. If the patron nears the stand and smells the familiar aroma of hot, freshly made popcorn, he is likely to make a purchase. Other suggestions, beside that of aroma, should be given to the patron as he approaches the counter. Point-of-purchase displays are readily available, and should be used often. It is also very easy to construct a "home-made" display. Popcorn containers of all types make attractive exhibits, and can be used in many ways. Other displays can be made from crepe paper and plain cardboard. Cut-out animals and clowns can be made and colored with a little showcard paint or grease crayon. These displays are especially helpful during kiddie shows.

The adults are prone to buy popcorn when the item is tied-in with a soft drink sale. Signs suggesting refreshment, enjoyment, etc. are natural tie-ins with soft drinks.

Special Promotions Help

Special promotions can boost the sale of popcorn many times over, and these promotions can be run with great ease. At kiddie matinees, for example, promotions can be run frequently, and profitably. They can be simple in nature, and new ideas can be found with little trouble. (This month's winner, Lloyd Taylor, of Promotion-Of-The-Month Contest ran a popcorn contest at kiddie matinees. See article.)

Adults like promotions where they can win prizes at a single performance. An old-standby with adults is the awarding of free passes with a special box of popcorn. Mark a specific number of boxes, and those patrons with the lucky popcorn boxes are given the passes. Try it and see how your sales increase.

Cleanliness Is Imperative

In the sale of popcorn, it should always be remembered that popcorn is food, and like all other food items, it must be prepared, handled, and sold very carefully. Attendants should be scrutinized carefully. Neat attendants will help promote sales, while untidy ones will frequently change the customer's mind. In scooping up the popcorn, the attendant should also be careful, so that the patron will want the item. A scoop should be used to fill both bags and boxes, rather than plunging the bag itself into the warmer. Equipment should also be carefully cleaned. Glass and metal should be free of smudge marks, and should be cleaned frequently. All floor space should be cleaned each day so that popcorn, boxes, etc., will not accumulate.

Must Be "Good" Product

Proper ingredients will make good popcorn, but cheap ingredients will make a cheap product. If your popcorn is of good quality, your



Popcorn may be merchandised to best advantage with clever displays. Example shown in photo is at Paramount, Miami, Florida. Notice that sign is printed in large letters, making it easy to read, as well as eye-catching.



Photo shows display at the Ayer Theatre for National Popcorn Week. Similar promotions may be used throughout the year, making popcorn sales go higher, and adding EXTRA PROFITS for the theatre. Notice the appeal used for children.

patrons will come back for more, but if you serve them a cheap product, they will spurn your concession counter.

APCO Gets Government Praise

APCO, Inc. has been given a certificate of appreciation award by the U. S. Department of Commerce. The award was issued in conjunction with the showing of APCO's machines at the U. S. Exhibit in the 24th International Fair of Thessaloniki, in Salonika, Greece, during the fall of 1959.



The APCO Soda Shoppe was especially chosen as being representative of the finest in vending equipment recently developed in the United States.

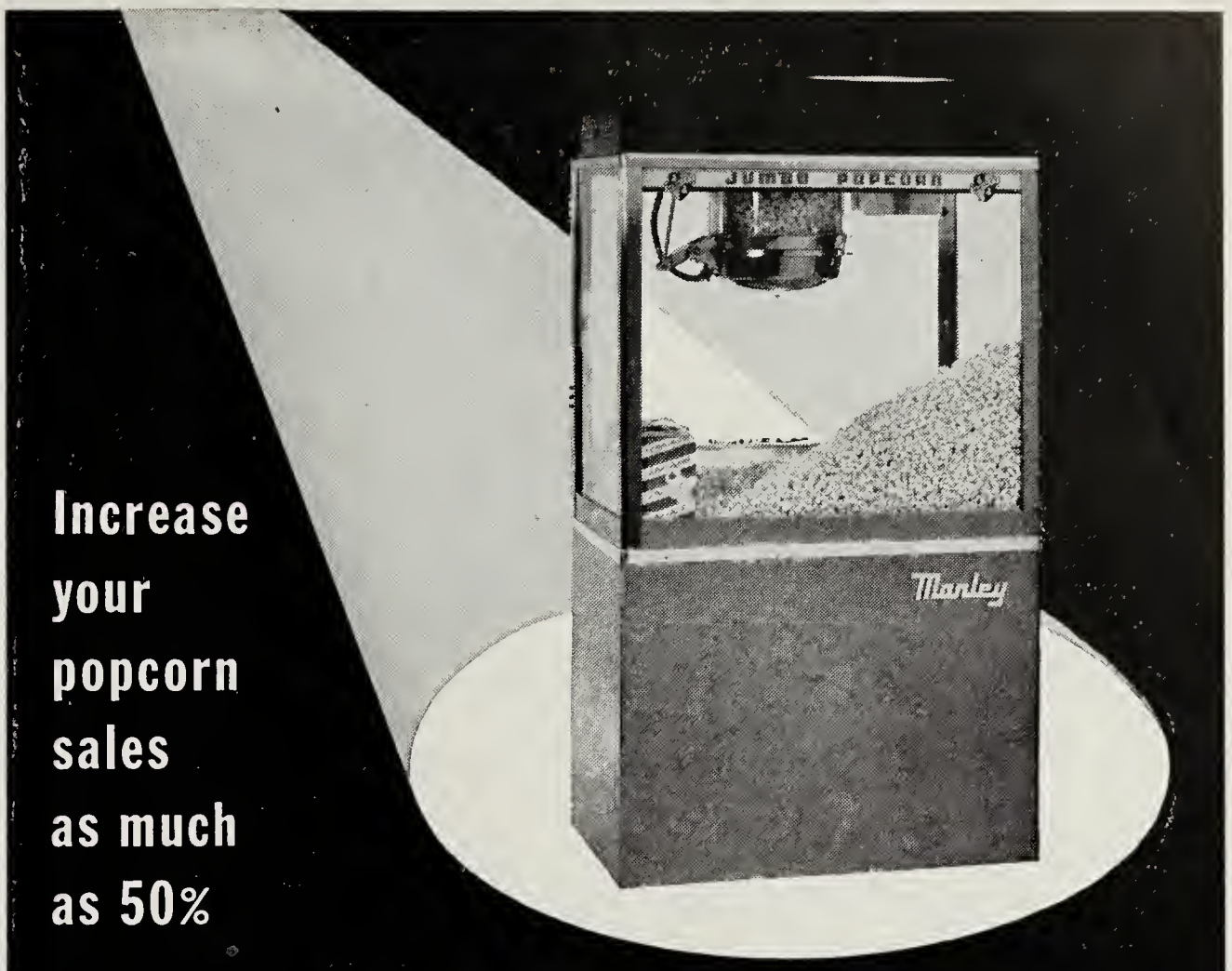
Also on exhibit was the 30-column Corvette industrial model cigarette machine, a product of the Continental Vending Machine Co. The Corvette has the same modular cabinet as APCO's CoffeeShoppes and SodaShoppes.

The occasion marked the second time that APCO, Inc. was represented in an international fair last year. During the summer of 1959, at the invitation of the U. S. State Department, APCO also exhibited its machines at the International Trade Fair in Poznan, Poland.

Sallis Named Natl. Manager Of Theatre Dixie Cup Sales



Rex Sallis has been named national manager for the theatre market by the Dixie Cup Division of the American Can Company. Sallis, who has been with Dixie Cup since 1949, will continue to make his headquarters in Easton, Pa.



Increase your popcorn sales as much as 50%

...with Manley's Merchandising Program

Theaters using our program have increased their sale of popcorn up to 50% over previous performance records!

This kind of a sales increase is obtained through the use of new Manley Vistapop machines, Manley supplies and Manley Point-of-Purchase sales promotion material.

The New Manley VISTAPOP® SETS NEW SALES RECORDS BECAUSE IT...

- **HAS MORE EYE APPEAL.** Customers can see the corn popping in the famous Vistapop transparent kettle. Nothing else stimulates the sale of popcorn like a visual demonstration. Customers see its mouth watering goodness and they buy. You get **more** impulse sales.
- **CONTROLS PROFITS** with controlled popping volume. You are sure of getting the **maximum** volume inherent in the corn itself. Its controlled heat feature does it... eliminates all guesswork on the part of the operator.
- **PRODUCES A TASTIER PRODUCT.** "Hot air conditioned" warming pan keeps corn fresh, hot and crisp, even in humid areas.

Let a Manley representative show you how you can do more business than ever before . . . or if you prefer, write us direct . . . but either way, take action today

MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.

TEAR OUT AND MAIL NOW!

Manley, Inc. Dept. EX160
1920 Wyandotte St.
Kansas City 8, Mo.

☐ O.K. Show me how to make more money with a Manley Vistapop and your Merchandising Program.
☐ Please have a representative call.
☐ Please send more information by return mail.

Name_____
Firm_____
Street_____
City_____ Zone____ State_____

Seating and Reseating Today's Theatres

By Alan D. Stuart of The American Seating Company

The current trend in theatre seating is to refurbish motion picture houses with comfort as the prime consideration. This patron comfort factor is also showing up in other theatre facilities that are also being modernized.

Theatre owners of today are particularly interested in the patron's comfort and increased viewing pleasure. Following this trend, they are ordering larger, wider, more comfortable chairs, as well as specifying greater spacing between rows in the majority of reseating and new construction seat plans. This trend would seem to indicate that they are going "all out" to compete with the comforts of home TV watching and the increased interest, on the part of the American public, in other leisure-time activities.

This change has been evidenced by an increasing demand for better quality theatre seats from the American Seating Company, the world's largest producer of theatre and other types of public seating.

During the past six months, the company has seen a substantial increase in theatre seating orders, as compared to the first six months of the year. Commenting on this in a recent statement to the Wall Street Journal, James M. VerMeulen, company president, referred to a "turn-around" in the industry. Discussing the upswing in orders received during the past six months for theatre seating, he mentioned such installations as 1,700 deluxe seats in Loew's Capital, upwards of 1,000 seats in the Stanley-Warner in Philadelphia, plus a number of orders for reseating theatres of the Central States Syndicate in Iowa.



Specification of 1,117 American Seating Company "Lounger" chairs for the entire seating of Loew's 170th Street, Miami Beach, Florida, resulted in an increased interest in the installation of delux chairs for general house use, not just for Loge area use. Notice that the 170th Street uses both high and low back "Lounger" chairs.

"Lounger" Emphasizes Comfort

The newest seating innovation introduced to theatremen is the American Seating "Lounger." Beginning with the seating of Loew's 170th Street in Miami Beach and the reseating of Loew's State in New York, both with "Loungers," an increased interest in the installing of deluxe chairs for general house use has been shown. During the past six months numerous inquiries and orders have been received regarding reseating with the "Lounger" and other deluxe chairs. These orders indicate a shift from the trend of seating just the Loge areas with plush seats, to furnishing the majority of the house with the ultimate in wide comfortable seats. New York's Astor, which opened just prior to Christmas, is one of the most recently completed installations of American Seating's deluxe "Loungers."

The American Seating Company has devoted years of engineering research in designing the Bodiform "Lounger" chair. These chairs, as the name implies, are constructed on a scientific principle of posture control, expertly designed to fit the contours of the human body. The seat backs are compound-curved, like your own back. The Amerfoam cushions have a new-type, spring-arch construction which makes them enduringly soft and comfortable.

Another outstanding feature is the ability to follow the occupant's wishes exactly in the matter of relaxation. When ethe occupant sits up straight, the "Lounger" assumes an upright position. When the occupant leans back, both the seat and the back of the "Lounger" tilt back for complete restfulness and comfort.

A second innovation recently released by American Seating, is a flat floor ventilation grille, specially designed to solve particular problems encountered in reseating theatres. This grille is designed so that slim heels on women's shoes will not catch in the grids.

Finally, American Seating provides an individual seat number plate for convenience of moviegoers. This unit consists of a numbered plate which fits into a depression on the front edge of the seat foundation. The plate is recessed deep enough so that little, if any, contact is made between it and the seat occupant. Martin E. Kornbluth, American Seating eastern divisional manager, is the inventor of this device.

Proper Spacing Is Important

A combination of many factors influences the spacing of theatre chairs in any installation. The particular style of chairs to be used, state codes which regulate the number of seats between any occupant and the nearest aisle, as well as regulating the minimum back-to-back spacing, and the width and depth of the house, are but a few of the considerations that determine final seating arrangements.

Additional factors affecting seating are the amount of incline of the floor, the curvature of the rows, the aisle alignment, range of chair widths, ease of ingress and egress, safety, silence in operation, ease of cleaning, ease of part replacement, ease of reupholstering and length of chair life.

Also, the location of the screen, in relationship to the front of the stage, and the location and number of aisles and entrances contribute to the overall seating plan.

A very important factor in viewer's comfort is the back-to-back spacing of rows of seats. With American Seating's deluxe chairs, it can vary from 2 ft. 10 in. to 3 ft. 4 in., while with Bodiform chairs of the non-lounger variety, the spacing may be as close as 2 ft. 8 in. However, in a Continental seating arrangement, 3½ ft. to 4 ft. or more space, between rows, may be necessary.

Whenever possible, staggering of seats in the center bank is extremely desirable. Staggering improves sight lines and increases the overall viewing enjoyment of the patrons. By alternating three different chair sizes in each section or row of seats, an unobstructed view of the screen is afforded every occupant.

Theatre Chairs To Fit All Requirements

A great deal of preliminary research is necessary in designing proper seating units. Some examples of the ground work that went into the designing of the American Bodiform "Lounger" chair are:

1. Anatomical surveys and psychological studies, which resulted in major changes in the design and upholstery of public seating.
2. Studies of theatres and other gathering places which disclosed characteristics that actually had been harmful in terms of posture and resulted in entirely new concepts of seating.
3. Detailed mass measurements that were used as a basis for finding the dimensions best suited to all sizes and shapes of human anatomy. Along with the measuring went many controlled interviews to determine public opinion of mass seating.
4. Analysis of literature, articles, text books and similar professional writings on the subjects of design, development, and on new materials, with a view toward applying the new findings to the development of the Bodiform chair.

In short, American Seating Company searched for a common denominator of posture and comfort so that peple of all ages, sizes and shapes could obtain the utmost in enjoyment and relaxation while sitting in the Bodiform chairs.

American Seating theatre chairs are available in four standard widths, 19, 20, 21 and 22 inches, as well as 23 inch wide models in some of the deluxe chairs such as the "Lounger" and the "Retractor". They are all of the Bodiform spring seat construction and

are available with upholstered back, extra thick upholstered back or plywood back. All chairs may be either riser or floor attached as required, and the seat construction is either self rising or independent fold.

Expert Installation A Necessity

Regarding installation of seats, it is advisable to seek expert counsel on seating planning and highly desirable to have experienced installers do the job. This is important when reseating, as numerous problems often arise. Some of these problems result from the condition of the present floor, time available when reseating installation can be performed, and the necessity for new floor plans due to specifying wider or different style chairs. When installing chairs, it is necessary to take all factors into consideration. The American Seating Company offers, as a help to theatre owners, the services of its Seating Plan Department, which is recognized as outstanding in its field. The complete services of the firm's Seating Plan and Installation Departments make it possible to reseat a theatre during the height of the season, without interrupting schedules or requiring the house to close down at all.

The basic steps for properly installing the seats after a seating plan has been established are as follows. First, the seating plan is reproduced on the floor of the theatre. Then, after holes have been drilled to a predetermined depth, drive anchor assemblies are placed into the holes and expanded. Next, standards are set up and attached, backs are hung, seats are installed and the arms are attached.



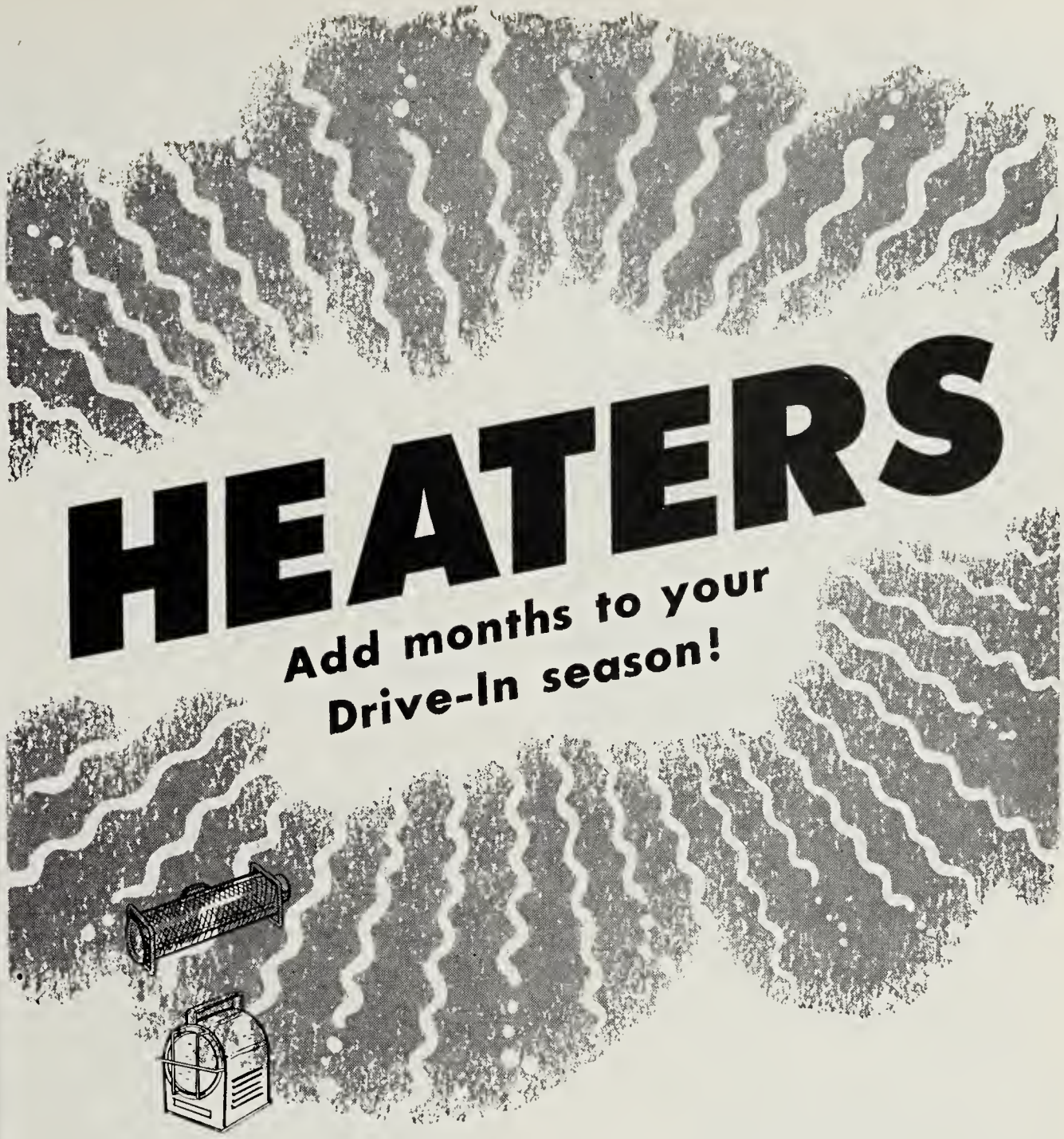
Martin E. Kornbluth, eastern divisional manager, American Seating Company, displays his recessed number plate invention which is shown on deluxe "Lounger" chair. The number plate, which fits into a depression on the front edge of the seat foundation, is recessed deep enough to avoid contact with the seat occupant.

Designing and Developing Theatre Seats

Because a theatre patron will sit continuously within a rather confined space for two or three hours, comfort is a prime consideration. Therefore, continuing research, testing and development of designs and materials is important to theatre owners and public seating manufacturers as well.

At the American Seating Company, theatre seating is a science, and the development of all their seats is the result of exhaustive research. Tests, experiments, and surveys involving thousands of men, women and children are conducted by the manufacturer to determine what measurements and contours,

(Continued on page 41)





Don't wait...
order your heaters Now!

It's just plain common sense! A heater-equipped drive-in means you never have to close down. Never have to keep paying overhead without receiving income. And it doesn't take too many admissions to pay for the whole deal!

Of course, the best place to get your heaters is from National Theatre Supply. National knows more about what type of heater is best for your drive-in and climate. At National, you choose from the most complete line of heaters on the market...in every voltage range and every capacity. And you get the benefit of National's direct-to-you financing.

Don't be a "wait till next year" guy ...and don't risk having your competitor beat you to it! Call your nearby National man now and let him help you select the best heater for your drive-in.

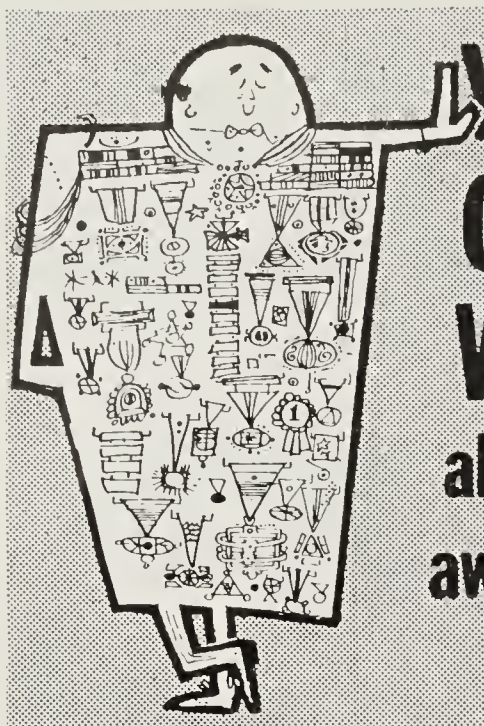
Now...give your Drive-In patrons a warm welcome!

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32 branches from coast to coast

NATIONAL THEATRE SUPPLY — A GENERAL PRECISION COMPANY

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



YOU CAN WIN all the awards for ECONOMY!

. . . if you think in terms of what you spend ONLY! But, be careful of FALSE economy! . . . saving money that could have paid off in profits, week after week, year 'round.

Want to know how you can turn this trick by re-habilitating your seating? Call us.

NOW AVAILABLE

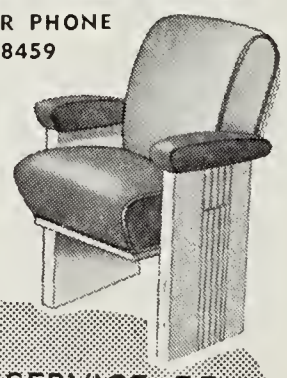
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More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

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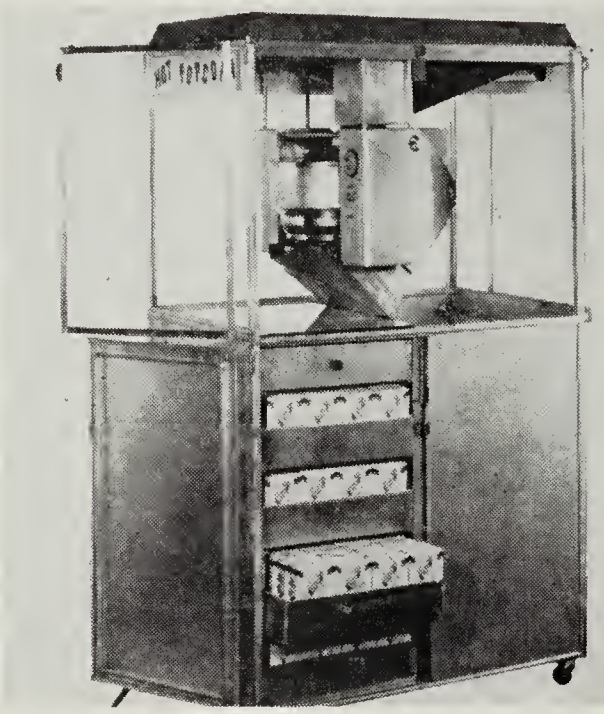
NEW PRODUCTS

. . . that have theatre interest

Multipop Machine Makes Popcorn Automatically

A new automatic machine that can make from one to 50 batches of popcorn at the set of a dial or operate continuously without an operator was recently introduced.

Manufactured by the Electroware Corporation, the Multipop machine is completely automatic and makes each batch of popcorn under precision controlled conditions. A thermostat triggers the popping process. The vendor need only fill it with corn, salt, and oil, press the control button, and Multipop does the rest.



The machine's cabinet and popping mechanism are made of aluminum. When the precast aluminum skillet is warm, oil and salt are automatically released. After reaching 475 degrees Fahrenheit, 16 ounces of corn pour into the popping chamber and the kernels begin to pop. The corn is stirred and then released into a 7½ cubic foot heated storage wall. The process can be repeated in cycles of 2¾ minutes, or as often as indicated by the dial setting.

Zoom Bench Developed By Eastern Effects

Eastern Effects anounced that their zoom bench has been placed into operation following more than a year of testing. The company states that the zoom bench will reduce or enlarge a frame 20 diameters while maintaining automatic self-focus and aperture. Former limits in size were five diameters.

Another innovation is the even distribution of the light source in the field, the company states. The patent protection for this process is now being sought by Eastern Effects.

Another advantage, claims Eastern, is the possibility of spinning a scene 360 degrees and at the same time running live footage without use of any prisms. Alignment of these spinning scenes on center is perfect with no negligible tolerances, it is said.

Hollywood Announces Top Star Bar

Hollywood Brands, Inc., recently introduced Top Star, a new candy bar priced to sell profitably for five cents. This bar, the result of extensive testing, is now in full production and ready for nation-wide distribution.



Top Star has a center of toasted almonds in creamy caramel, and is covered with milk coating. Striking, modern wrappers of red, white, and gold are real eye-catchers. Boxes of 24's have attractive covers for self-display. Top Star is also packed in 120's for vendors.



Clark Industries are now marketing two new electric Broilers, model DJ single drawer (shown in photo), and model DS with two drawers. Both models include a warming compartment.

'Hydrofluid' Tripod



National Cine Equipment, Inc., has introduced a new tripod which they call the silicone dampened "Hydrofluid." Of all aluminum construction, Cine claims that it's "the first tripod of its kind with ball-type leveling at bottom of base with positive lock at no extra charge."

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
- ☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **COCA-COLA CO., THE,** Coco-Cola.
- ☐ **HEYER-SHULTZ CORP.,** Metal Reflectors
- ☐ **HEYWOOD-WAKEFIELD CO.,** "Airflo" Theatre Choirs
- ☐ **HURLEY SCREEN,** Screens
- ☐ **KNEISLEY ELECTRIC CO.,** Rectifier Sil-Tubes.
- ☐ **MANLEY, INC.,** Vistapop
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitotion
- ☐ **NATIONAL THEATRE SUPPLY,** Drive-In Heaters; Ventare, "35/70" and Constellation "170" Projectors.
- ☐ **S.O.S. CINEMA SUPPLY CORP.,** New and Rebuilt Theatre Equipment
- ☐ **STRONG ELECTRIC CORP., THE,** Glass Reflectors
- ☐ **WAGNER SIGN SERVICE, INC.** Wagner Frames, Leters and Panels

WANT FURTHER INFORMATION ON **NEW PRODUCTS** SHOWN IN THIS ISSUE?

LIST ITEMS _____

ISSUE OF JANUARY 13, 1960

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR
246-48 N. Clarion St., Philadelphia 7, Pa.

Coin Counting, Packing Tubes Now Available in 4-Color Kit

Block and Company, Inc., is distributing a set of coin packers which save both time and effort in counting and packaging coins. The set contains four unbreakable Polyethylene tubes, each a different color, for pennies, nickels, dimes and quarters. Coin wrappers are also provided in the packaging kit.

Quick-Drying Vinyl Spray Developed By Taussig Co.

Taussig Paint Sales Co. has announced the development of a new vinyl spray which "dries ready for use in less than 15 minutes."

Named Lasticolor, this new product "will not stiffen surfaces, dries smoothly and evenly and will not run or fade applied colors," states the company.

New colors may be applied or the original color duplicated by matching or mixing 12 available colors and black and white, it is claimed. Before spraying, surface dirt and residue may be removed with Lasticolor reducer.

"Not only can the spray be used to refurbish the seats and drapes, but it is an excellent way to get extra mileage from stage props in the living theatre," a Taussig official pointed out.

Ralph J. Taussig, president, reports that Lasticolor has been used successfully on a wide variety of materials, including cotton, cotton-viscose, rayon, acetate, viscose, nylon, wool, wool-viscose blend, leather, leatherettes, rubber, canvas, and plastics.

Three different Lasticolor formulas are available. No. 1 for natural fabrics, No. 2 for plastics, leatherettes and synthetics, and No. 3 for genuine leather.

New Picture Patches

A new extra profits item, aimed at the teen age set, is now available for concession-counter displays and fast sales.

Called "Picture Patches," this item offers clear profit with little display space needed. Teen age fans of Fabian, Bobby Darin, Dick Clark, and other stars will want these patches to iron onto their clothing. At 29-cents each,



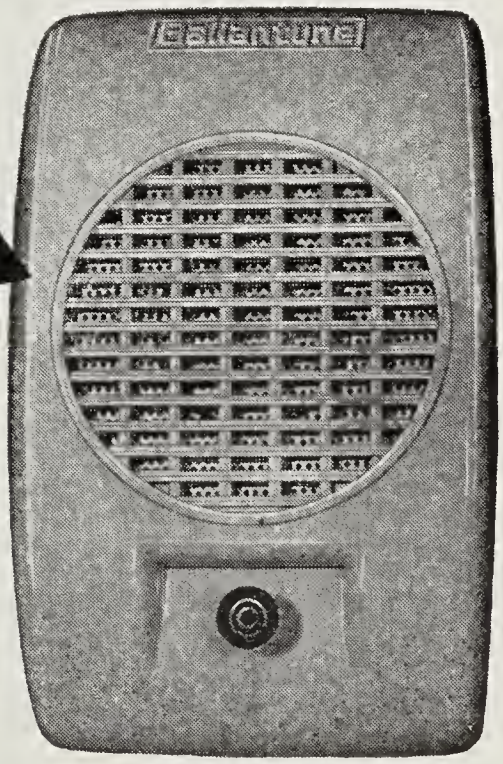
they should sell quickly, especially during a "teen age" picture.

Display materials are part of the kit (see photo) which Picture Patches, Inc. is selling. Each unit consists of 12-dozen patches. A brief trailer is also being furnished to stimulate sales.

TONE Quality

Unsurpassed

TOUGHEST CONSTRUCTION EVER!



Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series



New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in outer cone ond perforoted oluminum speoker guord. Amozingly low price. Features simplified servicing—plug-in terminals permit post repoir, two screws to loosen, repoir or reploce without speciol tools—no soldering, no glue, and in a matter of seconds. Heovy die-cost aluminum cose has reinforced speaker grill.

Ballantyne Company

1712 JACKSON ST. OMAHA, NEBRASKA

(Continued from page 30)

locations. The newly installed Hurley screen was recessed an added seven feet, leaving a full 25 feet between the first row and the screen. Living-room type luxury spring-back lounge chairs were installed in this area.



Photo shows view of the Pan-Asian lounge at the De Mille. Note Oriental influence in decor.

The renovations included new projection equipment, embodying a four-track stereophonic magnetic sound system, and an elaborate renovation of both the heating and air-conditioning systems.

Starting with the exterior, John J. McNamara, architect, redesigned the marquee by facing front and sides with white opaque glass. A new soffit with recessed lighting extends on a slight angle from the outer edge of the marquee overhang to the entrance doors of the theatre, masking off the vaulted, Gothic styled lobby which extended two stories from the street level.

A new downstairs lobby was created by enclosing the back section of the orchestra with a wall. Hand-painted murals cover the entire area across the width of the theatre.

Designer consultant to Architect John J. McNamara, Ellen Lehman McCluskey, created two luminous screens and one large mirrored panel screen which dominates the Pan-Asian lounge.

RKO Palace Theatre

The RKO Palace has also made remodeling changes. A new marquee now gives the theatre one of the finest "faces" on Broadway.

The new marquee's three attraction signs, the front and two sides, are illuminated by approximately 120 eight-feet slimline lamps, wired for a flashing, animated effect. The letters spelling out the attraction each are 30-inches high.

The signs, framed by stainless steel borders running around all three, are topped by 20-inch free standing stainless steel channel letters reading the theatre's name. Each letter contains four rows of double-intensity pink neon tubing.

Both the new signs and the new marquee were constructed and installed by the Artkraft-Strauss Sign Company of New York City.



Photo shows new attractive marquee and signs recently installed at the RKO Palace. Artkraft-Strauss Company constructed and erected both.

APCO's RAPP PREDICTS JUMP IN ICE-MAKING MACHINE USE

Automation of ice making, soft drink vending machines, introduced in 1959, will open up vast new areas of sales for the beverage and vending machine industries, Melville B. Rapp, executive vice-president, APCO, Inc., predicted.

With the general distribution of these ice making soft drink machines, the APCO executive foresees that the number of soft drink vending equipment in use in the United States, including coin operated cup and bottle machines will go over the 1,000,000 mark during the coming year.

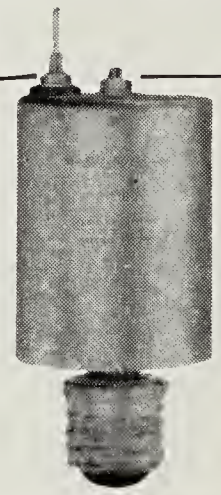
Rapp said, "Automatic merchandising had been one of America's greatest post war growth industries. In the last ten years it has actually doubled its sales volume, from under $1,000,000,000, in 1949 to well over $2,000,000,000 in 1959. Of this amount, more than $100,000,000 has been accounted for by soft drink vending machines.

He pointed out that the growth of soft drink vending machines was influenced by two major developments. "The first occurred in 1956 when the introduction of carbon dioxide cylinders made possible the vended cup service of carbonated beverages. Machines in operation using carbon injection jumped from 73,000 in 1956 to 105,000 in 1958."

"The second breakthrough is happening now with the automatic soda and ice-making machines," Rapp said. "This revolutionary development will have its effect in every movie theatre, industrial plants, transportation terminals and outdoor and indoor locations wherever people work, play or congregate. The industry growth along these lines next year will break all previous records."

The automatic ice-making soda machine is a gleaming, mansized vender, that freezes its own ice, crushes it, stores it, and, at a touch of the button after the insertion of a coin, dispenses any one of a selected six flavor variety of drinks with uniform amounts of crushed ice in each cup. "Its invention and coming general distribution will, in the 1960's, put the automatic vending machine on a comparable basis with the manually operated soda fountain," Rapp concluded.

NEW **A 15 ampere SIL-TUBE for all Gas-Filled Tube Rectifiers**



- 97 to 98% Efficient
- Virtually Unlimited Life
- Sealed against Moisture • Non-aging
- No Filaments to "snarl", "sag" or "snap"
- No more burned Socket Contacts
- Convection Cooled, no Fan Required
- Lower Transformer Temperatures
- Sold on a 4-year pro-rated guarantee

TWO MODELS cover both HIGH and LOW Voltage Rectifiers

The R-1160 SIL-TUBE can be used on all arcs that operate up to 45 Volts—the R-1170 SIL-TUBE on all arcs in excess of 45 Volts.

EASY TO INSTALL: Simply remove the gas-filled tubes and screw SIL-TUBES into the same sockets. Connect anode leads. Reduce the output voltage of the rectifier by moving the voltage taps and rotary tap switch back. This compensates for the tremendous gain in efficiency of silicon over gas-filled tubes and represents your power savings.

See your dealer or write direct to Dept. L

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UNBREAKABLE
METAL REFLECTORS



WILL NOT PIT OR TARNISH
FACTORY REFINISHING SERVICE
5 YEAR GUARANTEE
TOP SCREEN ILLUMINATION
ECONOMICAL AND DEPENDABLE

See Your Theatre Supply Dealer

Manufactured by **HEYER-SHULTZ CORP.** Cedar Grove, N. J.

Shopping Center To Be Erected On Drive-In Land

An announcement, marking the first time anywhere that land from an existing drive-in theatre will be utilized to build a shopping center, was made today by Edwin F. Zabel, president, Electrovision Theatres. He revealed plans for a $1,000,000 shopping center on the Moon Glo Drive-In property in Fresno, California. In other sections of the country, theatres have been built after shopping centers have been established.

Approval to rezone an excess portion of the drive-in property to build the shopping center has been granted the corporation by the Fresno Board of Supervisors.

The shopping center, to be known as Moon Glo Center, will be built on the southeast corner of the drive-in property and is the initial phase of Electrovision's program to use excess drive-in theatre land. The corporation operates drive-ins and theatres in California and Oregon with the Hollywood Paramount Theatre as the flagship of the circuit.

Automobile spaces for the drive-in have not been lessened appreciably, and space is available for approximately 800 cars. The drive-in theatre area can also be utilized for additional parking requirements for the shopping center.

Zabel said plans call for the one-million-dollar Moon Glo Center to begin building in early spring, with completion expected in the summer. The architecture will be modern in keeping with the motif of the locale.

Thought is given to easy flow of ingress and egress roads with service drives on the periphery, along with employee parking. The theatre box office entrance is to be diverted to give customers full advantage for both the theatre and the center area.

"Electrovision drive-ins were originally built on the outskirts of various communities," Mr. Zabel noted, "but as these cities began to mushroom, these theatre locations now are found in the heart of valuable commercial and housing sections."

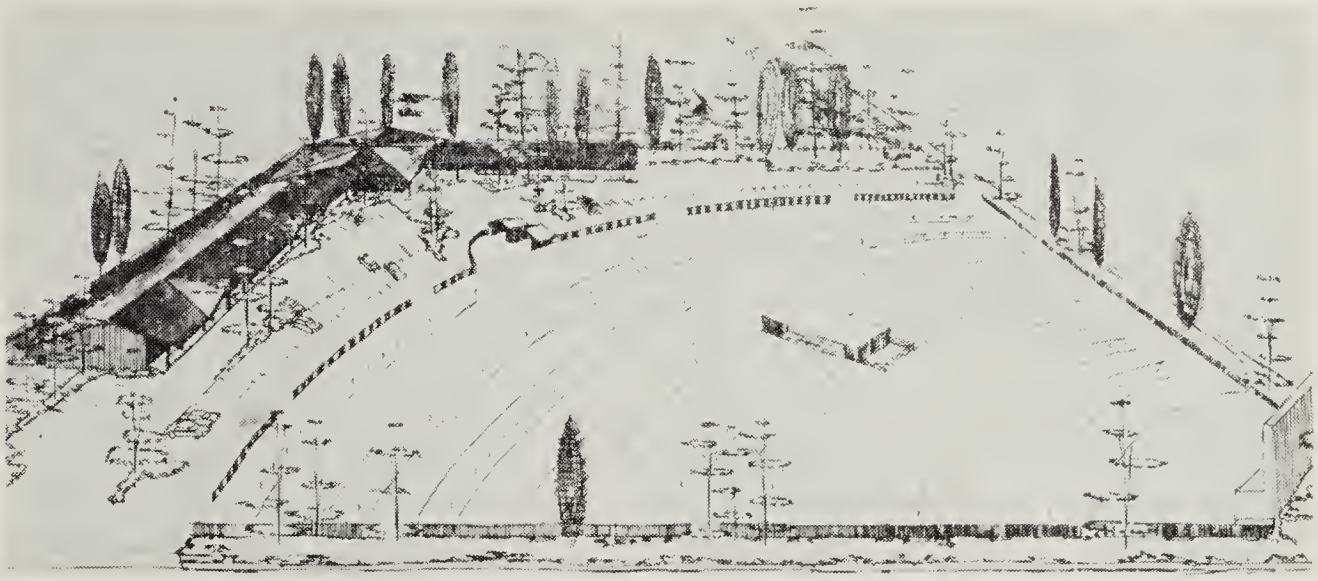


Photo shows architect's drawing of proposed million dollar Moon Glo Drive-In and Shopping Center to be erected in Fresno, California. Edwin F. Zabel, president, Electrovision Corporation, owner, predicted 1960 summer completion.

Bernard Proposes Formation Of 'Presentation' Committee

To highlight the importance of the proper care and rejuvenation of film as a means of increasing print runs and saving thousands annually, Rapic Film Technique, Inc., proposes the formation of a presentation committee in the U. S., consisting of producers, processors, distributors, and exhibitors.

According to Jack Bernard, president, "The film industry needs to form a committee to help safe-guard film properties and examine the whole process of motion picture presentation in its widest sense. After all, the substantial investments in shooting, scripts, talent, lab work, and production results simply in a reel of film in a can. This reel demands protection—it is important footage."

Bernard suggests that the presentation committee adopt the following four main areas of interest: (1) Initial release print quality; (2) Subsequent deterioration; (3) Equipment; and (4) Projection.

As in the British Kinematograph Society, London, specific problems and failures in each category would be defined to assess the degree of responsibility, pinpoint weaknesses, gather facts, lay down proper methods of correction, and find a means of putting it into effect.

"This would lead to improvements and advancements in theatrical presentations," Bernard added.

AIRFLO Rocking Chair Loge

the most luxurious comfort ever to attract patrons

By virtue of a special spring base mechanism, the "Rocking Chair Loge" retains the scientifically correct pitch of seat to back regardless of how the occupant shifts his weight or position.

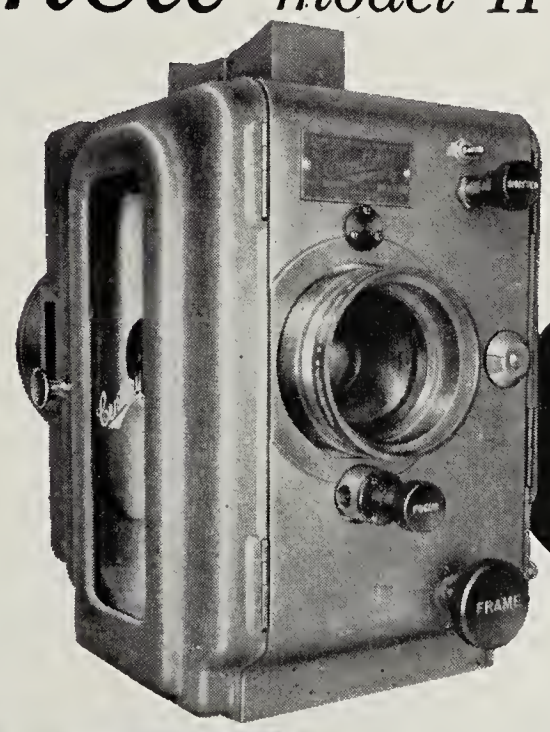
The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office . . . often at premium prices. Long, dependable service and low maintenance costs assured by the high grade steel construction further contribute to your profit picture.



Write for new Theatre Seating catalog

HEYWOOD-WAKEFIELD *Theatre Seating Division*, Menominee, Mich.

new model H projector mechanism:



NEW "AIR-FLOW" VENTILATION — Reduces destructive heat and shutter noise.

NEW INTERMITTENT MOVEMENT — Larger star and cam, simplified service and maintenance.

NEW 4" LENS MOUNT Easier to focus. Will take any lens. Reduces focus drift.

NEW CURVED FILM TRAP — Positive positioning of film. Clearer pictures. Water cooling optional.

Century

See your dealer or write:

CENTURY PROJECTOR CORP.

NEW YORK 19, N. Y.

Here is what the doctor prescribes

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Increase your receipts by featuring Local Events on your screen in 16mm Sound Motion Pictures!

BELL & HOWELL'S 16mm FILMOSOUND ARC PROJECTORS Model 140M Complete with BELL & HOWELL'S 30-amp Hi-Intensity Arclamp and Rectifier, coated projection lens (focus as required) BELL & HOWELL 50-watt amplifier, 2-12" speakers in carrying cases, rolling pedestal.

$2,000 VALUE—All in Excel. Cond. **$975**
Less Amplifier & Speakers **$850**

You can shoot your own 16mm sound pictures with **AURICON CINE VOICE SOUND CAMERA**, NEW **$998.50**

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"Solomon & Sheba"

at the new Loew's CAPITOL, N.Y.C.

and at many other key theatres

TECHNIKOTE CORPORATION
63 SEABRING ST. • BROOKLYN 31, N.Y.

NEWS NOTICES

CALIFORNIA—Pacific Drive-In Theatres recently announced ground breaking and start of construction on a new 1500-car drive-in theatre, to be known as the Canoga Park.

With its opening set for Easter week, this new theatre will mark the 39th drive-in operating under the Pacific banner in Southern California.

NEW YORK CITY—The board of directors of Technicolor, Inc., unanimously elected John R. Clark, Jr., as president and general manager of Technicolor, Inc., Technicolor, Corp., and the company's other subsidiaries. Clark assumed his position from retiring Dr. Herbert T. Kalmus on January 1.

DUBLIN—Louis Elliman has chosen Cinemeccanica 70/35mm 'multi-purpose' equipment for the Regal, Dublin, the first Odeon (Ireland) Ltd. theatre to offer 70mm projection.

The installation, which includes 18" diameter automatic feed Super Zenith Arc Lamps and a Perlux screen, was carried out by the GB-Kalee Division of Rank Precision Industries.

LONG ISLAND CITY, NEW YORK—Prestoseal Manufacturing Corp. has been awarded a new General Service Administration Federal Supply Service Contract for their Miracle Presto Splicer—motion picture model.

WILMINGTON, DEL.—The Du Pont Company recently published a booklet entitled "The Story of Competition in the American Market." The 32-page illustrated booklet shows how technology constantly expands the number and variety of products in the market. It also shows how competition has increased in parallel with the growth of industry, bringing to the American consumer the widest choice of products and services, and the most bountiful living standard in history. Copies are available.

PLEASANTVILLE, N.Y.—Joseph M. Kees has been named to the new post of manager, Los Angeles regional office, according to Robert Tate, director, Sales and Service Division, General Precision Laboratory Incorporated.

CLEVELAND, OHIO—The Flooring Division of the Monroe Company recently announced publication of a new Flooring Guide. The manual explains Monroe flooring products for maintenance, repair, patching, and resurfacing of interior and exterior floors. Copies are available.

ROCHESTER—Paul S. Aex has been appointed deputy manager of Eastman Kodak Company's film processing laboratory in Chicago, it was announced today by Ivar N. Hultman, Kodak vice-president and general manager of Kodak Park Works.

Donald P. Wolz has been named assistant manager of the Kodak processing laboratory in Palo Alto, Calif., succeeding Aex. Wolz had been assistant production supervisor of the film processing division at Kodak Park in Rochester, N.Y.

TOLEDO, OHIO—Arthur Hatch, president, Strong Electric Corp., announced the election of Lee T. Nelson as treasurer by the board of directors. Nelson, who has been with Strong since 1929, replaces retiring Ralph N. Harder.

LONDON—The first completely new theatre to be built by the Rank Organization in Britain since the war will open February 1.

To be called the Odeon, in Harlow, the theatre will seat 1250 patrons. The single story building was designed by architects T. P. Bennett & Son, in cooperation with Rank engineering controller S. B. Swingler.

Philips 'multi-purpose' 70/35mm Todd-AO projectors with full stereo sound have been installed. Other post war openings were the completion of pre-war projects.

NEW YORK CITY—Anthony L. Conrad has been appointed president of the RCA Service Company, it was announced by C. M. Odorizzi, group executive vice-president, Radio Corporation of America. Succeeding Conrad as head of government services will be Stephen D. Heller, past vice-president, Ballistic Missile Early Warning System Service.

BEVERLY HILLS—Purchase of rights to the Griffith teleprinter was announced by George T. Scharffenberger, president, Westrex Corporation of New York, a division of Litton Industries.

ROCHESTER—After nearly 41 years of service, Ivar N. Hultman, vice-president of Eastman Kodak Company and general manager of Kodak Park Works, has announced his retirement from the company.

Clarence L. A. Wynd, assistant general manager of Kodak Park and a company vice-president, will succeed Hultman as head of the largest manufacturing unit of the Eastman Kodak Company.

Hultman, who has made many important contributions to company progress over the years, has served as a company vice-president since 1945 and as Kodak Park general manager since 1953. Three years ago he was elected a Kodak director.

LOS ANGELES—Houston Fearless Corp. board chairman Noah Dietrich announced that Lt. Gen. C. S. Irvine (Ret.), former Air Force Deputy Chief of Staff of Materiel, will become a member of the company's board of directors, following stockholder approval of an increase in the board's number.

PLEASANTVILLE, NEW YORK—The appointment of Dr. Frank A. McMahon as manager of the service and support department has been announced by Robert Tate, director, sales and service division, General Precision Laboratory, Inc.

In his new post, Dr. McMahon assumes responsibility for the areas of ground support equipment, repair, spare parts, and publications, as well as field service and training, for all GPL products.

Tate also announced the appointment of Stanley Hayes as assistant manager of the department.

PROMOTION-OF-THE-MONTH

LLOYD TAYLOR WINNER OF EXHIBITOR AWARD FOR POPCORN CONTEST

LLOYD TAYLOR, manager, Capitol, Sarnia, Ontario, is the first winner of the MOTION PICTURE EXHIBITOR'S Promotion-Of-The-Month Contest. He will receive a $25.00 award for his outstanding kiddie's show promotion and his awarding of practical merchandise prizes in his Popcorn Contest.

Taylor promoted Kresge's for decorations, the Hudson's Bay Store for five pairs of ice skates, and had a special newspaper ad from Hudson's Bay announcing his Popcorn Contest. A local policeman who is a camera fan, took Taylor's 8 x 10 display photographs without charge.

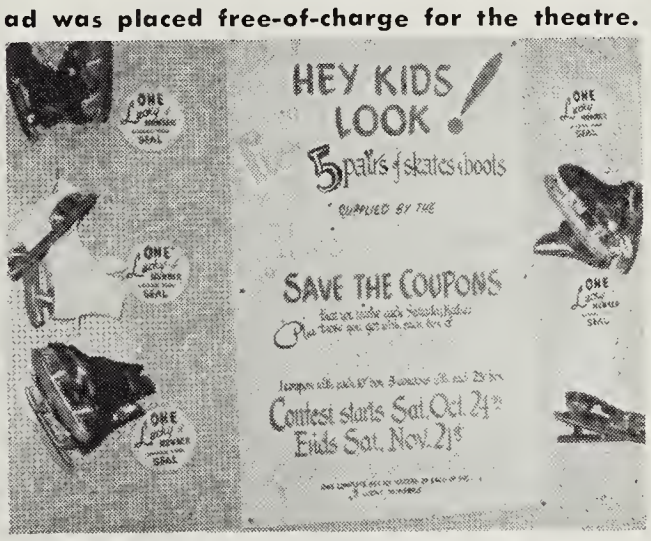
Taylor's promotion consisted of issuing numbered coupons with each purchase of a box of popcorn—three coupons for a large box. On the last contest day, which took place at a special kiddies' matinee, Taylor placed the lucky numbers under the theatre seats. The boys and girls who had coupon numbers matching the lucky numbers received a pair of ice skates, which could be exchanged at the Hudson's Bay store for their correct size.

This promotion shows what can be done with the cooperation of local merchants. Similar tie-ins can be made between all types of stores and theatres.

Enter the EXHIBITOR contest now. You may be a $25.00 winner next month. Just send information concerning your particular promotion, plus photos, to Promotion-Of-The-Month, MOTION PICTURE EXHIBITOR, 246 N. Clarion Street, Philadelphia.



The newspaper ad above is an example of effective promotion. This ad was placed in an Ontario newspaper by the Hudson's Bay Store which supplied merchandise prizes for the Capitol Theatre's Popcorn Contest. Similar ads may be gotten from local stores connected with movie theatre contests. Note that the ad was placed free-of-charge for the theatre.



The above photo shows a display board which was placed in the Capitol to promote their Popcorn Contest. Prizes are attached to the board in order to give the contest more appeal. Instructions are clear and concise. The promotion is neat and appealing. Similar promotions can be made with little effort. Just follow these simple rules: Always make the promotion neat and attractive; use large printing with bright, eye-catching colors; make the rules and instructions simple, and the prizes "different" and interesting.

Ice Cream Profits

An outstanding, informative booklet entitled "How To Increase Your Ice Cream Profits" is now available from the Sweden Freezer Company. This booklet contains much valuable information for the concession operator who wants to get the maximum of extra profits.

HURLEY SCREENS
Throughout the world Hurley Screens have proved their superiority in . . .
TECHNICAL ADVANCEMENT
•
QUALITY PROJECTION
•
ECONOMY
thru control of projected light
Super-Optica
Super-Glo
Super-Optica SCREENS
A lenticulated, pearl-surfaced screen engineered to individual requirements.
Super-Glo SCREENS
A non-lenticular, pearl-surfaced screen of quality at competitive price.
DISTRIBUTED THRU AUTHORIZED DEALERS
Now in These Broadway Theatres;
MUSIC HALL, ROXY, ASTOR, PARAMOUNT, PALACE, WARNERS, DE MILLE
Write for Data and Prices
HURLEY SCREEN CO., INC.
96-17 Northern Blvd. • Corona, N. Y.

(Continued from page 35)

what pitch of seat and shape of back, will assure the greatest comfort for the most people.

In addition to the actual research and development for the chair design, performance tests are applied to all materials and finished products. These are tests which simulate in highly accelerated form the particular sorts of wear or strain found in normal use and in extreme misuse. One such test is the "Squirming Irma," a bizarre test which imitates the gyrations of an over-active theatre patron enjoying an exciting movie, testing beyond doubt the quality of the spring-arch construction, Amerfoam padding, upholstery material and general construction of the chair.

Therefore, it is recommended that to obtain the best possible results in theatre seating arrangements, it is advisable not only to choose the proper seats for the job, but to obtain the services of qualified individuals in the planning and installation of theatre seating.

Some examples of theatres seated or reseated by American Seating during the past six months are: Rivola, Oskaloosa, Iowa; Harriet, Hardin, Montana; Greenwood, Trenton, New Jersey; Ohio, Louisville, Ohio; State, Oklahoma City, Oklahoma; Preston Royal, Dallas, Texas; Falls, Chippewa Falls, Wisconsin and the State, Starkville, Miss.

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples
Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.
• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

MAY WE BE OF HELP?

√ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

ADVERTISING ACCESSORIES
- ....Attraction Board
- ....Banners, Flags
- ....Display Cases, Easels
- ....Letters, Silhouette
- ....Marquees
- ....Marquee Letters
- ....Poster Frames
- ....Posters, Heralds
- ....Signs
- ....Trailers

AIR CONDITIONING
- ....Air Conditioning Systems
- ....Air Filters
- ....Blowers
- ....Diffusers
- ....Fans

CONCESSIONS
- ....Bags
- ....Barbecue Products
- ....Beverages
- ....Beverage Dispenser, Fountain
- ....Boxes
- ....Bun Warmers
- ....Butter Dispenser
- ....Candy
- ....Coffee
- ....Coffeemaker
- ....Chocolate Drink
- ....Chocolate Drink Dispenser
- ....Concession Stand
- ....Concessionaire
- ....Canned, Prepared Foods
- ....Cups
- ....Cup Dispenser
- ....Food, Frozen
- ....Food Preparation Equipment
- ....Fountains
- ....Gum
- ....Hamburger Grills
- ....Hot Dog Machines
- ....Ice Cream
- ....Ice Cream Cabinets
- ....Ice Cream Dispensers
- ....Ice Machines
- ....Malt, Shake Machines
- ....Nuts
- ....Pizza Equipment & Supplies
- ....Popcorn
- ....Popcorn Seasoning
- ....Popcorn Warmers
- ....Popcorn Machines
- ....Refrigeration Units
- ....Soft Drinks
- ....Snow Cones

COIN VENDING MACHINES
- ....Candy Vender
- ....Cigarette Vender
- ....Coffee Vender
- ....Coin Changers
- ....Drink Vender, Cup
- ....Gum Vender
- ....Hot-Cold Cup Venders
- ....Ice Cream Vender
- ....Juice Vender
- ....Milk Vender
- ....Nut Vender
- ....Popcorn Vender
- ....Sandwich Vender

DECORATION • FURNISHING
- ....Carpets
- ....Carpet Cushion
- ....Curtains, Stage
- ....Curtain Controls & Track
- ....Decorators, Designers
- ....Draperies
- ....Drink Fountain
- ....Fabrics, Wall
- ....Flooring
- ....Lounge Furniture
- ....Mats, Rubber
- ....Paint
- ....Sand Urns
- ....Stage Rigging
- ....Tile
- ....Traffic Control

HEATING
- ....Fans
- ....Furnaces
- ....Heat Pumps
- ....Humidifiers
- ....Insulation, Thermal, Acoustic

LIGHTING
- ....Aisle Lights
- ....Batteries
- ....Color Wheels
- ....Dimmers, Controls
- ....Directional Signs
- ....Emergency Light
- ....Spot & Flood Lights
- ....Switchboards
- ....Transformers

MANAGEMENT
- ....Theatre Forms and Systems, Personnel Training
- ....Uniforms

PROJECTION
- ....Aperture Plates
- ....Blowers, Lamphouse, Porthole
- ....Carbons
- ....Carbon Saver
- ....Changeover
- ....Dowsers
- ....Film Cabinets
- ....Film Cement
- ....Film Coolers
- ....Film Magazines
- ....Film Reels
- ....Film Rewinders
- ....Film Splicers
- ....Lenses
- ....Motor Generator
- ....Projectors
- ....Projection Arc Lamp
- ....Projector Parts
- ....Pedestals
- ....Rectifiers
- ....Reel End Signals
- ....Reflectors
- ....Rewinds
- ....Rheostats
- ....Screens
- ....Sound Equipment
- ....Sprockets
- ....Television, Theatre
- ....Transformers

SAFETY SUPPLIES
- ....Door Hardware
- ....Exit Devices
- ....Fire Alarms
- ....Fire Extinguisher
- ....Fire Hose
- ....Kick-Push Plates
- ....Ladders

SANITARY SUPPLIES
- ....Carpet Cleaners
- ....Deodorants-Disinfectants
- ....Floor Cleaners
- ....Hand Dryers
- ....Mops—Brushes
- ....Soap Dispenser
- ....Upholstery Cleaner
- ....Vacuum Cleaners

SEATING
- ....Auditorium Seats
- ....Drive-In Seating
- ....Seat Covers
- ....Seat Cushion
- ....Seat Reconditioning
- ....Upholstery Material

SOUND EQUIPMENT
- ....Amplifiers
- ....Inter-Coms
- ....Exciter Lamps
- ....Microphones
- ....Pre-Amplifier Cabinet
- ....Public Address System
- ....Sound Equipment, Theatre
- ....Sound Heads
- ....Sound Service Companies

TICKET OFFICE
- ....Admission Signs
- ....Boxoffices
- ....Cash Control Systems
- ....Change Making Machines
- ....Coin Sorters
- ....Tickets
- ....Ticket Boxes
- ....Ticket Machines
- ....Ticket Registers
- ....Turnstiles

DRIVE-INS
- ....Admission Control Systems
- ....Attraction Lights
- ....Benches
- ....Directional Lights
- ....Dust Control Systems
- ....Fences
- ....Fireworks
- ....Floodlights
- ....Insect Controls
- ....Flares, Light
- ....Heater, In-Car
- ....Miniature Trains
- ....Paint
- ....Picnic Table
- ....Playground Equipment, Rides
- ....Pools, Swimming
- ....Post Lights
- ....Quarter Midget Racers
- ....Ramp Lights
- ....Screen Facing
- ....Screen Paint
- ....Screen Towers
- ....Seats, Walk-In Patron
- ....Speakers, In-Car
- ....Speaker Cords
- ....Speaker Cover
- ....Speaker Posts
- ....Speaker Repair
- ....Sweepers
- ....Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name ..... **City, State** .....

Address ..... **Theatre** .....

Check items, fill in coupons, tear off on dotted line and mail to

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CAPRI INSTALLATION

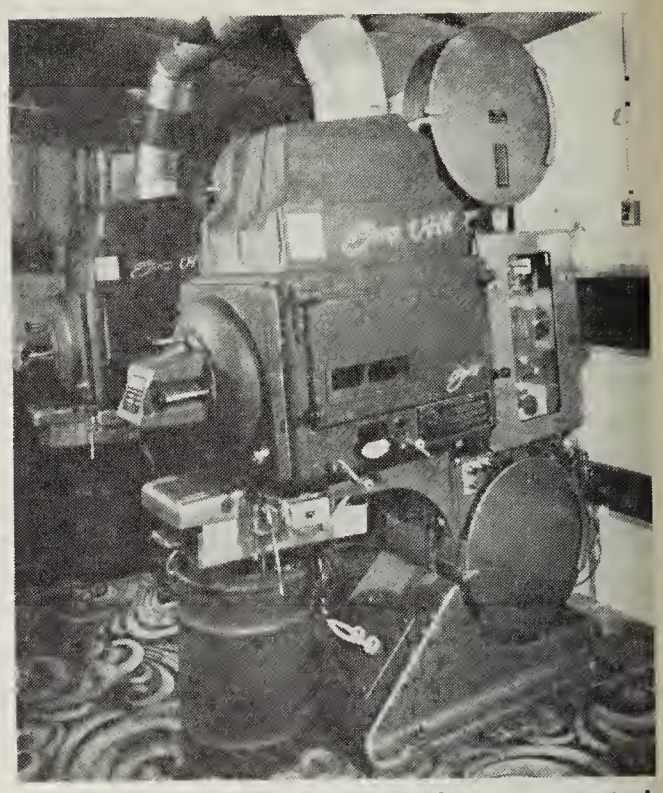


Photo shows Strong U-H-I arc lamps, mounted on Norelco projectors, which have been installed for projection of 70mm film productions at the Capri, Kansas City, Mo.

Todd-AO Corp. Opens West Coast Sales Office For Norelco Projectors

Martin Sweeny, executive vice-president of The Todd-AO Corporation, distributors of the Norelco (Philips) All-Purpose 70/35mm Projectors throughout the United States and Canada, announced the addition of a West Coast Sales Office at the TODD-AO Studio in Hollywood.

Sweeny stated that the ever increasing demand for the Norelco 70/35mm projectors has necessitated the opening of this office. Further, this office will stock-pile spare parts for those projectors installed west of the Mississippi.

According to Sweeny, up to the present time 229 of the Norelco 70/35mm projectors have been sold and installed in important theatres in major cities throughout the United States and Canada, with many others under contract for installation in the near future.

GRANADA INSTALLATION

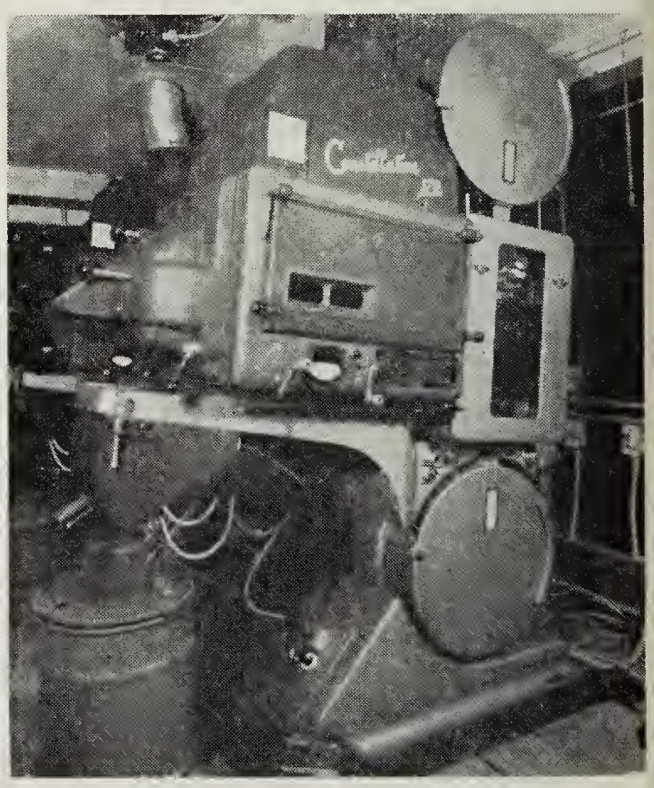


Photo shows Constellation "170" arc lamps, mounted on Norelco projectors, which have been installed by National Theatre Supply for projection of 70mm film productions at the Granada, Buffalo, New York.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



JANUARY 13, 1960 SECTION TWO VOL. 63 NO. 8

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5902 **COSMIC MAN, THE**—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
HOUSE OF INTRIGUE, THE—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Dec. **PURPLE GANG, THE**—Barry Sullivan, Elaine Edwards
Jan. **HYPNOTIC EYE, THE**—(Hypnovision)—Jacques Bergerac, Allison Hayes
Jan. **RAYMIE AND THE BARRICUDA**—David Ladd, Julie Adams

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
I PASSED FOR WHITE—Sonya Wilde, James Franciscus
PAY OR DIE—Ernest Borgnine, Zohra Lampert
TEACHER VS SEXPOT—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

FALL OF THE HOUSE OF USHER—Vincent Price, Mark Damon, Myrna Fahey
JAILBREAKERS, THE—Robert Hutton, Mary Castle

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn		MGM
Al Capone	A3	AA
•Alamo		UA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
•All The Fine Young Cannibals		MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
•Apartment, The		UA
Aren't We Wonderful		For.
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine	A2	AA
Attack of the Jungle Women		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Babette Goes To War		Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
•Because They're Young		Col.
Behind The Great Wall		Misc.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
•Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orchid, The	A1	Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
•Bramble Bush, The		WB
•Breath of Scandal, A		Par.
Bridal Path, The		For.
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
•Chance Meeting		Par.
•Cimarron		MGM
•Cinderfella		Par.
Circle, The		For.
City After Midnight	A2	Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
Cosmic Man, The	A1	AA
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE	A2	Par.
•Crack in the Mirror		Fox
Cranes Are Flying, The		WB
Crawling Eye, The	A2	For.
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Dog of Flanders, A	A1	Fox
•Dog's Best Friend, A		UA
Don't Give Up the Ship	A3	Par.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.
Escort West	A1	UA

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
327 **GIDEON OF SCOTLAND YARD**—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1000 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Feb. **BABETTE GOES TO WAR**—(CS; C)—Brigitte Bardot
Feb. **MAN ON A STRING**—Ernest Borgnine, Coleen Dewhurst
Feb. **OUR MAN IN HAVANA**—(CS)—Alec Guinness, Maureen O'Hara

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weld
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
REACH FOR TOMORROW—Burl Ives, Shelley Winters
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Feb. **HOME FROM THE HILL**—(CS; MC)—Robert Mitchum, Eleanor Parker
Feb. **SUBTERRANEANS, THE**—(CS; C)—Leslie Caron, George Peppard
Feb. **TIME MACHINE, THE**—(EC)—Rod Taylor, Yvette Mimieux

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holiday, Dean Martin
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
KEY WITNESS—Jeff Hunter, Pat Crowley
LAST VOYAGE, THE—(MC)—Robert Stack, Dorothy Malone
PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
PLEASE DON'T EAT THE DAISIES—(CS; C)—Doris Day, David Niven
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5813 **BLACK ORCHID, THE**—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R5816—**STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5814 **TEMPEST**—MC-125m.—(TE; TC)—Silvana Magnano, Van Heflin—4553 (1-28-59)—Exciting spectacle
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5811 **TRAP, THE**—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
R5909 **ULYSSES**—MD-104m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Jan. **TOUCH OF LARCENY**—James Mason, Vera Miles—England
Feb. **BIG NIGHT, THE**—Randy Sparks, Dick Foran
Feb. **JACK THE RIPPER**—Lee Patterson, Eddie Byrne

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CHANCE MEETING—Harry Kruger, Micheline Presle
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
HELLER IN PINK TIGHTS—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
957 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
911 **LONE TEXAN**—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

•Fall of the House of Usher..... A-I
First Man Into Space..... A2 MGM
Five Pennies, The..... A1 Par.
Five Gates to Hell..... B Fox
Floods of Fear..... A2 U-I
Flying Fontaines, The..... A2 Col.
Forbidden Island..... B Col.
For the First Time..... A1 MGM
Forbidden Fruit..... B For.
400 Blows, The..... For.
Four-D Man..... A2 U-I
Four Fast Guns..... A3 U-I
Four Skulls of Jonathan Drake, The..... A3 UA
•From The Terrace..... Fox
•Fugitive Kind, The..... UA

G

•Gallant Hours, The..... UA
Gazebo, The..... MGM
Gene Krupa Story, The..... B Col.
Ghost of Drag Strip Hollow..... A2 AI
Giant Behemoth, The..... A2 AA
Giant Gila Monster, The..... A-1
Giant Leeches..... A-I
Gidget..... A3 Col.
Gideon of Scotland Yard..... A1 Col.
Gigantis, The Fire Monster..... A2 WB
Gilda—RE..... B Col.
Girl in the Bikini, The..... B For.
•Girl In the Red Bikini, The..... Fox
Girls Are Willing, The..... For.
Girls, Inc..... Misc.
Girls of the Night..... For.
Girls' Town..... B MGM
Go, Johnny, Go..... Misc.
Goliath and the Barbarians..... A3 A-I
•Gorgo..... UA
Great Is My Country..... For.
Great St. Louis Bank Robbery, The..... B UA
Green Mansions..... A1 MGM
Gri-Gri..... For.
Grisbi..... For.
•Gulliver's Travels..... Col.
Gun Fight at Dodge City..... A2 UA
•Guns of the Timberland..... WB
•Gunfighters of Abilene..... UA
Gunmen from Laredo..... A2 Col.
Guns, Girls and Gangsters..... B UA
Gypsy and the Gentleman, The... For.

H

H-Man, The..... B Col.
Hanging Tree, The..... A2 WB
Hangman, The..... A2 Par.
Happy Anniversary..... B UA
Happy Is the Bride..... For.
Hatikvah..... For.
Have Rocket, Will Travel..... A1 Col.
He Who Must Die..... A3 For.
•Head of a Tyrant..... U-I
Headless Ghost, The..... B AI
•Helen of Troy—RE..... A2 WB
Hell Bent for Leather..... U-I
•Heller In Pink Tights..... U-I
Hercules..... A1 WB
Here Come the Jets..... A2 Fox
Heroes and Sinners..... C For.
Hey Boy, Hey Girl!..... A1 Col.
Hidden Fortress, The..... For.
High School Big Shot..... Misc.
Hole in the Head, A..... A2 UA
Holiday Island..... For.
Holiday for Lovers..... A2 Fox
•Home from the Hill..... A3 MGM
Horrors of the Black Museum.... B AI
Horse Soldiers, The..... A1 UA
Hound Dog Man..... A1 Fox
Hound of the Baskervilles..... A2 UA
House of Intrigue, The..... A3 AA
House of the Seven Hawks, The.. A2 MGM
House On The Waterfront, The... B For.
•Hypnotic Eye, The..... AA

I

•I Aim At the Stars..... Col.
I, Mobster..... B Fox
•I Passed for White..... AA
I Was Monty's Double..... A1 For.
•Ice Palace..... WB
11 Generale Della Rovere..... For.
I'll Give My Life..... A1 Misc.
Imitation of Life..... A3 U-I
•Inherit the Wind..... UA
Inside the Mafia..... B UA
Invisible Invaders, The..... A1 UA
Island of Lost Women..... A1 WB
Isle of Levant, The..... Misc.
It Happened to Jane..... A1 Col.
It Started with a Kiss..... B MGM

J

•Jack the Ripper		Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
Journey to the Center of the Earth, A	A1	Fox
•Jovanka and the Others		Par.
Juke Box Rhythm	A1	Col.
•Just My Luck		For.

K

•Key Witness		MGM
•Killers of Kilimanjaro		Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
Last Angry Man, The	A1	Col.
Last Mile, The	B	UA
Last Train from Gun Hill	A2	Par.
•Last Voyage, The		MGM
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
Libel	A1	MGM
Light Touch, The	A1	U-I
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lone Texan	A2	Fox
Lonely Sex, The		Misc.
Look Back in Anger	A3	WB
Lotna		For.
Love Is My Profession	C	For.
Love Story, A		For.
Lovers, The	C	For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Mad Little Island		For.
Magician, The	A3	For.
•Malaga		WB
Man in the Net	A2	UA
Man in the Saddle—RE	A2	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Masters of the Congo Jungle		Fox
Mating Game, The	A3	MGM
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Mistress, The	A3	For.
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Mustang	A1	UA
•My Dog, Buddy		Col.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
Never So Few	B	MGM
Never Steal Anything Small	A3	UI
Night of the Quarter Moon	B	MGM
Nine Lives	A1	For.
No Name on the Bullet	A3	UI
Non-Scheduled Train, A		For.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
•Once More with Feeling	A3	Col.

9 9 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Entertaining, impudent comedy

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry

ROOKIE, THE—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team

912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer

918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest

903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia

SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program

STORY ON PAGE ONE, THE—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry

910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment

922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit

906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western

917 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment

914 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Jan. **SEVEN THIEVES**—(CS;)—Edward G. Robinson, May Britt
Feb. **THIRD VOICE, THE**—(CS)—Edmond O'Brien, Julie London
Feb. **THREE MURDERESSES**—(EC)—Alain Deloin, Mylene Demongeot
Feb. **WHEN COMEDY WAS KING**—Compilation
SINK THE BISMARCK—Kenneth More, Dana Wynter—England

COMING

CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLane, Maurice Chevalier
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Tom Tryon, Peggy Wood
THIRTEEN FIGHTING MEN—(CS)—Grant Williams, Carole Mathews
VALLEY OF THE REDWOODS—(CS)—Lynn Bernay, John Hudson
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope

CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch

COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell

CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon

DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security

DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster

ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac

FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program

GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch

GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates

HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields

HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap

HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch

HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand l—4598 (6-17-59)—Fine filming of horror classic—Hammer

INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium

INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction

LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky

MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar

MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell

NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus

ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel

ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer

PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium

PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville

PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper

RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster

RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue

SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker

SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small

SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch

SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers

TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster

TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial

TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)

VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial

WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Jan. **DOG'S BEST FRIEND, A**—Bill Williams, Marcia Henderson—Premium
Jan. **GUNFIGHTERS OF ABILENE**—Buster Crabbe, Judith Ames—Vogue

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FUGITIVE KIND, THE—Marlon Brando, Anna Magnani—Pennebaker
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GORGO—Bill Travers, William Sylvester—King
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TERRIBLE BEAUTY, A—Robert Mitchum, Anne Heyward—Cineman
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
5918 **IMITATION OF LIFE**—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
5903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior Import
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
5916 **NEVER STEAL ANYTHING SMALL**—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 **NO NAME ON THE BULLET**—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-110m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **HELL BENT FOR LEATHER**—(CS; C)—Audie Murphy, Felicia Farr

COMING

HEAD OF A TYRANT—(C)—Massima Girotti, Isabelle Corey—Italian-French
LEECH, THE—Coleen Gray, Grant Williams
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
810 **HANGING TREE, THE**—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
904 —30— —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

Feb. **BRAMBLE BUSH, THE**—(TC)—Richard Burton, Barbara Rush
Feb. **RISE AND FALL OF LEGS DIAMOND, THE**—Ray Danton, Karen Steele

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MALAGA—Trevor Howard, Dorothy Dandridge
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
TALL STORY—Anthony Perkins, Jane Fonda
THIS REBEL BREED—Rita Moreno, Mark Damon
TRIAL OF SERGEANT RUTLEDGE, THE—(TC)—Jeffrey Hunter, Constance Towers

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
BRIDAL PATH, THE—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Lopert
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental

•One-Eyed Jacks		Par.
Operations Dames	A3	A-I
•Operation Murder		UA
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Paratrooper Command	A3	AI
Paris Hotel		For.
•Pay or Die		AA
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Place in the Sun, A—RE	A2	Par.
•Platinum High School		MGM
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Psycho		Par.
•Purple Gang, The		AA
Pusher, The		UA

Q

Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
Rape of Malaya		For.
•Rat Race, The		Par.
•Raymie and the Barricuda		AA
•Reach for Tomorrow		Col.
Rebel Set, The	A3	AA
Remarkable Mr. Pennypacker, The	A3	Fox
Return of the Fly, The	A2	Fox
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
•Rise and Fall of Legs Diamond, The		WB
Road Racers	B	A-I
Rookie, The	B	Fox
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
•Seven Thieves		Fox
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
Sign of the Gladiator	B	AI
•Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Sleeping Beauty	A1	Misc.
Smiley Gets a Gun	A1	Fox
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End		Col.
•Sons and Lovers		Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA

Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
Stranger in My Arms, A	A2	UI
•Strangers When We Meet		Col.
Subway in the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Teacher vs Sexpot		AA
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Tempest	A1	Par.
Ten Seconds to Hell	A2	UA
•Terrible Beauty, A		UA
That Kind of Woman	A3	Par.
These Thousand Hills	A3	Fox
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
•Third Voice, The		Fox
•Thirteen Fighting Men		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed		WB
Thousand and One Arabian Nights	A1	Col.
•Three Murderesses		Fox
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Too Many Crooks		For.
Tosca		For.
•Touch of Larceny	A3	Par.
Trap, The	A2	Par.
•Trial of Sergeant Rutledge, The		WB
Truth about Women, The		For.

U

Ulysses—RE	A2	Par.
•Unforgiven, The		UA
Up Periscope	A1	WB

V

•Valley of the Redwoods		Fox
Verboten	A2	Col.
Vice Raid		UA
Virtuous Bigamist, The	A2	For.
•Visit to a Small Planet, A		Par.

W

•Wake Me When It's Over		Fox
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
Westbound	A1	WB
•When Comedy Was King		Fox
Who Was That Lady?		Col.
Wild and the Innocent	A2	U-I
•Wild River		Fox
Wild Strawberries	A3	For.
Witches of Salem	A3	For.
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute Import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Worner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful Import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up In art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles)Casino

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

THIRD SEX, THE—(Bewildered Youth)—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastrolanni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay
MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair Import—English titles—Films Around The World
SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441	(Dec.) Wonders of Puerto Rico	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.) Wonderful Gibraltar	G	18m. 4663

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.) Sweet and Hot	F	17m. 4539
3402	(Oct.) Flying Saucer Daffy	G	17m. 4539
3403	(Dec.) Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.) Triple Crossed	F	17m. 4567
3405	(June) Sappy Bull Fighters	F	16m. 4652

SPECIAL

(Eastman Color)

	The Golden Fish	E	20m. 4648

ONE REEL
MAGOOS
(Technicolor)

3751	(Supt.) Magoo's Cruise	E	6m. 4539
3752	(Oct.) Love Comes To Magoo	G	6m. 4539
3753	(Nov.) Gumshoe Magoo	E	6m. 4564
3754	(Jan.) Bwana Magoo	G	6m. 4568
3755	(Mar.) Magoo's Homecoming	G	6m. 4599
3756	(Apr) Merry Minstrel Magoo	G	6m. 4599
3757	(May) Magoo's Lodge Brother	G	6m. 4607
3758	(July) Terror Faces Magoo	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.) Wolf Hounded	E	7m. 4664
4702	(Dec.) Little Bo Bopped		

HAM AND HATTIE CARTOONS
(Technicolor)

3511	(Oct.) Spring and Saganaki	G	7m. 4540
3512	(Jan.) Picnics Are Fun	E	7m. 4564

WORLD OF SPORTS

3801	(Sept.) Aqua-Rama	G	9m. 4540
3802	(Oct.) Rasslin' Ref'	F	9m. 4540
3803	(Dec.) Sportsmen's Paradise	G	9m. 4564
3804	(Feb.) Aquatic Carnival	F	9m. 4568
3805	(Apr.) Racquet Magic	G	9m. 4615
3806	(June) Jungle Adventure	G	10m. 4615
4801	(Sept.) Wheeling Wizards	G	9m. 4664
4802	(Nov.) Tee Marvels		

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty		

THE THREE STOOGES
REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks		

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15ep. 2964

COLOR FAVORITES CARTOONS
(Technicolor)

4601	Gerald McBoing Bong's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4407	The Man On The Flying Trapeze		
4408	Rocky Road To Ruin		

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungalo	E	7m. 3021

CANDID MICROPHONES

4551	Number 4, Series G	F	10m. 3129

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles		

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699

MGM

REISSUES
(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS
(Technicolor)

W-161	Just Ducky	F	7m. 3615
W-162	Two Little Indians	G	7m. 3623
W-163	Life With Tom	G	8m. 3639
W-164	Puppy Tale	G	7m. 3657
W-165	Posse Cat	F	7m. 3691
W-166	Hic-Cup Pup	F	6m. 3730
W-167	Little School Mouse	F	7m. 3750
W-168	Baby Butch	F	8m. 3778
W-169	Three Little Pups	E	7m. 3646
W-170	Drag-Along Droopy	G	8m. 3682
W-171	Billy Boy	E	6m. 3739
W-172	Homesteader Droopy	G	8m. 3758
W-173	Half Pint Palomino	G	7m. 3639
W-174	Impossible Possum	F	7m. 3707
W-175	Sleepy Time Squirrel	F	7m. 3778
W-176	Bird-Brained Dog	F	7m. 3798

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

VistaVision Visits Spain ..... E 1Bm. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-2 (Jan. 24) Heir Restorer ..... F 6m. 4463
B17-3 (Feb. 2B) Spook and Span ..... F 6m. 4475
B17-4 (Apr. 25) Ghost Writers ..... F 7m. 4467
B17-5 (May 2) Which Is Witch ..... F 6m. 4512
B17-6 (Sept.) Good Scream Fun ..... G 7m. 4532
B-18-1 (Jan.) Doing What's Fright ..... F 6m. 4580
B1B-2 (Mar.) Down To Mirth ..... G 7m. 4599
B1B-3 (June) Not Ghoulty ..... G 9m. 4631
B1B-4 (July) Casper's Birthday Party ..... G 6m. 4652

HERMAN AND KATNIP (4)

H18-1 (Jan.) Owly To Bed ..... F 6m. 4599
H1B-2 (Feb.) Felineous Assault ..... G 6m. 45B0
H1B-3 (Apr.) Fun on Furlough ..... F 6m. 4599
H1B-4 (Oct.) Katnip's Big Day ..... F 7m. 4664

NOVELTOONS (6)
(Technicolor)

P18-3 (Jan.) Animal Fair ..... F 6m. 45B0
P18-4 (Apr.) Houndabout ..... G 7m. 4599
P18-5 (May) Huey's Father's Day ..... F 6m. 4663
P18-6 (Nov.) Out of this Whirl ..... G 7m. 4664

MODERN MADCAPS (6)

M1B-2 (Feb.) Fit To Be Toyed ..... G 7m. 4583
M1B-3 (Mar.) La Petite Parade ..... G 8m. 4599
M1B-4 (June) Spooking Of Ghosts ..... F 6m. 4615
M1B-5 (Sept.) Talking Horse Sense ..... G 7m. 4648
M18-6 (Oct.) T.V. Fuddlehead ..... G 7m. 4664

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1 (Sept.) Let's Stalk Spinach ..... G 7m. 3177
E19-2 (Sept.) Punch and Judo ..... G 7m. 3194
E19-3 (Sept.) Popeye's Pappy ..... G 7m. 3243
E19-4 (Sept.) Lunch With A Punch ..... G 7m. 3259
E19-5 (Sept.) Swimmer Take All ..... F 7m. 3294
E19-6 (Sept.) Friend Or Phony ..... F 7m. 3333

CARTOON CHAMPIONS

S19-1 (Sept.) Better Bait Than Never .... F 7m. 3552
S19-2 (Sept.) Surf Bored ..... G 7m. 357B
S19-3 (Sept.) Huey's Ducky Daddy ..... G 7m. 3666
S19-4 (Sept.) The Seapreme Court ..... G 7m. 3707
S19-5 (Sept.) Crazy Town ..... E 6m. 3739
S19-6 (Sept.) Hair Today, Gone Tomorrow ..... G 7m. 3715
S19-7 (Sept.) Cage Fright ..... G 7m. 3357
S19-B (Sept.) Pig-A-Boo ..... G 7m. 3392
S19-9 (Sept.) Frightday The 13th ..... F 7m. 34B3
S19-10 (Sept.) True Boo ..... G 7m. 3410
S19-11 (Sept.) Northwest Mousie ..... F 7m. 3666
S19-12 (Sept.) Surf and Sound ..... F 7m. 3715
S19-13 (Sept.) Of Mice and Menace ..... G 7m. 3766
S19-14 (Sept.) Ship-A-Hooey ..... G 7m. 3812

20th Century-Fox

(195B)

ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES
(Color)

7B01 (Jan.) High Divers and Dolls ..... F 8m. 4463
7802 (Feb.) The Jumping Horse ..... G 9m. 4463
7803 (Mar.) Wild Race For Glory ..... G 9m. 4463
7804 (Apr.) Transcontinental ..... F 9m. 4463
7B06 (Mar.) Fortress Formosa ..... G 9m. 4475
7807 (June) Inside Poland Today ..... G 10m. 4512
780B (July) Snow Fun In College ..... G 9m. 4540
7809 (Aug.) Dance Beat ..... G 9m. 4540
7810 (Sept.) Rockets Roar ..... G 10m. 4552
7B11 (Oct.) Blue Water Sports ..... G 9m. 4568
7812 (Nov.) Undersea Adventure ..... G 10m. 4568
7B13 (Dec.) Fireworks For Freedom .... G 10m. 456B
7901 (Jan.) Stairway To The Andes .... G 9m. 4631
(Feb.) Football Roundup ..... F 10m. 4568
7902 (Feb.) Basketball's Aces in Action .. F 10m. 4591
7903 (Mar.) Swedish Air Jets Zoom .... G 9m. 4591
7904 (Apr.) Whirlybirds and Thunderbirds G 10m. 4631
7905 (May) Assignment Argentina ..... G 9m. 464B
7906 (June) Road Burners ..... G 10m. 464B
7907 (July) Recondo With 101st Air Borne G 10m. 4664
790B (Sept.) Secret of Sao Paulo ..... G 9m. 4664
7909 (Oct.) Romance of American Shipping G 7m. 4664
7910 (Nov.) Dew Distant Warning .....
7911 (Dec.) Frontier State .....
7912 (Aug.) Impressions Of Moscow .... G 9m. 4664

TWO REEL
CINEMASCOPE SPECIALS

7805 (Jan.) Queen Elizabeth Hailed By U. S. And Canada ..... G 15m. 4463
7060 (Aug.) Royal Voyage ..... G 9m. 4631
7971 (Oct.) Assignment South Pacific .....
7972 (Nov.) Assignment New Zealand ..

SPECIAL

7350 (May) Colorful Courtship (DC) G 15m. 4532
7351 (June) Fisherman Of Skeleton Coast G 11m. 4648

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5801 (Jan.) Springtime For Clobber .... F 6m. 4463
5B02 (Feb.) It's A Living ..... F 6m. 4463
5803 (Mar.) Gaston's Baby ..... F 6m. 4463
5B04 (Apr.) The Juggler of Our Lady ... E 9m. 4423
5805 (May) Gaston, Go Home! ..... F 6m. 4491
5B06 (June) Dustcap Doormat ..... F 6m. 4491
5B07 (July) Camp Clobber ..... F 7m. 4495
5808 (Aug.) Sick, Sick Sidney ..... G 7m. 4495
5B09 (Sept.) Old Mother Clobber ..... F 7m. 4512
5B10 (Oct.) Gaston's Easel Life ..... F 6m. 4520
3811 (Nov.) Signed, Sealed and Clobbered G 6m. 4567
5B12 (Dec.) Sidney's Family Tree ..... E 6m. 4567
5901 (Jan.) Clobber's Ballet Ache ..... F 6m. 4567
5902 (Feb.) Tale Of A Dog ..... F 6m. 4567
5903 (Mar.) Another Day For Doormat .. F 6m. 4615
5904 (Apr.) The Flamboyant Arms ..... F 6m. 4615
5905 (May) Fooffle's Train Ride ..... F 6m. 4615
5906 (June) Gaston's Mama Lisa ..... F 6m. 4615
5907 (July) The Minute and ½ Man .... G 7m. 4631
590B (Aug.) Fabulous Fireworks Family. G 6m. 464B
5909 (Sept.) Wild Life ..... F 6m. 4648
5910 (Oct.) Hashimoto-San ..... G 6m. 4648
5911 (Nov.) Outer Space Visitors ..... F 6m. 4648
5912 (Dec.) The Leaky Faucet ..... F 6m. 4663

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5B31 Witch's Cat ..... F 7m. 2444
5B32 Woodman Spare That Tree .. F 7m. 3013
5B33 Mysterious Stranger ..... F 7m. 2497
5B34 Happy Landing ..... F 7m. 2625
5B35 Lazy Little Beaver ..... F 7m. 2352
5B36 Hula, Hula Land ..... F 7m. 2667
5B37 Love's Labor Won ..... F 7m. 2444
583B Golden Egg Goosie ..... G 7m. 3120
5839 Feudin' Hillbillies ..... F 7m. 2403
5B40 A Truckload Of Trouble .... F 7m. 2724
5B41 The Happy Cobblers ..... G 7m. 3279
5B42 Happy Valley ..... G 7m. 3326
5931 The Racket Buster ..... F 7m. 2590
5932 The Super Salesman ..... F 7m. 2297
5933 Sparky The Firefly ..... F 7m. 3562
5934 The Magic Slipper ..... F 7m. 2541
5935 A Sleepless Night ..... F 7m. 2444
5936 Foiling The Fox ..... F 7m. 2839
5937 How To Keep Cool ..... F 7m. 3578
5938 Better Late Than Never .... G 7m. 27B5

Universal-International

TWO REEL
SPECIALS IN COLOR

3901 ( ) Island Empire ..... G 18m. 4591
3902 ( ) Venice Of The East ..... G 18m. 4631
4001 ( ) The Boy Who Owned A Melephant ..... G 19m. 4652
4002 (Nov.) Majestic Island (CS) .....

ONE REEL
COLOR PARADES (8)

3973 (Jan.) Round-Up Land ..... G 9m. 4544
3974 (Mar.) Safari City ..... G 9m. 4564
3975 (April) Travel Tips ..... F 8m. 4591
3976 (June) Land Of The Maya ..... F 9m. 4575
3977 (July) Below The Keys ..... G 9m. 4615
397B (Aug.) Road To The Clouds ..... F 9m. 4631
4071 (Nov.) The Irish In Me ..... E 9m. 4664
4072 (Dec.) Honorable Myrtle .....
4073 (Jan.) Fragrant Harbor .....

WALTER LANTZ COLOR CARTUNES (13)

3913 (Jan.) Truant Student ..... G 6m. 4544
3914 (Feb.) Robinson Gruesome ..... F 6m. 4564
3915 (Mar.) Tomcat Combat ..... F 6m. 45B0
3916 (April) Yukon Have It ..... F 7m. 4599
3917 (April) Log Jammed ..... F 7m. 4599
3918 (May) Panhandle Scandal ..... F 6m. 4631
3919 (June) Bee Bopped ..... G 6m. 4615
3920 (July) Woodpecker In The Moon .. G 6m. 4652
3921 (Aug.) The Tee Bird ..... G 6m. 4648
3922 (Oct.) Romp In A Swamp ..... G 6m. 4652
3923 (Sept.) Space Mouse ..... G 6m. 4652
4011 (Nov.) Kiddie League ..... G 6m. 4664
4012 (Dec.) Mouse Trapped .....
4013 (Jan.) Billion-Dollar Boner .....
4014 (Feb.) Witty Kitty .....

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4031 Socco In Morocco ..... G 6m. 3691
4032 Alley To Bali ..... F 6m. 3730
4033 Under The Counterspy ..... G 6m. 3767
4034 Hot Rod Huckster ..... F 6m. 379B
4035 Real Gone Woody ..... F 6m. 3849
4036 Convict Concerto ..... F 6m. 3B49

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6722 (Jan.) Baton Bunny ..... F 7m. 45B3
6723 (Feb.) Hare-Avian Nights ..... F 7m. 4583
6724 (Apr.) Apes Of Wrath ..... G 7m. 45B3
6725 (June) Backwoods Bunny ..... G 7m. 4591
6726 (Aug.) Wild and Wooly Hare ..... G 7m. 4607
7721 (Sept.) Bonanza Bunny ..... G 7m. 4648
7722 (Oct.) A Witch's Tangled Hare .... G 7m. 4664
7723 (Dec.) People Are Bunny .....
7724 (Feb.) Horse Hare .....

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5703 (Jan. 4) Don't Axe Me ..... F 7m. 4431
5704 (Jan. 1B) Tortilla Flaps ..... F 7m. 4432
5705 (Feb. 22) A Pizza Tweety-Pie .... G 7m. 4463
5706 (Mar. 8) Robin Hood Daffy ..... G 7m. 4463
5707 (Apr. 12) Whoa, Be Gone ..... F 7m. 4463
570B (Apr. 26) A Waggily Tale ..... G 7m. 4475
5709 (May 10) Feather Bluster ..... G 7m. 4475
5710 (June 2B) To Itch His Own ..... F 7m. 4512
5711 (July 26) Dog Tales ..... G 7m. 4512
5712 (Sept. 6) Weasel While You Work .. G 7m. 4532
5713 (Sept. 27) A Bird In A Bonnet ... G 7m. 4532
5714 (Oct. 11) Hook, Line and Stinker ... F 7m. 4532
6701 (Nov.) Gospher Broke ..... F 7m. 4539
6702 (Dec.) Hip-Hip-Hurry! ..... F 6m. 4564
6703 (Dec.) Cat Feud ..... F 6m. 4564
6704 (Jan.) Mouse Placed Kitten ..... G 7m. 4584
6705 (Feb.) China Jones ..... G 7m. 45B3
6706 (Mar.) Trick Or Tweet ..... F 7m. 4584
6707 (Apr.) The Mouse That Jack Built .. G 7m. 4591
6708 (May) Hot Rod and Reel ..... F 7m. 4591
6709 (May) Mut In A Rut ..... G 7m. 4591
6710 (June) Really Scent ..... F 7m. 4591
6711 (July) Mexicali Shmoes ..... F 7m. 4607
6712 (July) Tweet and Lovely ..... G 7m. 4607
6713 (Aug.) Cat's Paw ..... F 6m. 4607
6714 (Aug.) Here Today, Gone Tamale .
7701 (Sept.) A Broken Leg Horn ..... G 7m. 464B
7702 (Oct.) Wild About Harry ..... F 7m. 4652
7703 (Nov.) Unnatural History..... G 7m. 464B
7704 (Dec.) Tweet Dreams .....

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301 Bowery Bugs ..... F 7m. 2650
6302 An Egg Scramble ..... F 7m. 2865
6303 Wise Quackers ..... F 7m. 2557
6304 Two's A Crowd ..... G 7m. 3013
6305 Canary Row ..... G 7m. 2953
6306 Dog Collared ..... F 7m. 2985
6307 Fox In A Fix ..... F 7m. 3013
630B My Bunny Lies Over The Sea F 7m. 2541
6309 Golden Yeggs ..... G 7m. 2B90
6310 Scent-Imental Romeo ..... G 7m. 3040
6311 Canned Feud ..... G 7m. 3028
6312 Early To Bet ..... G 7m. 3074
6313 Boobs In The Woods ..... F 7m. 279B
6314 The Bee-Deviled Bruin ..... F 7m. 261B
6315 High Diving Hare ..... F 7m. 261B
6316 Doggone South ..... G 7m. 2915
7301 Drip Along Daffy ..... E 7m. 31BB
7302 Often An Orphan ..... G 7m. 267B
7303 Putty Tat Trouble ..... F 7m. 3021
7304 Hot Cross Bunny ..... F 7m. 2474
7305 A Bear For Punishment .....
7306 A Bone For A Bone .....
7307 The Prize Pest .....
730B Tweety's S.O.S. .....

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001 Jungle Terror ..... E 20m. 2753

ONE REEL

7501 Royal Duck Short ..... F 10m. 2601
7502 Dare Devils On Wheels .... G 10m. 2668

Miscellaneous

Antarctic Crossing (C) (Shoenfeld) ..... E 45m. 4607
CAPRI (EC) (EROS) ..... E 24m. 4576
Ceylon Holiday (C) (Schoenfeld) ..... G 15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney) G 1Bm. 4591
Diavolezza (C) (Shoenfeld) ..... F 12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney) ..... G 26m. 4595
Grand Canyon (CS;TC) (Bu-Disney) ..... G 26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank) ..... E 18m. 4539
Geisha (C) (Brenner) ..... E 30m. 4563
I Went To Britain (C) (Schoenfeld) ..... E 22m. 4599
Journey Into Spring (C) (Schoenfeld) ..... E 28m. 4595
Miracle Of Todd-AO, The (TC) (MAGNA) ..... E 15m. 4551
N.Y., N.Y. (TC) (UA) ..... G 15m. 4552
Noah's Ark (TC) (Disney-BV) ..... G 20m. 464B
Patterson vs Johansson Fight (UA) ..... E 17m. 4607
Scotland (CS;TC) (BV-Disney) ..... E 25m. 4539
Stoccato For Toy Trains (C) (Arthur)..... G 8m. 464B
Thrill Of A Lifetime (CS;C) (Howco) .... G 11m. 4576
Unknown Italy (C) (Shoenfeld) ..... F 12m. 4595
Wales (BV-Disney) (CS;TC) ..... G 25m. 4532

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CHARLES E. "Chick" LEWIS

JANUARY 20, 1960 Volume 63 Number 9

IN THREE SECTIONS • THIS IS SECTION ONE



MPI Plans Buy Of Post-48 Pix

(See Page 8)

Mass. Mayor Is New Censor

(See Page 24)

Herbert Rosener, head of the art theatre circuit which bears his name, and pioneer in the presentation of so-called art films, recently acquired the Beverly Hills Music Hall, Los Angeles, and remodeled it to the tune of $125,000, an investment indicative of his faith in the industry.

featuring: Paramount's "Success in the Sixties" . . . See Page 11

The One They'r

BIGGEST 1s

BIGGES
IN F





...all Talking About!

...WEEK IN 4 YEARS!

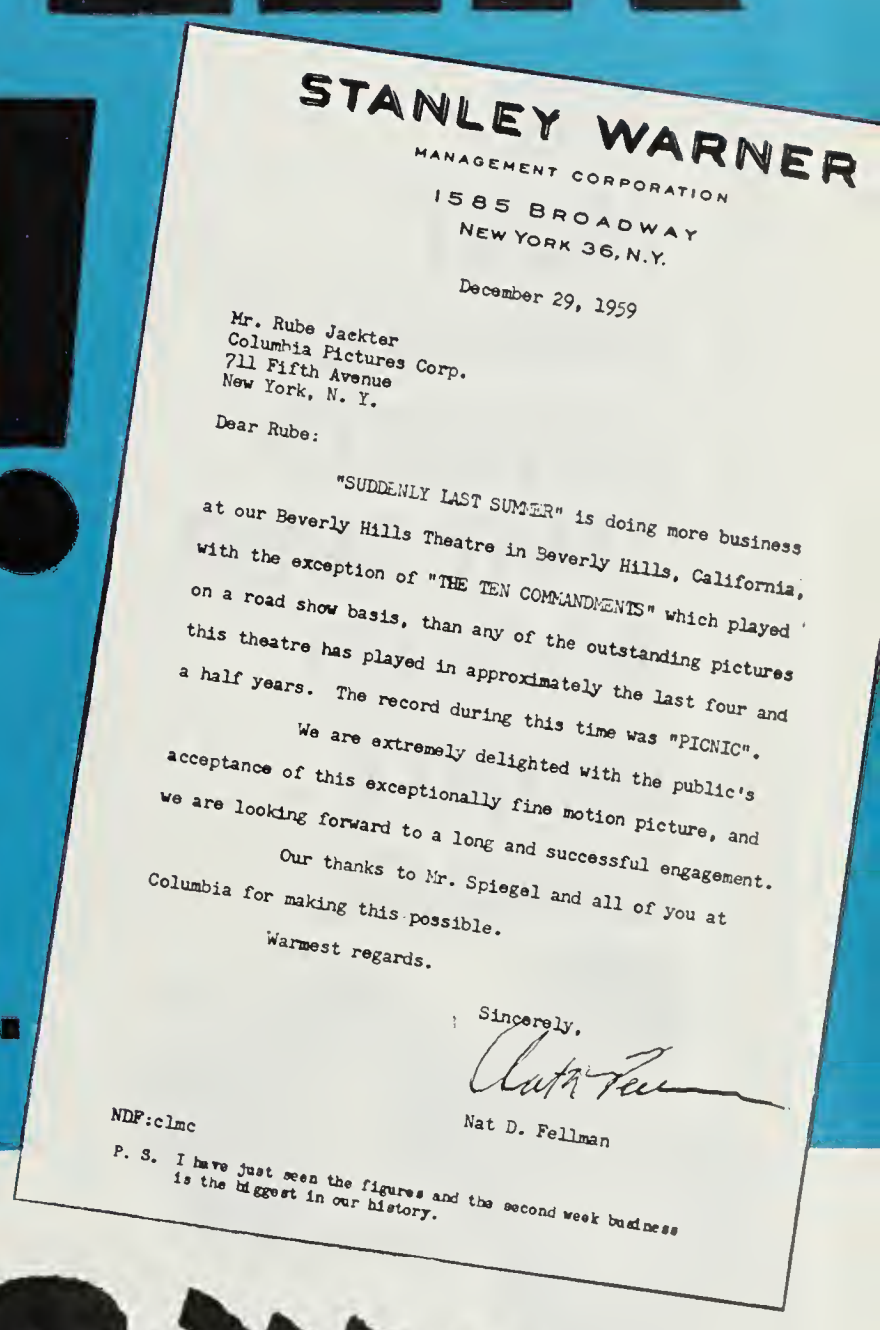
...T 2nd WEEK

...STORY!

...AT CRITERION, N.Y.

...SUTTON, N.Y. (BIGGEST HOLIDAY SECOND WEEK!)

...WARNER BEVERLY, L.A.



STANLEY WARNER
MANAGEMENT CORPORATION
1585 BROADWAY
NEW YORK 36, N.Y.

December 29, 1959

Mr. Rube Jackter
Columbia Pictures Corp.
711 Fifth Avenue
New York, N. Y.

Dear Rube:

"SUDDENLY LAST SUMMER" is doing more business at our Beverly Hills Theatre in Beverly Hills, California, with the exception of "THE TEN COMMANDMENTS" which played on a road show basis, than any of the outstanding pictures this theatre has played in approximately the last four and a half years. The record during this time was "PICNIC".

We are extremely delighted with the public's acceptance of this exceptionally fine motion picture, and we are looking forward to a long and successful engagement.

Our thanks to Mr. Spiegel and all of you at Columbia for making this possible.

Warmest regards.

Sincerely,

Nat D. Fellman

NDF:clmc

P. S. I have just seen the figures and the second week business is the biggest in our history.

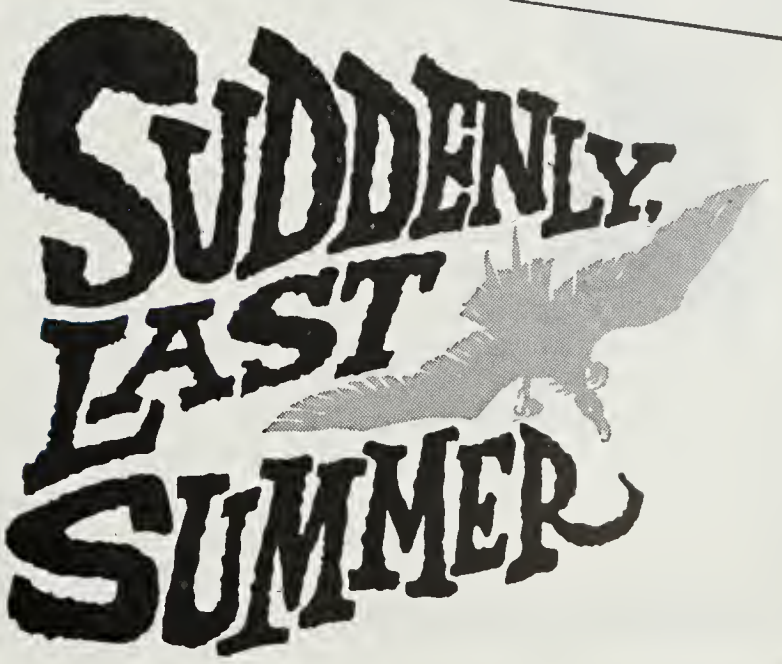
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DIRECTED BY JOSEPH L. MANKIEWICZ · PRODUCED BY SAM SPIEGEL

PRODUCTION DESIGNER · OLIVER MESSEL · A COLUMBIA PICTURES RELEASE



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(Rod Steiger)

AND

"LITTLE CAESAR"

(Edward G. Robinson)

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20th Century-Fox presents

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CINEMASCOPE



STARRING

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JOAN COLLINS · ELI WALLACH

with ALEXANDER SCOURBY · MICHAEL DANTE · BERRY KROEGER · SEBASTIAN CABOT · MARCEL HILL

Written and Produced by SYDNEY BOEHM Directed by HENRY HATHAWAY Based on a n by Max Ca



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MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

VOLUME 63 • NO. 8

JANUARY 20, 1960

NEWSPAPERS — GOD BLESS 'EM!

A CURRENT LETTER from a New England exhibitor poses some interesting questions dealing with the use of newspapers and dealing with the reader influence of newspaper critics. In reprinting some of it we expect a storm of disagreement, but here goes:

"In these days, when every second mail brings a new story about how some newspaper publisher has used his front page or his editorial page to buy a halo for himself by denouncing "indecent" film advertising, and by asking theatremen not to submit "indecent" film advertising to him when he knows darned well that he has always had the right to refuse any advertising he doesn't find acceptable; and in these days, when most newspaper publishers, as witnessed by their columns of free space, seem to believe that the public's interest in TV is about 10-to-1 that in motion pictures and radio combined; it is a pleasure to point out two current happenings that place some doubt on the value of newspapers.

"During the Christmas–New Year holidays, and in fact from about last Dec. 20, we did some tremendous grosses in one of our towns that we haven't seen in the last 10 years. During much of this time our opposition ran enormous ads on a pretty fair picture and it flopped. We ran only moderate space on our holiday picture, less in fact than the distributor wanted to run, and we clicked. So big ads don't guarantee big grosses.

"To satisfy ourselves on this point, we did a recap of the lineage used by one of our theatres during the entire month of December, as compared to the lineage used in two comparable competitive theatres in the same city. Each of the three played five different shows from the 1st through the 31st. Opposition Number 1 used 4316 lines, opposition Number 2 used 3767 lines, our theatre used 3365 lincs. Our checking sources prove that we did 30 percent more gross than Number 1 and 42 percent more gross than Number 2. Across five pictures why didn't bigger ads get them a better break?

"Secondly, we played one of the big spectacle features that newspaper critics generally have panned, and an old windbag on one of our two papers really cut it up. The result was an opening week of over $40,000 in a theatre that usually averages about $16,000. Stories from elsewhere about this picture indicate the same public disregard for critic opinion and some unheard-of top grosses. Nobody likes it except the good old American public, and they obviously pay no attention at all to the down-beat critics.

"Once again, this seems to prove that a bad criticism has yet to hurt a picture that the public wants to see. And we just wonder whether it hasn't also been proved that big newspaper ads have yet to help a picture the public doesn't want to see.

"One of these days we would like to open a big blockbuster in a barn and use a 100 line ad to announce it. Wanna bet we don't do business?"

Well, there is his case. And we freely admit he has posed some good questions.

Not too long ago we saw a raft of amusement pages where the newspapers themselves seemed to doubt their ability to hurt or to help their theatre or their restaurant advertisers. They used the available space on the very same page for their free TV and radio time-tables. The advertisers asked the public to go out to a show or a meal. The newspaper, by inference at least, asked them to stay home. Certainly those who did go out, did it in opposition to the newspaper.

Isn't it just possible that theatres spend too much money in newspaper ads and in special screenings and other concessions to newspaper critics? Such money might be better spent in old-fashioned street ballyhoo, in programs or window cards, in radio, or in some other more productive and less critical medium?

If newspapers get the big share of the advertising dollar, they ought to be made to prove that they can sell the big share of the boxoffice income.

That's just plain horse-sense!

"SUCCESS IN THE SIXTIES"

WITH THIS SLOGAN Paramount greets the new year with a busy colorful announcement, elsewhere in this issue, that itemizes (1) titles, (2) producers, and (3) casts on 33 important new features, plus three former-greats that will be reissued. Among the more promising are Jerry Lewis in "VISIT TO A SMALL PLANET," the Broadway comedy, and in "CINDERFELLA," where he will have several prominent stage greats in support; the Joe Levine exploitation picture, "JACK THE RIPPER"; the Alfred Hitchcock production, "PSYCHO," with a strong cast; Tony Curtis and Debbie Reynolds in Garson Kanin's "THE RAT RACE"; Marlon Brando in "ONE EYED JACKS"; the new Elvis Presley return picture, "G.I. BLUES"; William Holden in "THE WORLD OF SUZIE WONG" and in "THE COUNTERFEIT TRAITOR"; Debbie Reynolds and good name support in "THE PLEASURE OF HIS COMPANY"; Clark Gable and Sophia Loren in "BAY OF NAPLES"; and others.

The "proof of the pudding" will of course rest in the public's acceptance when these pictures hit the first-runs. If as many as five or six can accomplish "blockbuster" grosses '60 will be a big success for Paramount and for its customers. Let us hope that as 1961 rolls around, the entire industry can find a praiseful Paramount greeting to be: "Go like '60!"

And theatremen will lead the cheers.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From MINNEAPOLIS, MINN.

Sound off is a real American term, and privilege, but to my point of view too few theatre managers or their assistants ever get a chance to fully express themselves critically about conditions and improvements in the very theatres about which they have the most intimate knowledge.

Sure, business has been pretty rough during the past several years, and we have lost the patronage of many of our middle aged and old folks, but I wonder how many we lost due to theatres that had their ladies and gents rest rooms (toilets) either up a flight on the balcony level or down a flight on the basement level? Automatically, such theatres lose every single patron with a heart, lung, leg, or back ailment, and by the time you reach middle age, who doesn't have at least one of them? Try to tell this to an architect, to a builder, or to an owner of a proposed theatre, and you'll find they know all the answers. Yet it is the manager and his assistants who have the responsibility for overall operation, and who hear the complaints.

Another condition that is completely overlooked or ignored by circuit operators, is the antiquated, cumbersome, laborious and inadequate nature of their systems, paperwork, and interoffice forms. Most of these items were installed many years ago during periods of prosperity and plentiful help, but with theatre staffs now cut to the bone, managers and assistants spend hours of their time each day on the old-fashioned, ridiculous, and largely useless forms and systems that should have been thrown out the window years ago. New and improved forms shouldn't take more than 15 percent of either the manager's or assistant's time. There are many good systems now in use (K-B Circuit, Washington, D.C.; Brandt Circuit, New York; H. B. Meiselman Circuit, Charlotte, N.C.) and here at the Berger Amusement Co. we have one of the best that I have seen or used.

There are only 24 hours in any one day, so instead of making a manager or assistant a glorified bookkeeper, let's give them the time and the right to do the public relations, publicity, and exploitation work for which they were really hired.

So that's off my chest! How do other managers feel?

ED LINDER, Manager
Gopher Theatre

EDITOR'S NOTE: Here are several good questions. Anyone want to elaborate or answer?

From DES MOINES, IA.

The letter from the theatreman in Paterson, N.J., as carried in your issue of Jan. 6, in which he complained about the holes in the pink section REVIEWS being punched too close to the edges is certainly in order. *ALL* of our copies for the past several months have had this trouble.

I have MOTION PICTURE EXHIBITOR reviews back to 1949 and the older ones have never torn out. I found in measuring the old and new that the holes formerly were 5/16 of an inch in from the binding edge. Now they are always 2/16 of an inch in, so this shouldn't be termed an isolated case. During last summer's issues we also had quite a fuss on all the holes being punched one half inch too high, causing the pages to protrude below the binder and tear there too. Samples are enclosed of both these cases.

So now, in order to bring my files into shape, I need the following 12 replacements (listed) only four of which are from my own fault. Please send the replacements and also a new binder, check for which is enclosed.

I do hope you understand that we wouldn't make such a fuss if we really didn't appreciate the service.

BEN MAHON
Holiday Theatre

EDITOR'S NOTE: An isolated complaint can be an accident. Two complaints can not. The printing and binding processes will be more carefully surveyed. And all of those file replacements are on us.

From OAKLAND, CALIF.

The TV industry must think the movie industry is being run by a bunch of idiots. In fact, the whole public must think so!

Here's why! The movie industry is on the upswing and it is pretty easy to tell why. TV is running so low on movies that people are beginning to return to the place where filmed entertainment originated, the motion picture theatres. This upswing is giving exhibitors new faith in this business, and their faith is proved by the evident increases in remodeling and redecorating of theatres. More reasons for this new faith were the major studio promises that they would not sell any post-1948 films to TV. When this was announced, exhibitors knew it was only a matter of time until TV would run out of the old pre-1948 films, and run out of the people who watched them.

Well, exhibitors weathered the storm and the time has arrived when people are coming back to theatres by the thousands. Old pictures, not sold to TV, are being shown in theatres to good business. Just look at the results on reissues such as "SAMSON AND DELILAH" and "SHANE." Sindlinger's estimated loss of $72,000,000 due to TV sales have been slowed. Now finally the TV industry is worried. They now want movies more than ever, and the only ones left are the post-1948. I say let them find their own solution this time!

Even though the sale of post-1948's will be 10 times more damaging to the warp and woof of this industry, producers are obviously preparing to break the dam, and once again to go to TV's rescue. If not, why do you think they are trying to make deals with the guilds? If they do sell, how many exhibitors will be able to weather this storm?

If we can't convince producers of this, then the only way open is to go down to Hollywood and beat it into their heads. Let them run our theatres against free films on TV, and see how easy it is.

STEPHEN LANNES
Exhibitor

EDITOR'S NOTE: Many will agree with Mr. Lannes.

From SAN RAFAEL, CALIF.

Having watched the Rose Bowl Parade on TV, I must wonder why the motion picture industry didn't have a float of some kind. We certainly passed up some mass advertising from coast to coast for there was a live audience watching the parade of over 1,000,000 and at least another 100,000,000 watching their TV sets.

When will our industry get on the ball?

Now that my drive-in is closed for the winter, I have a chance to watch TV and I find I haven't been missing much. A lot of commercials, a lot of poor shows for the few good ones, and a lot of old movies that are being shown for the 10th or 12th time. Only Walt Disney, of all of our industry producers, uses his TV productions to sell theatre tickets, and it is no wonder that he does so well.

I honestly don't see how TV, with this kind of material, has lasted as long as it has. Certainly now is the time for movie business, from the theatre managers through the studios, to go out and take the people away from their TV sets. Most of them don't know why they are sitting there anyway!

HARRY ARNOLD, Manager
Marin Motor Movies

EDITOR'S NOTE: Maybe they aren't sitting there anymore, but Trendex hasn't found out about it.

From ASHLAND, VA.

Your ACHIEVEMENT CITATION that arrived this morning is a very fine Christmas present, and I am indeed proud to be eligible for the Showman-of-the-year Contest. (See EXPLOITATION. School Tieups — issue of Dec. 16).

Our second school term has brought out 46 straight-A students, a number of them being good theatre patrons. Invariably they seem to be accompanied by proud-but-paying parents and friends. There are few parents who attend the theatre without thanking us for the way we are accenting scholastic achievement. And we certainly do have the school authorities, the teachers, and the PTA in our corner.

CARLTON DUFFUS
Ashland Theatre

EDITOR'S NOTE: Here is an original stunt that many a small town or neighborhood theatre should consider. Mr. Duffus is to be congratulated for his showmanship.

From WINDSOR, N. Y.

How about some helpful ideas for the small operator who wants to keep his doors open?

R. A. ZIESCHANG, Jr.,
Owner-Manager
Park Theatre

EDITOR'S NOTE: The every-second-week EXPLOITATION section, plus some sleeves-rolled-up hard work, packs some potent reasoning.

From ALTON, ILL.

Please send me one of your 1960 calendars.

I. WIENSHIENK, District Manager
Publix Great States Theatres, Inc.

NEWS CAPSULES

BROADWAY GROSSES

Holiday Glitter Clings

NEW YORK — Two strong openings and holdover product that continued to show box-office strength highlighted the Broadway first-run scene last week-end. Standouts were the Capitol, State, Astor, Criterion, and Rivoli. The holiday spirit of optimism continues to prevail on the White Way.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"JOURNEY TO THE CENTER OF THE EARTH" (20th-Fox). Paramount ($39,435)*—The fifth week was reported as $25,000.

"OPERATION PETTICOAT" (U-I). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $85,000, with the seventh and last week sure of $125,000. Stage show.

"THE GAZEBO" (MGM). Roxy ($55,404)—Friday, Saturday and Sunday hit $34,000, with the opening session bound to top $46,000. Stage show.

"BEN-HUR" (MGM). Loew's State on reserved seat policy reported $47,000 for the ninth week.

"SOLOMON AND SHEBA" (UA). Capitol announced that the fourth week was $44,000, as the spectacle continued to draw considerable patron attention.

"CAMPBELL'S KINGDOM" (Rank). Victoria ($22,900)—The second week dropped to $9,000.

"ON THE BEACH" (UA). Astor expected the fifth week to tally $35,000.

"THE GENE KRUPA STORY" (Col.). Forum claimed the fourth week at $8,000.

"SUDDENLY, LAST SUMMER" (Col.). Criterion stated that the fourth week was $35,000.

"THE STORY ON PAGE ONE" (20th-Fox). Rivoli had a $25,000 opening week, representing a considerable upswing over the theatre's showing in recent weeks.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.

Phila. Variety Tent Marks 25th Birthday

PHILADELPHIA—Nearly 1,000 barkers and friends of Variety gathered in the colorful circus atmosphere of the Bellevue-Stratford Hotel's main ballroom as Tent 13 celebrated 25 years of service to the underprivileged children in this area with a dinner and show that attracted just about all the great in the entertainment industry, as well as high government and civic officials.

The affair honored new chief barker Martin Ellis, Ellis Theatres, and outgoing chief Leo Beresin, and the bulging triple dais was graced with the presence of film star and Pepi-Cola executive Joan Crawford, the only woman in attendance.

Miss Crawford was presented with a handsome plaque in recognition of her boxoffice power through the years. Speeches during the affair were kept to a minimum by dais chairman Jay Emanuel, MOTION PICTURE EXHIBITOR publisher, and Variety international representative Ralph Pries, who conducted the business portion of the program. This was no mean feat considering the fact that the New York delegation to the affair comprised the top executives from just about every major distribution and exhibition company.

Hilarious entertainment was provided by 20th-Fox stars Tommy Noonan and Pete Marshall and by Myron Cohen, top night club story teller. In addition, a string band, orchestra and vocalist, and dance team entertained during dinner.

Tent 13 also honored Earl Sweigert at the affair. Sweigert was the guiding spirit behind the formation of the Philadelphia Tent a quarter of a century ago.

McWilliams Promotes "Oscar"

NEW YORK—Harry K. McWilliams has been named promotion and publicity coordinator for the 1960 Academy Awards, it was announced by Si Seadler, chairman of the MPAA advertising and publicity directors' committee.

This is the second year McWilliams has been chosen to guide the industry's annual public relations simulcast.

The Academy Awards program, April 4, which will be telecast and broadcast as a 90-minute program this year, will be seen and heard on the full NBC-TV and radio networks in the United States and on the Canadian Broadcasting TV and radio networks in Canada.



Seen, left to right, are Norman, Herman, Allen, and Burton Robbins and their charming wives at the Waldorf-Astoria dinner given by the amusement industries division of the Federation of Jewish Philanthropies. Herman Robbins, president of National Screen Service, was honored for his efforts on behalf of philanthropic causes by more than 300 leaders of the film and allied industries. Arthur B. Krim, United Artists president was dinner chairman.

FILM FAMILY ALBUM

Arrivals

Brigitte Bardot gave birth last fortnight in Paris to a son. She is the wife of **Jacques Charrier.**

David T. Barrett, St. Louis correspondent, MOTON PICTURE EXHIBITOR, became a grandfather for the 17th time when **Elizabeth Ann Barrett** arrived at St. Mary's Hospital, St. Louis, the daughter of **Mr. and Mrs. David Barrett.**

Gold Bands

Sidney Deneau, vice-president, Paramount Film Distribution Corporation, New York, was married recently to **Charlene Reighard.**

Michael Warren Magill, son of **Mort Magill**, district manager, Buena Vista, in Philadelphia, announced his engagement to **Celene Rochelle Segal.** Young Magill is with Stanley Warner Theatres in the advertising department and has served in the Armed Forces.

Obituaries

Ulric Bell, 68, executive assistant to the president of 20th Century-Fox, and a former newspaper man, died at his New York City home of a heart attack. He is survived by his widow, three children by his first wife, a brother, and five grandchildren.

James Bruno, Sr., 92, father of **James Bruno**, managing director, Loew's Capitol and State, on Broadway, New York City, died at his Dorchester, Mass., home. His widow, two daughters, and another son survive.

John Hays Fain, 28, operator of the Jasper Drive-In, and the Texas, Jasper, Tex., since 1957, died from injuries received in a car crash shortly after midnight on New Year's Day in Baptist Hospital, Beaumont, Tex. His parents survive.

John B. Fitzgerald, 70, an international representative of the IATSE since 1942, died in a Cleveland hospital of a heart condition. A member of the Cleveland State Employes Local 27 since 1912, he was also president of Cleveland Studio Mechanics Local 209.

E. J. Hunter, owner, State, Colquit, Ga., died following a heart attack. His son, **Emory**, will operate the theatre.

Stanley Kolbert, 52, treasurer, Interboro Circuit, New York City, died in Doctor's Hospital after a brief illness. In addition to his widow, he is survived by a son, a daughter, a brother, a sister, and his mother.

Mrs. Amelia J. Rachmil, wife of **Herman Rachmil**, veteran theatre exhibitor and honorary member of Independent Theater Owners Association, died in Brooklyn, N.Y. She is also survived by her son, **Louis J.**, a Hollywood producer, another son, **Dr. Herman Rachmil**, a sister and three grandchildren.

Elmer Sedin died last fortnight at Phoenix, Ariz. He was auditor for RKO Radio Pictures in St. Louis, Mo., for many years, and later was with Universal at Omaha, Neb. He is survived by his wife and two daughters.

MPI Plans Purchase Of Post-48 Pix

Board Authorizes Reade To Negotiate With Film Companies On Procuring Features For Reissue

NEW YORK—Walter Reade, Jr., president, Motion Pictures Investors, Inc., announced last fortnight that he had been authorized by the board of directors to enter negotiations with the major film companies for the procurement of "important post-1948 feature films."

Reade said that the number of films scheduled for release in 1960 including those now in production is not sufficient to service the 18,000 theatres operating in the U.S. He added that MPI would attempt to supplement that supply by acquiring licensing rights for a group of post-1948 features.

The MPI plan, he noted, will be coordinated and implemented with the plan suggested by Ben Marcus, general chairman of the National Allied convention in Miami Beach last December, who suggested there that a company be formed with exhibitor money to acquire "blockbusters" in the post-1948 libraries for reissue to theatres to keep them off TV and to reduce TV competition.

As an alternative to that plan, J. Robert Hoff, MPI national sales manager, suggested that MPI buy the top 10 attractions in the post-1948 library of each company.

MPI will announce the exact methods of distribution and titles of films acquired in the near future, Reade said.

Meanwhile, Hoff said that following on the heels of the endorsement of MPI by both Theatre Owners of America and Allied States Association of Motion Picture Exhibitors, the stock sales of MPI will now move into high gear.

"Within the next two months sales meetings will be held in Chicago, Milwaukee, Indianapolis, Cleveland, Pittsburgh, and Cincinnati under my direction," Hoff said. "Sales meetings in Denver, Salt Lake City, Seattle, Portland, San Francisco, and Los Angeles will be under the direction of Bev Miller, MPI vice-president."

It was said that sales of MPI stock now total over one-half million spread over more than 400 theatre owners and others allied in the industry. It is expected that by April 30, the end of MPI's first fiscal year since its approval by SEC, well over a million dollars will have been subscribed.

AMPP Nixes Labor Mediation

HOLLYWOOD — The Federal Mediation and Conciliation Service announced last fortnight it is willing to sit in on conferences now going on between the Association of Motion Picture Producers and the Screen Actors Guild and Writers Guild of America.

The AMPP stated, however, that it is negotiating directly with the guilds and there is, therefore, no occasion to enlist the aid of the MCS.

Texas D-I Meet Set

DALLAS — Harold Brooks was named chairman of the eighth annual Texas Drive-In Theatre Owners Association meet set for Feb. 9-10-11 at the Sheraton Dallas Hotel. Co-chairmen for the convention are Harold Novy, Dowlin Russell, Boyd Scott, Wayne Long, and Jack Groves.

D-I Service Fees Okay If Customer Has Choice

WASHINGTON—In connection with the recent New Jersey Superior Court ruling that exhibitors must pay percentage of heater and playground fees to distributors involved, Abram F. Myers, general counsel, Allied States Association of Motion Picture Exhibitors, advised any Allied members using the same methods to switch to the following procedure:

"Offer the customer a free choice either to accept or reject the service. Also sell on separate tickets; with receipts not commingled with the receipts from admissions in books or bank accounts. In general, follow the practice prescribed by the Bureau of Internal Revenue for handling the admissions taxes collected from their customers."

Myers said, "It is not believed that this procedure is within the scope of Judge Halpern's decision or that these exhibitors need have any apprehension concerning demands which distributors may make of them. It is recommended."

Mich. Clearance Suit In Jurisdiction Dispute

DETROIT—With the question of State or Federal jurisdiction involved, Federal District Judge Theodore Levin last fortnight ordered formal briefs filed in the "anti-clearance" suit brought by Judge Joseph P. Uvick, Burton, Flint, against Butterfield Theatres, Loew's, Warners, Paramount, 20th-Fox, Columbia, and UA.

The original defendants are given two weeks for preparation of briefs, followed by a week for Uvick to prepare a brief in reply.

Defendants secured removal of the case from Wayne County Circuit Court to Federal Court, chiefly on grounds of interstate commerce aspects, and the argument now is on Uvick's motion to remand the case back to the State Court. Uvick contends clearance is illegal in itself under Michigan statutes.

Uvick could recover treble damages in Federal Court, and only double in a State Court, if successful, but he seeks trial in State Courts.

Uvick said that in the governing Paramount case, although the Federal District Court in New York held that clearance is legal if reasonable, contrary to the Government's contention, this phase of the case was not appealed by the Government, and hence this specific issue has not been passed on by the Supreme Court.

IENE Favors Allied Meet

BOSTON—Edward Lider, president, Independent Exhibitors of New England, last fortnight joined with Allied Theatre Owners of New Jersey in asking National Allied president Al Myrick and Abram F. Myers, board chairman and general counsel, to convene a special meeting of the national board as soon as possible to consider the future course of the exhibitor organization.

The IENE group is one of the units that expressed disagreement with certain National Allied policies at the recent Miami Beach convention.

U-I To Emphasize Individual Pictures

NEW YORK—Having successfully demonstrated during the past year that the best interests of the company and its exhibitor customers are not necessarily served by emphasis on numbers of pictures but rather on the quality and boxoffice potential of individual pictures, Universal-International plans to continue to pursue its current policy of emphasis on individual pictures during 1960 and beyond that, Henry H. "Hi" Martin, vice-president and general sales manager told the opening sessions of the company's sales executives conference last week.

Martin reminded the participants in the meetings, who included home office sales executives, regional sales managers, representatives of Empire-Universal of Canada, and advertising, publicity and promotion executives, that four of Universal's 1959 releases —"The Perfect Furlough," "Imitation of Life," "This Earth Is Mine," and "Pillow Talk"— generally accounted for approximately 20 weeks playing time in key theatres from coast to coast. This, Martin said, was confirmation of Universal's position that exhibitors are not necessarily concerned with actual numbers of pictures which are available to them but rather with the amount of playing time which each particular picture can successfully command.

Turning to the oft-cited complaint of exhibitors that long first-run engagements in key cities generally reduce the potential of the film in its subsequent runs, Martin cited the record-breaking subsequent-run performance of "Imitation of Life" and "Pillow Talk" in its key city subsequent run engagements, including the largest cities of the United States as well as the smaller key situations.

In announcing Universal's projected releasing program for the first eight months of the 1959-1960 selling year, Martin noted the current boxoffice successes of "Operation Petticoat" which set 26 all-time house records and 86 all-time U-I records in its first 186 engagements. Under Universal's "planned distribution," this picture will hit the subsequent runs for the Lincoln's and Washington's Birthday holidays. For Easter, Martin explained, the launching of "The Snow Queen" will again provide exhibitors with a picture which will be playing over several months and it will be followed by "Portrait in Black" for July.

"The Private Lives of Adam and Eve," the Albert Zugsmith production starring Mickey Rooney, Mamie Van Doren, Fay Spain, Mel Torme, Marty Milner, Cecil Kellaway, Tuesday Weld, and Paul Anka, in color and black and white, originally scheduled for January release, has been moved back to February to provide additional time to develop the advance promotional campaign on the picture.

Also for February will be "Hell Bent For Leather," in Eastman Color and CinemaScope, starring Audie Murphy, Felicia Farr, and Stephen McNally, and "Four Fast Guns," starring James Craig and Martha Vickers.

March will see the full-scale re-release of "The Glenn Miller Story." Also scheduled for March are "Head of a Tyrant," in color and widescreen, a spectacle produced in Italy, and "Too Soon To Love," an independently-

(Continued on page 25)

SW Sets New Mark For Income, Profits

WILMINGTON, DEL.—S. H. Fabian, president, Stanley Warner Corporation, stated at a stockholders meeting here last week that "gross income and net profits for 1959 were both at record levels and that gross income and net profits for the first quarter of the 1960 fiscal year again set a new high."

The consolidated net profit for the first quarter which ended Nov. 28, 1959, was $1,210,400, equivalent to 60 cents per share on the common stock. The profit for the same quarter in 1958 was $1,179,700, equivalent to 58 cents per share on the common stock.

Theatre admission and merchandise sales and other income of Stanley Warner and its subsidiaries for the quarter totaled $32,366,400, which is an increase of 5.3 per cent over similar income of $30,719,700 for the same period in 1958.

Fabian stated that "as part of our theatre modernization and renovation program, we are installing new multi-use and ultra-wide screen equipment in certain key theatres. Not only will we be able to exhibit the standard pictures produced in 35 mm. but also features produced in other wide screen processes."

He predicted big things from the list of forthcoming product from all studios in the immediate months ahead.

"We are strengthening our position through the sale of, or the cancellation of leases on certain theatres," Fabian stated, adding that "we continue to believe that a circuit of well located and attractive theatres has a real profit potential."

The dividend on the common stock was increased from 25 cents to 30 cents per share per quarter. At the directors' meeting to be held on Jan. 20, it is expected that another dividend of 30 cents per share will be declared payable Feb. 25 to stockholders of record on Feb. 8.

Concluding, Fabian said, "1959 was a record year for Stanley Warner. Based on our operations to date, we have great expectations for 1960."

N.E. Drive-In Session

BOSTON—Tuesday, Feb. 2, is drive-in day for all owners, district managers, concessionaires, and managers of the open airers in New England. There will be an all-day meeting at the Hotel Bradford.

The committee, headed by Edward W. Lider, has arranged a full and productive program of interesting topics pertinent to drive-in operation. The meeting is open to all, whether or not members of the Drive-In Theatre Association of New England, a unit of Independent Exhibitors, Inc.

Topics for discussion will include censorship, special attractions, projection and sound, advertising, car heaters, speakers, incinerators, admission fees, free passes, winter and summer operation, product outlook, concessions and screen advertising.

Hoffberg Heads Lodge Drive

NEW YORK—Setting its sights for an all-out goal of 200 new members of Cinema Lodge B'nai B'rith, Alfred W. Schwalberg, president, announces the appointment of Jack H. Hoffberg as membership chairman for the drive. The appointment supplements Hoffberg's duties as executive vice-president of the lodge. It is proposed that the organization will realize its maximum membership by the end of June.

Big First Quarter Launches Banner Year For MGM; All Units Profitable

NEW YORK—Joseph R. Vogel, president of Loew's Incorporated (MGM), reported in a letter sent to stockholders that the company had earned a consolidated net profit of $1,852,000, or 71 cents per share of common stock, during the first 12 weeks of the current fiscal year.

Vogel pointed out that every division of the company, which is engaged in worldwide motion picture production and distribution, overseas exhibition, television, recordings, and music publishing, had turned in a profit for the period, a continuation of the favorable trend that has marked the company's operation since September, 1958.

Results, which cover the 12 weeks ended Nov. 26, 1959, compare with consolidated net profit of $1,952,000, or 73 cents per share of common stock, during the corresponding period of the previous fiscal year. That slightly higher return included revenues from the motion picture, "Cat On A Hot Tin Roof," MGM's top individual box-office production in the 1958-59 fiscal year.

In discussing "Ben-Hur," cited by the New York Film Critics as "Best Film of the Year," Vogel wrote:

"It should be noted, that since "Ben-Hur" played only one week of its first engagement and a few days of three other engagements by the end of the quarter, it had practically no effect upon income and earnings for the period.

"Public response at the box-office has been unprecedented. Advance sale of tickets has shattered every existing record for a motion picture. By early spring we expect to have "Ben-Hur" showing in about 35 cities in the United States and Canada and in about 12 cities abroad."

The president further reported to stockholders that magazine and press reviews here and overseas, special editorials in leading newspapers and statements by educators and religious leaders of all denominations had praised the film lavishly for its artistry, spectacular production, and inspiring moral values.

In releasing the first quarter statistics, Vogel commented:

"This is just the beginning of what is shaping up as a banner year for MGM."

With the report went a dividend check for 30 cents per common share for stockholders of record Dec. 22, 1959.

His letter referred to the discovery of oil on MGM studio property at Culver City under a contract with the Continental Oil Company. He added that a second well is currently being drilled on the property.

Distribs File Miss. Suit On Percentage Underreporting

MERIDIAN, MISS.—Percentage underreporting actions have recently been filed by three distributors against Alexander Lloyd Royal, doing business as Royal Theatres, in the United States District Court for the Eastern District of Mississippi.

Loew's, Universal, and Columbia charge in their separate complaints that understated box office returns were made by or on behalf of the defendant on percentage pictures exhibited at the Royal, Meridian; The Royal Music Hall, Jackson; and the Rebel (formerly the Ritz), Hattiesburg, Miss., during the past five or six years. Damages are claimed in excess of $10,000 in each case.

Kranze Joins Cinerama In Vice-President Post

New York—Cinerama, Inc., president Hazard E. Reeves announced the appointment of B. G. Kranze as vice-president in charge of worldwide distribution and exhibition for Cinerama, effective immediately.



KRANZE

Kranze has been sales vice-president of the Stanley Warner Cinerama Corporation for the past four years. Prior to this, he was general sales manager of United Artists. A veteran of 35 years in the movie industry, he will make his headquarters at Cinerama's main office in New York.

"We are very happy to have obtained the services of a man with the tremendous background of Mr. Kranze," said Reeves. "He is completely aware of the tremendous possibilities that Cinerama offers and will be invaluable in furthering our recently announced program of producing major feature pictures."

"Cinerama is extremely fortunate in acquiring the services of Mr. Kranze," said S. H. Fabian, president of Stanley Warner. "He not only has a highly-experienced distributor's knowledge of the world market, but he is at the same time, a man with exceptional knowledge of exhibition. He will bring to Cinerama a constructive mind—a vision of the possibilities of the medium and the driving force to make it a significant factor in the global motion picture industry. He is leaving Stanley Warner with the warm personal regard of the whole staff and our best wishes for his spectacular success."

Cinerama Acquires Assets Of Cinemiracle From NT&T

NEW YORK—Cinerama, Inc., is purchasing all assets of Cinemiracle from National Theatres and Television, Inc., it was announced jointly by B. Gerald Cantor, president of NT & T, and Hazard E. Reeves, president of Cinerama.

The purchase price reportedly is in excess of $3-million, with Cinerama acquiring all patent rights, film-making and projection equipment, and the feature film, "Windjammer," the one film made thus far utilizing the Cinemiracle process.

Reeves expressed the desire of his organization to continue the development of the Cinemiracle process.

Reeves also announced that Nicolas Reisini, chairman of the board of Cinerama, Inc., has been named chief executive officer of the film company by the board.

Tech. Exec Retires

NEW YORK—David S. Shattuck, treasurer of Technicolor, Inc., and its subsidiaries, and secretary-treasurer, Technicolor Corporation, will retire from all company activities March 31. He has been with Technicolor for 24 years.

Einfeld Stresses Taste, Quality As Key To Production, Promotion

NEW YORK—Charles Einfeld, 20th-Fox vice-president, lashed out against those in the motion picture industry who "wash the industry's linen in public" and asked for emphasis in "maintaining and raising the level of good taste in motion picture promotion."

The vice-president also struck a blow for good taste in appealing to distributors of foreign films and art theatres which show these films, along with "states righters." "Their advertising," he said, "seems to be invented specifically for use in this country. We don't see the same ads used abroad. And for this, the motion picture industry as a whole, is criticized."

Einfeld's three-pronged statement was made in an address to the sales and regional advertising-publicity force of the film company gathered here for 20th-Fox's 45th anniversary sales meeting.

"There are too many mouthers and not enough doers," Einfeld declared. "There are those in the industry who speak with a partisan point of view, who rise on soap boxes to rant against exhibitors, producers, and those in leadership to gain selfish ends. They do the industry the greatest possible disservice. They are naive enough to believe that they can fool the people of experience who have built the industry and made it possible for thousands upon thousands to have employment in the greatest medium of enlightenment ever developed."

The vice-president's remarks were also highlighted by his urging the company's field force "to maintain and raise the level of good taste in 20th's motion picture promotion."

"The level of promotion of American pictures today is the highest it has ever been," Einfeld told the group. "But we must constantly raise it higher to keep our medium in the forefront as the greatest form of entertainment."

In his address, Einfeld criticized several foreign distributors whom he characterized as "unaware of the responsibility they share with the American motion picture makers.

Einfeld talked of taste and quality in advertising and promotion and in all phases of merchandising activity.

"We have proven that pictures of quality and taste do the best business. As an industry, we are proud of this achievement and should continue to stress the quality of our attractions by the image our advertising creates. This should be done in the finest taste, with respect for the wholesomeness of the American family."

Einfeld talked at one point about the high quality and stature of advertising.

"We must always strive for better illustrations in our ads, graphic art which will represent each motion picture with delicacy and discrimination. The entire concept of advertising must always be such that its feeling visualizes the exact quality of a motion picture.

"It is our responsibility," Einfeld told the regional managers, "to see that this is done at the local-level—to work with exhibitors, newspapers, radio and TV stations, civic and social organizations—in order to best carry out this job of information, ethically and morally." Citing the vast cultural influence of the motion picture medium, Einfeld cautioned the field force that "we will never misrepresent our wares to the public."

"Remember," Einfeld said, "go where the customer is. He is on the street or in front of his television screen. Tell him of our superior attractions through the media of advertising and publicity. And be certain that this has the same quality of stature as the fine films you first sell to the exhibitor."

Mass Conciliation Effort At Boston Round Table

BOSTON—As a result of a conciliation request entered by four circuits, clearances and availabilities of United Artists releases in this area were to be discussed in a round table meeting set for this week.

Taking part in the session will be Samuel Pinanski, president, American Theatres; Theodore Fleisher, president, Interstate Theatres; Larry Lapidus, general manager, B & Q Associates; and Lloyd Clark and Winthrop Knox, Jr., president, Middlesex Amusement Company.

The meeting will be held in the office of UA branch manager Harry Segal, with Milton Cohen and Gene Tunick coming on from the UA home office.

Regional Meetings Set For Local-Level Planning

NEW YORK—A complete nation-wide series of area showmanship and local-level sales meetings will be held this month, as a direct result of the recently concluded 20th-Fox 45th anniversary sales convention, it was announced by Alex Harrison, general sales manager.

The first meeting was held in Montreal. Harrison, flying up especially for the conference to be presided over by Canadian managing director Peter Myers, was accompanied by Glenn Norris and Martin Moskowitz, Fox assistant general sales managers.

The sales executives and Canadian branch managers discussed, for their particular region, progress and results of local autonomy and city-by-city handling of each upcoming production.

The Montreal meet was followed by a similar "convention" in Boston, with others set for New Orleans, Jan. 26-27; Dallas, Feb. 2-3, Los Angeles, Feb. 9-10, and others.

Court Film Seizure Halts Hotel Showings

MIAMI BEACH, FLA.—The U. S. Marshal has seized from defendants and impounded in Federal Court here 16mm prints of six major feature pictures belonging to 20th-Fox, Loew's, and Warner Bros. The pictures were claimed to have been unauthorizedly shown at various Miami Beach hotels in three copyright infringement actions filed by these companies.

Picture copyrights claimed to have been infringed by the unauthorized hotel showings were "David and Bathsheba," "Niagara," "Stars And Stripes Forever," "Meet Me After the Show," "The Great Caruso," and "Miracle in the Rain."

Suit were brought by the picture companies, as copyright proprietors of the films aginst Stanley P. Gotlieb and Harry Kreitzer, doing business as G and S Projection Service in Miami Beach.

The complaints alleged that the defendants in recent months had supplied one or another of the 16mm prints of these films, obtained from unknown sources, to some 11 hotels in Miami Beach, with projection services, for showings on the hotel premises, as part of the entertainment and recreation accommodations furnished by the hotel to their patrons and guests.

Fox Promotes Nat Weiss

NEW YORK—Nat Weiss has been named 20th-Fox publicity manager, it was announced by Charles Einfeld, vice-president.

A member of the advertising-publicity staff of 20th-Fox since 1949, Weiss has served as assistant advertising manager since 1957. He will work under Edward E. Sullivan, publicity director.



WEISS

The new publicity manager attended the University of Michigan and the New School for Social Research and served as New York drama and film critic of the Boston Advocate.

Weiss joined the ad-pub department of 20th-Fox in 1949 as a press book writer and rose to the post of press book editor in 1952.

In 1955, he was named trade advertising manager, placing him in charge of 20th-Fox advertising in all motion picture trade publications.



A general view of the recent 20th Century-Fox sales meeting held at the home office. Current and forthcoming product and plans for its advertising and publicity were discussed with enthusiasm and determination to "Make 1960 the biggest for Spyros Skouras" was manifested.

SUCCESS IN THE SIXTIES!

"'Success In The Sixties' is
no mere slogan—it is a prediction
based on realistic analysis.
And for Paramount
this optimistic conviction is
substantiated by product
already completed or well along
in production and planning...
product that guarantees

PARAMOUNT'S

**SUCCESS IN THE DECADE
OF THE '60's WILL BEGIN WITH
A BANNER YEAR...1960!"**

George Weltner

Vice-President
In Charge of World Wide Sales

THROUGH
THESE
FAMED
GATES –
THROUGHOUT
1960 –
AN IMPOSING
PARADE OF
PRODUCT
WILL
SURGE . . .



Paramoun





GOLDEN GUARANTEE THAT "SUCCESS IN THE SIXTIES" WILL BE INAUGURATED BY A BANNER YEAR!

SUCCESS IN THE SIXTIES!

AND PARAMOUNT WILL CONTINUE TO LEAD THE INDUSTRY'S PARAD
INTO THE SUCCESSFUL SIXTIES WITH TOP PROPERTIES LIKE THES

Alfred Hitchcock's production of
NO BAIL FOR THE JUDGE
Starring Audrey Hepburn and
Laurence Harvey. Technicolor.

Panama-Frank's production of
A CHILD IS WAITING
Ingrid Bergman stars in a
heart-warming, human drama.

Jurow-Shepherd's production of
BREAKFAST AT TIFFANY'S
From Truman Capote's best-seller about the
hilarious adventures of a Manhattan playgirl.

Hal Wallis' production of
SUMMER AND SMOKE
Tennessee Williams' acclaimed play brought to
the screen by the producer of "The Rose Tattoo."

Perlberg-Seaton's production of
NIGHT WITHOUT END
Important stars in an unusual story
that travels to the ends of the Earth.

Henry Blanke's production of
AFFAIR IN ARCADY
For his first production for Paramount,
the producer of "The Nun's Story"
brings to life a novel by James Welland.

One of the hugest historical epics ever filmed.
SISSI
A cast of tens of thousands
in Agfa Color.

Henry and Phoebe Ephron's production of
MELODY OF SEX
A highly-spiced comedy about a young
American in Paris and his experiences
with three French girls.

Sy Weintraub's production of
TARZAN THE MAGNIFICENT
A brand new Technicolor adventure
from the producer
whose "Tarzan's Greatest Adventure"
was the most successful in the series.

Jurow-Shepherd's production of
THE FABULOUS SHOWMAN
From the best-selling biography of P. T. Barnum
by Irving Wallace.

Printed in U.S



The NEW YORK Scene

By Mel Konecoff

LAST WEDNESDAY NIGHT was "Herman Robbins Night" at the Waldorf-Astoria when the president of National Screen Service was honored with a special plaque presented him for his efforts and activities on behalf of humanitarian and philanthropic causes by the Amusement Industries Division of the Federation of Jewish Philanthropies. He was also presented with a 16mm sound projector as family and friends looked on, which was a token of the esteem in which he is held by the business.

There were about 300 film and allied industry leaders on hand for the annual dinner which saw pledged a total of $100,000 to support the vast humanitarian network of medical and social welfare agencies.

Arthur B. Krim, president of United Artists, was chairman of the dinner, while Si Fabian and Gustave L. Levy also addressed the gathering. A film, "'A Journey Into Life," produced by Himan Brown, was also shown that evening. It recorded a heart operation on a little boy at one of the Federation Hospitals.

PROMOTION NOTE: That Columbia Pictures is promoting again. This time advertising, publicity, and exploitation director Bob Ferguson asked us in to reveal the latest, which was with the Beech-Nut Corporation in behalf of the forthcoming "Because They're Young," in which Dick Clark acts for the first time.

There will be a contest to name a dog that's in the picture, a basset hound yet. The contest will last seven weeks, and one of the prizes for the winner will be the premiere of the film in the winner's home town on April 2. This means that the film should get wide play-off around Easter time when the kids, who are the biggest part of Clark's audience, will be off from school to see same.

The contest will be given full exposure on the Dick Clark TV show, which they say is viewed by 17 millions each week. It will also be plugged via displays in 7,000 key retail outlets and 350,000 smaller stores. The Columbia field force is expected to assist the Beech-Nut people in the promotion. Incidentally, their gum is pretty good.

One of the promotion gimmicks is an "ific button," which we are told is a big thing with the teenagers. Columbia executives tell us that they are available to exhibitors free from Columbia field men on a first come, first served basis.

THE METROPOLITAN SCENE: "Never So Few" opens at the Radio City Music Hall tomorrow (21) with a benefit for the March of Dimes, which has taken over the first mezzanine of the theatre for the evening performance . . . Debbie Reynolds unveiled a line of women's clothes and accessories in conjunction with SEVENTEEN Magazine last week . . . A number of performances for "Can-Can," scheduled to premiere March 9 at the Rivoli, have already been sold out.

Tulipan Joins Columbia As Assistant Ad Head

New York—Ira H. Tulipan has been named assistant director of advertising, publicity and exploitation for Columbia Pictures, it was announced last week by Robert S. Ferguson, national director of advertising, publicity and exploitation.



TULIPAN

Tulipan will resign as publicity manager of 20th Fox to take over his new duties on Jan 25.

The position of assistant director was reinstituted, Ferguson said, to facilitate administration of the greatly expanded national promotion operation. In the coming year Columbia will be backing the most ambitious releasing program in its history with a record base advertising publicity budget of $10,000,000.

Tulipan will bring to his new post broad experience in motion picture promotion, starting with activity in exhibition in Boston. He also worked on the Warner Bros. home office publicity staff before joining 20th Fox. When he was named publicity manager at Fox in 1955, he had already served as press book editor, feature writer, trade press contact, and newspaper contact.

Gala Bow For "Swan Lake"

NEW YORK—New York City will be official host to the premiere here of the USA-USSR cultural film exchange on Jan. 25th at the Normandie with the first American showing of "Swan Lake," color film version of the Tschaikowsky ballet, starring the Bolshoi Ballet.

Joining with Columbia as hosts to the representatives of the United States State Department, all ambassadors to the United Nations, key figures in the motion picture world, leading Broadway, motion picture, and dance stars will be the United Nations Committee of the City of New York.

"Swan Lake" was photographed on the stage of the Bolshoi Theatre in Moscow, the first time that a ballet in its entirety has been put on film. Nine color cameras shot the great dance work from every angle and interspersed sequences of the audience, the stage and even the dressing rooms.

Kramer Named NTA V-P

NEW YORK—The election of Sidney Kramer as vice-president in charge of foreign sales of National Telefilm Associates was announced by Oliver A. Unger, president.

Kramer joined NTA a year ago as director of foreign distribution. Prior to that he was foreign sales manager for RKO Radio Pictures. Affiliated with RKO for 29 years, he established and headed the 16mm division at RKO, and also served as shorts subjects sales manager and general sales manager at RKO Pathe.

AIP Ups Blender

NEW YORK—Before leaving for New York and Europe, president James H. Nicholson and executive vice-president Samuel Z. Arkoff announced the elevation of Leon P. Blender to the vice-presidency in charge of distribution for American International Pictures.

Blender, who has been general sales manager of AIP since its organization, is a film industry sales veteran. He began his career with 20th-Fox.

Disney Earnings Slip Slightly From 1958

BURBANK, CAL.—Consolidated net profit of Walt Disney Productions and domestic subsidiaries for the fiscal year ended Oct. 3, 1959, was $3,400,228, equal to $2.15 per share on the 1,581,011 common shares outstanding, President Roy O. Disney said in his annual report to shareholders. This compares with the previous year's net of $3,865,473, equal to $2.51 per share.

The company paid cash dividends of 40 cents per share plus 3 per cent in stock during the year.

Total gross income for the year amounted to $58,432,399 as compared with $48,577,262 in 1958, an increase of $9,855,137.

Film rentals were up $6,509,738, gross income of Disneyland Park increased $3,599,486, and all other income from publications, licensing, comic strips, and music rose $55,956. Television income showed a decrease of $310,043.

The lower earnings were attributed principally to the smaller margin of profit from some theatrical releases, chiefly "Sleeping Beauty," and higher production costs on certain television product. Income estimates on some pictures now in release and about to begin release have been lowered, the report stated, due to recent softening of theatre attendance in the United States and also abroad in countries where the impact of television is being felt. The reserve against inventories was increased from $500,000 to $1,000,000.

All five theatrical features scheduled to start release during fiscal 1960 are practically completed. Production is also well along on product for future periods.

Continued success of Disneyland Park was marked by new records for attendance and revenues during fiscal 1959.

At the annual meeting, on Feb. 2, a stock option plan for executive and management personnel, covering 100,000 shares, will be submitted for shareholder approval.

India Honors Brandt

NEW YORK—Harry Brandt, president, Independent Theatre Owners Association of New York, has been elected an honorary vice-president of the Theatre Owners Association of India. He is the first foreigner to receive this distinction.

Resolution was proposed by president P. S. Kuka and unanimously passed by the Council of Management of the Association. Kuka spent some time at the offices of the ITOA in August, 1958, and received information and assistance for establishing the India exhibitor organization.

Va. Eyes Tax Threat

RICHMOND, VA.—The legislative committee of the Virginia Motion Picture Theatre Association at a meeting called by Roy Richardson, president, last week discussed pending legislation involving Sunday closings, daylight saving time and the inclusion of film rentals in the state sales tax.

The proposed three per cent sales tax will be the big issue before the legislature now in session.

Minimum Wage Bill Threatens All Exhibs, According To Allied Exec

WASHINGTON—Abram F. Myers, general counsel, Allied States Association of Motion Picture Exhibitors, pointed out last fortnight that the minimum wage bill threatens all theatres.

Myers said, "This office is indebted to Charles E. McCarthy, of COMPO, for an analysis of state minimum wage laws, prepared by Frank C. Lydon, of Boston, copies of which are being distributed among exhibitors by the regional campaign committees being established. This shows that 23 states have no effective law on the subject; seven, plus the District of Columbia, have such laws that do not now affect amusements; and 18 have minimum wage laws affecting theatres. This compilation does not include Alaska or Hawaii."

The Allied general counsel said he is "disturbed by the apparent disposition of some exhibitors in areas not now affected by state law to bow out of the effort against federal legislation on this subject on the ground that the worst has already happened to them and they are not in a position to complain against the extension of such regulation to others. This is at best a shortsighted view. Actually, it is an erroneous one because the bill poses a threat to all exhibitors whether they realize it or not."

He continued, "The regulation of working conditions in businesses which are not directly engaged in interstate commerce is primarily and more appropriately a state function. State legislatures are better aware of conditons within their own borders than Washington can possibly be. They are better qualified to determine whether any such legislation is needed. They can shape the legislation to meet local conditions as they know them. If a wage scale becomes unduly burdensome they may be expected to ease the load.

"The danger faced by exhibitors in states now having such legislation is that once the field is preempted by Congress, the subject will become a football of national politics, and regulation will no longer be responsive to local needs. Bear in mind that the Kennedy Bill provides a flat $1.00 an hour rate for theatres grossing under $750,000 a year, with no exemptions. Of the 18 states having wage regulations affecting theatres, only nine prescribe a $1.00 an hour minimum. In others, the minimum tapers from 85 cents to 50 cents an hour and some have even lower rates for small towns. In all cases except Massachusetts and Idaho, there are exemptions of, or lesser requirements for, students, ushers, candy girls, part-timers and minors.

"A federal law," Myers continued, "will supersede all state laws on this subject and all exemptions now enjoyed under state laws will be wiped out. Moreover, if disaster strikes a particular area, it is unlikely that Congress will get around to readjusting the rates in time to do any good, if at all. There is absolutely no need for a federal law controlling wages and working conditions in theatres. It is nonsense to say that the wages paid theatre employees in one state affect those in another. Exhibitors should hit this extension of federal power with all influence they can command.

"Cooperate fully with COMPO, with National Allied, with the regional associations and with the committees in beating down this threat to all theatres."

The COMPO questionnaires were distributed to 17,000 theatres throughout the country by National Screen Service exchanges. The COMPO National Minimum Wage Campaign Committee, co-chairmanned by C. Elmer Nolte, Jr., and LaMar Sarra, need the information to present the theatre operators' case to Senators and Congressmen.

Rugoff-Becker To Operate Philadelphia Art House

NEW YORK—It was jointly announced last fortnight by Duncan McGregor, president, Pathe Cinema; and Leonard Lightstone, vice-president, Rugoff and Becker Theatres, that Rugoff and Becker will now manage and operate the World, Philadelphia, for Pathe Cinema.

The World, a downtown first-run art house, is owned by Pathe, the American subsidiary of the French company.

Loew's Circuit Promotions

New York—A number of promotions involving managers of Loew's Theatres here have been announced by Murray Lenekoff, assistant to Eugene Picker, president. They include the naming of Edward Brunner, Valencia, Jamaica, as manager of Loew's New Capitol, Broadway. Sig Schwartz, Paradise, will succeed to the Valencia post. Bob Solomon, Victoria, will move to the Paradise, and will be succeeded temporarily by Robert Cammann, Loew's White Plains. Howard Levy, Loew's 175th Street, will go to White Plains and will be replaced by Seymour Brond, from Loew's 46th Street, Brooklyn.



BRUNNER

Two assistants have been named acting managers. They are Louis George, Loew's 46th Street, and Carl Burns, Loew's New Rochelle.

UA Ups Four Fieldmen To Supervisor Status

NEW YORK—In a major move to effect closer liaison for developing local and national exploitation programs, United Artists field representatives Addie Addison, Wally Heim, Max Miller, and Bill Sholl have been appointed to the newly-created posts of regional field supervisors, it was announced last week by Roger H. Lewis, vice-president in charge of advertising, publicity, and exploitation, and Mori Krushen, exploitation director.

Under the new expansion program, Addison becomes regional supervisor of the southeast; Heim of the midwest; Miller of the Middle Atlantic; and Sholl of the western sectors of the United States.

Lewis declared, "The appointments are in line with the company's extended merchandising activities in meeting the particular needs and requirements of exhibitors throughout the country on all pre-selling campaigns. The new system affords greater contact and service of materials and promotions for maximum selling impact in every major market.

"By establishing increased coordination between the field and the home office, the plan not only allows fullest penetration of each market but encourages the greatest exchange of ideas, methods and tools on the promotion of each picture," Lewis pointed out, adding that the reorganization will also provide a broader basis of operation for the company's diversified activities in the entertainment field.

Sturm Heads Fox Branch

NEW YORK—In line with 20th Century-Fox's policy of "promotion from within," John L. Sturm, a salesman in the Detroit office, has been appointed head of the 20th-Fox Buffalo branch office, Alex Harrison, general sales manager announced.

Sturm, 43, succeeds the late Charles B. Kosco. The son of the late 20th-Fox branch manager, Lester Sturm, the new Buffalo head has been with the company since 1938, several months after his graduation from the University of Detroit. His first position was as assistant shipper at the Detroit branch. Before his induction in military service, young Sturm had advanced to that office's ad sales managership.



In a major expansion move to provide maximum liaison of local and national exploitation programs, Roger H. Lewis, United Artists vice-president in charge of advertising, publicity and exploitation, seated, and Mori Krushen, exploitation director, recently announced the appointment of UA field representatives Addie Addison, Wally Heim, Max Miller, and Bill Sholl to the newly-created posts of regional field supervisors. Flanking Lewis, left to right, are, Heim, Krushen, Addison, Miller, Sholl, and Al Fisher, assistant exploitation director.

FOR THE FINEST THEATRES

20th delivers the proven* box-office sensation!

*Medford, Oregon

supported with 20th-style merchandising!

NATIONAL ADVERTISING IN

- READER'S DIGEST — *by Quentin Reynolds . . . to over 150 million readers!*
  (on your playdate)
- METRO SUNDAY COMICS
  and
- PUCK, THE COMIC WEEKLY

full-color comic-page ad in 69 top newspapers with 100 million readers!

(Listing your playdate regionally)

TV ADVERTISING

just like "Journey to the Center of the Earth" ...and the same umbrella of TV saturation!

INTENSIVE SCREENING PROGRAM

to win the powerful support of opinion-making groups for this warm and glowing romance of a boy and

A DOG of FLANDERS



wonderful family entertainment the

A DOG of

starring



DAVID
LADD



DONALD
CRISP



THEODORE
BIKEL



with

PETRASCHE *the wonder dog*

and the inspirational beauty of THE SANTA CECILIA ORCHESTRA AN

and the awe-inspiring masterpieces of REUBENS *photographed for the*

Produced by ROBERT B. RADNITZ · Directed by JAMES B CLARK · Screenplay by TED SHERDEMAN

whole world will love!

FLANDERS

photographed entirely in the actual Flanders country



CHORUS OF ROME

first time in CINEMASCOPE
and
COLOR by DE LUXE

A DOG of FLANDERS
is available for
SELECTED
ENGAGEMENTS



Call 20th to
see it today . . .
Once you've seen it,
you'll book it!

Taunton, Mass., Mayor New Censor; Bans Bardot Film Without Seeing It

BOSTON—The Brigitte Bardot film, "A Woman Like Satan," distributed by Lopert Films, was withdrawn from the Strand, Taunton, Mass., at the formal request of the new mayor, Bernard F. Cleary, who has been cracking down on "salacious" literature, periodicals, and movies in the city.

At the time of his taking office, Mayor Cleary announced in his inaugural address that he would do away with the former city censor at a salary of $3,500 a year and would assume the role himself. He first requested that the two theatres in town, the Strand and the Park, submit to him a listing of the coming attractions a week in advance of their advertising schedules.

He next formally requested that the Strand withdraw the Bardot film, which, it is reported, he has never viewed. It was due at the Strand Jan. 13, but A A's "Purple Gang" was substituted.

Mayor Cleary admitted that the problem of enforcing the censorship regulations would be turned over to the city solicitor, Attorney Philip J. Assiran, if necessary.

The Strand is operated by B and Q Associates, while the Park, formerly operated by American Theatres Corp., is now handled by the owners, the Bentley family. In questioning the legality of Mayor Cleary's move, which in the opinion of many exhibitors is pre-censorship in its most flagrant form, officials at B and Q maintained they withdrew the film because of the Mayor's formal request.

Industry Honors Mrs. McGinn

SAN FRANCISCO—Mrs. Hulda McGinn, who has represented the Northern California Theatre Association for the past 35 years as their legislative advocate and public relations director, was tendered a lavish testimonial banquet yesterday (Jan. 19) at the Sheridan Palace Hotel.

Roy Cooper was general chairman. The list of honorary chairmen included San Francisco's Mayor George Christopher, Senators Clair Engle and Thomas Kuchel, and Mrs. Earl Warren.

Because Hulda McGinn has spent most of her life in the interest of San Francisco, California, and national civic, educational and charitable affairs, she is one of the best known and loved women connected with the motion picture industry.

St. Louis Suit Withdrawn

ST. LOUIS—Esquire Theatre Company recently withdrew its anti-trust suit against Arthur Enterprises, Inc., and St. Louis Amusement Company, and as a result the latter two companies have dismissed their cross complaint and counter claim with the condition that the actions can be refiled at any time before Jan. 9, 1964, without being barred by the statute of limitations.

Esquire's action was filed in connection with demands for first-run product.

Michaels Joins Janus

NEW YORK — Ira Michaels has been appointed national sales manager of Janus Films, it was announced by Cyrus I. Harvey, Jr., treasurer of the company. Michaels formerly held the position of New York branch manager with the Hal Roach Distribution Corporation, and more recently was affiliated with Lopert Films in the same capacity.

Indiana Censorship Law Is Ruled Unconstitutional

GARY, IND.—Criminal Judge Richard M. Salb last fortnight held this state's 55-year-old censorship law unconstitutional.

Although the case in question involved alleged obscene literature and its possession, the law covered both literature and motion pictures, and was used three years ago to arrest an exhibitor for showing "Baby Doll."

Judge Salb cited a decision of U.S. Supreme Court as the basis of his own ruling, declaring that "the possession of obscene literature does not necessarily mean that the seller knows the nature of content."

Parental Responsibility Seen Best "Censorship"

MILWAUKEE, WISC. — Sheldon Grengs, manager, Hollywood, and Floyd G. Nutting, manager, State, stated at a recent meeting that grew out of protests by pupils of Regis Catholic High School about "indecent" films, that exhibitors would have to become censors to solve the problem themselves, and that it was the responsibility of parents to keep children from seeing movies they considered to be objectionable. Besides, the managers said, boxoffice receipts often show that the public does not agree with the objections that are raised.

The meeting was called after the Eau Claire County Committee on Children and Youth considered the pupils' protests. The pupils had picketed one theatre briefly.

Referring to Legion of Decency ratings, Nutting said the State only played eight films classified as "B" last year and none that were "Condemned." He denied that theatres try to lure young people by putting out "adults only" signs and questioned the standards some people used for criticizing movies. He said that if a theatre violated any law, a citizen could take the matter to court.

"Anne Frank" Battles Naziism

NEW YORK—The government of West Germany has selected "The Diary Of Anne Frank" to be shown to the youth of the country in a sweeping educational campaign against racial intolerance and prejudice.

The United Press International reported in a dispatch that "more than 1200 youths attended a city-wide showing of "The Diary of Anne Frank."

20th Century-Fox, in response to requests from world governments, announced that it would make available prints of the George Stevens production wherever needed to combat intolerance, and that the film company was honored that "The Diary of Anne Frank" would become a beacon for human understanding.

McCarthy To Sell "Spartacus"

NEW YORK—F. J. A. McCarthy, assistant general sales manager of Universal, will take on the added duties as director of sales for "Spartacus," the $10 million Bryna Production which is scheduled to be released late in 1960 as a "roadshow" attraction.

Whipping Boys Get New Member—TV

COLUMBUS, O.—Congress, in its probes of broadcasters, "might with profit to the nation's millions of television watchers, do some checking to see if the same sort of moral degeneration may be setting in which currently afflicts the movies, the stage, and books," said the Columbus Dispatch editorially.

The editorial was titled "Off-Color TV Feeling Its Way?" and presented the thesis that "profanity and off-color innuendo" are creeping into television dialogue and action.

The Dispatch said that television producers may be "deliberately allowing such matter to be inserted in TV scripts to compete with the new freedom enjoyed by the stage, movies, and books by reason of the breakdown in censorship fostered by a number of U. S. Supreme Court decisions of the past few years.

"Profanity, once rigidly proscribed on the airways has been creeping into TV screen dialogue. The other evening some watchers were shocked to hear one character call another by an ugly name associated with illegitimacy of birth. Perhaps such epithets and the casual offhand use of words once held completely beyond the pale are more acceptable in the climate of today's society. Certainly, there seems to be much more tolerance of vulgar and profane speech, indelicate phrases, and even blasphemies in all other forms of entertainment and informational media.

"The theatre was the first to condone a complete breakdown of the old taboos, and in books, these days, just about anything goes. The motion picture makers approached the matter more gingerly but, encouraged by the federal courts to use a most elastic interpretation of obscenity, they now seem to be trying to outdo one another to see who can get by with the most.

"The result is that some cinema scenes and dialogue are far more profane, offensive and licentious today than anything exhibited back in the 1920s when an era of unbridled competition brought down the rigid, industry-wide self-censorship which only recently has lost its force.

"The same process of breaking down the prohibitions against vulgarity, profanity and worse is beginning to appear in television and we think it's time a line is drawn and adhered to. It is bad enough to see the stage, books and the movies debauched, but alert, conscientious parents can make an effort to keep their children away from the bad influences, where these are known to exist, or in the case of printed material to keep it out of the home.

"Television, however, is a perennial presence in just about every household, with a captive audience that can be provided by the flick of a finger on a switch. If the recent trend is mere carelessness, it nevertheless should be checked for, ere long, the auditors within a household may find themselves inoculated with the same virus and infected with careless attitudes and vulgar talk."

Iowa-Neb. Allied Meets

SIOUX CITY, IA.—The Iowa-Nebraska Allied Association met yesterday (Jan. 19) at the Hotel Martin here, with the new National Allied president, Al Myrick, Lake Park, Ia., honored on his new post.

In addition to a report on the recent national convention at Miami, the exhibitors were to map out future plans including a reorganization of the regional Allied group.

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produced melodrama.

The release of "The Snow Queen" in April will be followed by the release of "The Brides of Dracula" in May, as well as "The Leech Woman." "The Brides of Dracula" in color is being produced by Hammer Films Productions of London.

For June, the company has set "The Cossacks," the spectacle in color and widescreen which was produced in Italy with a cast headed by Edmund Purdon, John Barrymore, Jr., Georgia Moll, and Marissimo Girotti.

U-I Production Plans Stress Top Properties

In looking ahead to 1960 and beyond, Universal will aggressively pursue its production policy which has seen the company achieve a new vitality and a new peak of prestige in the year just ended, Milton R. Rackmil, president, told the concluding sessions of the conference.

"Each of the projects scheduled for 1960-61 production will be carefully planned, impressively cast and importantly produced," Rackmil said. "The distribution and merchandising of these productions will be handled on an individual basis so that each picture's potential is fully realized," he continued.

"Universal's success story of the past year, following the drastic realignment of our production policy and the strengthening of our distribution and marketing forces all over the world, is a dramatic confirmation to all sections of our business, that the motion picture has entered a new and vigorous era which promises great returns for those who provide the kind of important entertainment that can reach out and attract all sections of the great and growing mass movie-going audience," Rackmil explained.

"Our films of today and tomorrow, have to be designed as real attractions and have to afford the quality and scope of entertainment that the motion picture theatre screens can alone provide. Universal has this as its underlying production objective and will place before the cameras a variety of important properties to be produced by the industry's great film makers and starring today's biggest box office personalities."

Successful Pre-Sell Policy Expanded For Future Films

In outlining advertising and promotion plans on forthcoming pictures at the Universal, Philip Gerard, U-I's eastern advertising and publicity director, representing vice-president David A. Lipton, announced a further expansion of the company's highly successful pre-selling policy.

The record grossing experience in the multiple breaks and subsequent play-offs on "Imitation of Life" and "Pillow Talk" affirms that the success and long runs in key city first-run engagements only help to build the potential for this kind of product when aggressively sold through local advertising and promotion with each successive wave of release.

This "depth selling" has had the full participation of U-I's exhibitor customers who have contributed importantly to these highly effective campaigns which resulted in record results not only in the opening engagements but in the down-the-line play-offs.

"Operation Petticoat" will be given the same all-out campaign support on its multiple breaks and subsequent play-offs as it received in the launching its current record breaking engagements across the country.

In pointing to a classic example of planned distribution, the policy introduced by H. H. Martin last year for the individual handling of pictures to assure the realization of the full potential of each picture through long range planning and close co-ordination of merchandising and sales, Gerard outlined the campaign underway on "The Snow Queen," U-I's Easter release. Launched with invitational Thanksgiving theatre party previews in New York and Christmas party previews in 25 key markets around the country for thousands of members of the press, radio, TV and exhibitors and their children which provided important publicity coverage along with word-

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LONDON Observations

by Jock MacGregor

NOT SINCE the Labor Government, without warning, slapped on the iniquitous ad valorem duty over 12 years ago has the film industry been so incensed or shocked as it has been by the sale of Independent Film Distributors and its product to Associated Rediffusion TV. Big and small men alike have blown their tops in their indignation while the producers' associations in cold, soberly couched statements have been no less to the point.

The unions regard the action as a threat to their livelihoods, and the TV companies as rich enough to make their own films. They are considering several actions—refusal to work for producers who sell theatre films to TV, an assurance that a picture will not be shown on TV before production starts, and a call to projectionists working for TV companies not to show cinema films. The gloves are off as never before.

The monthly meeting of the Federation of British Film Makers also found time to discuss Eady money payments. It was suggested that a limit should be put on monies going to the big boxoffice hits to enable more to be allotted to those who fail to make the grade. Not only would this go against the original idea to encourage the successful rather than the extravagant producer, but it is generally felt that it would be extremely difficult to work an acceptable formula.

WHILE MAINTAINING its 20 per cent interim dividend for the half year, Associated British Pictures Corporation warned that the exceptional hot summer had played havoc with cinema attendances and that the TV side had been affected by increased expansion, reorganization, and production costs. The trading profits were $4,344,782 against $7,931,232 for the equivalent period in the previous year, but indications are that the decline in profits will not be so severe in the second half. . . . The Rank Organization's "The Royal Ballet," which was world premiered at the Columbia in the presence of Princess Margaret, proves to be one of the most rewarding of screen experiences. Photographed at the Royal Opera House, Covent Garden, with the leading roles in "Ondine" and "Swan Lake" danced by Dame Margot Fonteyn, this is a joy for the eye and ear. This is something the art house man should grab at all costs and play to the full. . . : Rank's largest theatre, the 3,996 seat Gaumont State, Kilburn, North West London, is to be converted into a multi-entertainment centre. The most interesting feature is that the stalls area under the existing circle will become a dance hall for 1000 dancers. The theatre will still have 2,300 seats. A Victor Silvester Dance Studio and a restaurant/banqueting suite are included in the scheme.

TO OVERCOME the increasing shortage of West End show houses, Associated British Cinemas, who have not owned one for some time, are experimenting by giving the European premiere of "The Scarface Mob" at it nearest neighborhood house, the Regal, Harrow Road. An extended run is anticipated. . . . The Sunday Times gave an expert and serious half page appraisal of the film industry. It was interesting to note that even such publications now recognise that a new generation of film leaders has grown up. It gave full coverage to men like Jim Carreras and Nat Cohen. . . . For the first time, the Ardmore Studios near Dublin are being used for a feature which has not got an Irish background. "The Siege of Sidney Street" is being produced by Bob Baker and Monty Berman for Regal Film International. It is claimed that the Dublin streets are more like the London streets of 1911 than any in London in 1960. . . . Rank Theatres report record support for their 1959 Christmas Tree Appeal and anticipate gifts are up by nearly 25 per cent. In 12 years, it is estimated that 2,000,000 gifts for the young and very old have been collected.



The Variety Club of Great Britain recently gave the Cinematograph Trade Benevolent Fund a gift of 10,000 Pounds to be devoted to the Sir Arthur Jarrett Memorial Fund. Seen, left to right, are Past Chief Barkers C. J. Latta and Jack Goodlatte, Sir Philip Warter, a trustee of the C.T.B.F., and Bill Butlin, Chief Barker of the London Tent.



CANADIAN Highlights

By Harry Allen, Jr.

PUBLIC DEMONSTRATIONS of Telemeter have begun. It will be almost mid-February before the actual transmissions by Telemeter get underway.

Meantime, a strong advertising program has been underway since mid-November. Telemeter is being introduced to this country by Trans Canada Telemeter, a subsidiary of Famous Players Canadian Corp. Heading the company is Eugene Fitzgibbons, who told a session of the Motion Picture Industry Council of Canada that Telemeter would spend $1,500,000 to reach 5,000 subscribers.

Backing up the newspaper display advertising have been some 15,000 direct mail pieces, followed by a sales crew of four working door-to-door. The crew is made up of one man and three women. Experience has shown that the women are best able to approach the housewife and explain Telemeter to the lady of the house. The women were hired after applications were made by them to the Telemeter company.

Although Telemeter was expected to begin operations in December, the holdup has been due to component parts. Most of the equipment has been imported from the United States with the exception of the projection equipment. Included in the equipment is a videotape machine which is now being installed in the west-end location of the studio, in the heart of the area where the experiment is to be tried.

Thus far no definite plans have been made with respect to programming, other than the supply of film which will comprise the bulk. Deals are still being talked with live entertainment showcases in the city.

Until actual operations begin, Telemeter is not guaranteeing anything, which is the main holdup in negotiations for outside programming. The contractors aren't interested in any deals without guarantees. Prices for the programs will range from 50 cents to two dollars. Thus far, no other exhibitors have come into the project. Famous Players is going at the experiment alone.

With the company neck-deep in the Telemeter project, Famous Players is not making any further applications for a TV license. The company presently has interests in two TV stations in Canada. A subsidiary company, United Amusements Co. Ltd., of Montreal, is associated with a license application of Radio Station CKVL, Verdun, Que., for a TV license there.

FIRST SUNDAY movies in Canada—if and when—will probably be in Manitoba. Indicative of the thinking in that province is the resolution recently passed by the Winnipeg City Council asking legislation to make a charter amendment to permit commercial Sunday sports and entertainment, with the exception of horse racing. Prompting the action is the interest of the Manitoba Motion Picture Theatres Association and interest in the case of the Crown versus Production and Coordination Enterprises, which conducted part of its week-long film festival on Sunday. The case was remanded. Provincial exhibitor associations are beginning to campaign vigorously for Sunday shows.

REEL CLIPS: Theatre inspector William Watt has been acting as public relations officer of the Theatres Branch and Board of Censors (Ontario). He has been explaining to newspapers the workings of film censorship, and this has resulted in 65 editorials and news stories on the subject . . . The Rialto, West Sunderland, B.C., has reopened weekends only, and the Majestic, Vancouver, a 1,280-seater, is lit up again under Mrs. Walter Mead, who offers two programs weekly . . . William J. Young is now operating the Roxy, Walkerton, Ont. . . . Jack B. Watson, who spent 50 years in show business in Regina, Sask., took an ad in the local paper to say his farewells. He operated the Rex, a 660-seat house built by the late Harry Allen, Sr. in 1912, now a Famous Players partnership. Reason for closing the theatre was because of poor health, rather than poor business. Though he retires—all with the good wishes of the whole industry—Watson will continue to operate the Queen City Drive-In, the building of which he supervised in 1950. Assistant manager Ruby Westvelt, Rex, goes to the Queen City.



Scores of industry notables attended the recent world premiere of Columbia's "Suddenly, Last Summer" at the Criterion, New York City. Shown here are producer Sam Spiegel and A. Schneider, Columbia Pictures' president.

COMPO Ad Lists Big Pix

NEW YORK—The 111th in the series of COMPO ads in Editor and Publisher lists 18 big pictures from nine major distributors that will be shown in theatres in 1960.

The list of features includes Allied Artists, "Streets of Montmartre" and "Pay or Die"; Buena Vista-Walt Disney, "Kidnapped" and "Pollyanna"; Columbia, "Who Was That Lady?" and "Suddenly, Last Summer"; Metro-Goldwyn-Mayer, "Ben-Hur" and "Never So Few"; Paramount, "The Rat Race" and "One-Eyed Jacks."

Also, 20th Century-Fox, "Can-Can" and "The Story Of Ruth"; United Artists, "On The Beach" and "Solomon and Sheba"; Universal-International, "Spartacus" and "Operation Petticoat"; and Warner Bros., "The Miracle" and "Cash McCall."

New Albany Theatre Wins Public Attention

ALBANY—Neil Hellman and his son-in-law, Alan V. Iselin, received a tremendous response from industry leaders to the brochure they mailed on the outstanding new theatre the former has under construction next to Thruway Motel, on the outskirts of Albany.

Among those sending congratulatory messages were Hal Wallis, producer; Charles Einfeld, vice-president of 20th Century-Fox; Max E. Youngstein and Ed Morey, United Artists; Henry (Hi) Martin and Charles Simonelli, Universal-International; Jack Byrne, MGM; J. Myer Schine, Schine Theatres; and others.

Iselin, general manager of Hellman, reported that a record 5,000 entered the scrambled motion picture titles contest conducted in cooperation with The Knickerbocker News. Eight persons correctly unscrambled 24 titles. They witnessed a special screening of a new film at the local 20th Century-Fox exchange the morning of Jan. 16.

The finalists were required to write a review of the feature, to be completed within a week and to be judged by a board including Mrs. Margaret Twyman, director of community relations for Motion Picture Association of America; Jerome Pickman, director of advertising and publicity for Paramount Pictures Corporation; and Jerry Wald, producer for 20th Century-Fox.

The person who composes the best critique will win an all-expense-paid seven-day trip for two to Hollywood, with a stay of six nights at Schine's Ambassador Hotel. It is possible Iselin also will make the trip, if he finds time from the operation of drive-ins and duties in connection with the construction of the theatre, on which the roof has already been placed. It is scheduled to open around Apr. 15.

The other finalists will be guests at the theatre's premiere.

All records for publicity in connection with a new theatre here have been broken, according to Iselin. Charles L. Mooney, Knickerbocker News promotion editor, directed that paper's part.

Fanfare Adds Product

PHILADELPHIA—Jos. Solomon, president, Fanfare Films, Inc., has acquired "Female and The Flesh" and "Young Girls Beware" from United Motion Picture Organization. This is in addition to other product Solomon recently acquired to build up his roster of independent releases, including "The Wicked Go To Hell" and others.

Wages, Classification Top Industry Problems In N.Y.

ALBANY, N.Y.—It was learned last fortnight that wages and state controls over motion pictures will be the two most important pieces of legislation facing the film industry this session.

Labor legislation including authorization of a state-wide minimum wage of $1 an hour to cover about 2,000,000 workers not under Federal minimum wage laws is expected.

A bill requiring the classification of motion pictures as to their suitability, or not, for children has been re-submitted by the Joint Legislative Committee to Study Publication and Dissemination of Offensive and Obscene Materials.

Tavern's 16mm Shows Add To Exhib Woes

READING, PA.—Adding to the woes of local theatre men in the way of unfair competition has been the showing of 16mm motion pictures every Saturday night for the past 18 months at the Gander Inn.

Frank Ignatowski, who with his wife, Sadie, operates the place, stated that "this feature has proved a big attraction. They have been bringing more and more people in. Some Saturday nights the place is jammed to the door, and we can't get everyone in. The average motion picture we show runs for two hours. The program is open for requests, all of which we do our best to fill. I book my pictures as much as a month in advance."

Ignatowski operates the projector from a point behind the bar.

The IATSE Motion Picture Projectionists union stated there is no state law to prevent this showing of 16mm films since there is evidently no admission charge made for the entertainment. Were live talent employed, a union spokesman said, it would be a different story.

The union spokesman also stated that operators of bowling alleys were known to be considering installing 16mm film equipment for the showing of motion pictures in their lounges. This, of course, will afford additional competition for the theatres.

L. A. Communion Set

HOLLYWOOD—The motion picture and television industry's ninth annual communion for Catholics in the Los Angeles area will be given at 9 a.m. Feb. 7 at the Blessed Sacrament Church. The special mass will be followed by breakfast and entertainment in the Hollywood Palladium.

U-I (*Continued from page 25*)

of-mouth, heightened interest and receptivity among all sections of the press and industry, "The Snow Queen" is now being exposed to an extensive product and merchandise tie-up campaign designed to have its full impact at the local theatre level for Easter and the subsequent breaks in late spring and summer.

Highlighted by a $1,000,000 premium promotion with Coca Marsh, popular product for children featured nationally, which will provide "The Snow Queen" with a $500,000 TV sell as well as display in over 5,000 supermarkets, the point-of-sale product promotion will also feature records, books, coloring books, shoes, dolls, dresses, jewelry, and other mass consumer items.

"Our plans and our efforts must be creatively conceived with both feet on the ground and both eyes on the box office. Will it sell tickets is still the measure of effective publicity and promotion," Gerard noted.

"This type of selling," Gerard said, "will be part of the promotional activities on U-I's forthcoming releases with the Albert Zugsmith production of "The Private Lives of Adam and Eve," already much discussed and widely publicized as a result of intensive campaign throughout production, set to be launched shortly on an ambitious scale sparked by a tour of Satan's Seven Sinners."

Also reviewed by the company's advertising and publicity executives, including Jeff Livingston, Herman Kass, Paul Kamey, Jerry Evans, and Charles Schlaifer, ad agency head, were campaigns on "Othello," "Too Soon to Love," "The Cossacks," "Head of a Tyrant," "The Leech Woman," and "Brides of Dracula."

STUDIO Survey

By Paul Manning

CLAUDE HEILMAN, 30-year-old president, International Road Show Company, announced recently the plans for their first production, "William, The Conquerer," which will be filmed in England, France, Yugoslavia, and Germany.

Starting principal photography in June with Sir Laurence Olivier slated for the directional berth and with Marlon Brando and Maria Schell reportedly being interested in the two leading roles, this historical extravaganza, to be shot in a new wide screen process in 70mm and utilizing Technicolor Super Technirama, will be a most unusual project.

Heilman has just returned from a six month stay in Europe where he put together this new company. Bavaria Filmkunst Studios in Munich, Germany, has been completely rebuilt to accommodate the huge interior sets which will be used. International Road Show Company is a Swiss corporation, which will concentrate only on projects worthy of road show presentation and of global audience interest.

Through their present group of exhibitor associates, now representing eight countries, and still growing, International Road Shows Company is guaranteed, before shooting, of a profitable playing of the film. Thus, says Heilman, his company will not only provide the film, but will also supervise its distribution, advertising campaign, and provide all accessory services to those exhibitor groups who will be associated with IRC.

Importantly, the distribution charges for each country will be based upon the actual costs, since the booking of "William, The Conqueror" and all following IRC attractions will be presented in a single pattern of theatres, which will number well over 250 in a world-wide spread before the film will have been completed. There are over 100 in the United States; England, 38; Germany, 30; France, 12; Italy, 15; Japan, 20; British Commonwealth, 30. Added to these super modern houses will be a new concept of mobile units which will travel over the entire world. Further innovation will be the mobile drive-in units which will be set up in the western hemisphere and feature screens up to 180 feet in width.

Although only 30 years old, Heilman has already put under his production belt a multi-million dollar production released through Universal-International, the very successful "This Earth Is Mine."

A former tea boy in the J. Arthur Rank studios in London, he later immigrated to the United States and entered the exhibition field with National Theatres on the west coast, rising to the position of manager of the famous Grauman's Chinese Theatre in Hollywood before entering production.

Aneser Joins Paramount

New York—Kenneth Aneser has joined the Paramount advertising department as assistant advertising manager and will work under the supervision of Gerald Rowe, advertising manager.



ANESER

Aneser was for 25 years assistant to the advertising manager of Warner Bros. Pictures, and has also been associated with the Buchanan and Co. division of Lennen and Newell, working on the Paramount, Warner Bros., and Embassy Pictures accounts.

Prior to his new appointment, Aneser was advertising production supervisor on Samuel Goldwyn's "Porgy and Bess."

He replaces Gerald Levine, resigned.

Board of Trade Elects

NEW YORK—Alex Arnswalder, 20th-Fox, was elected president of the New York Film Board of Trade last week succeeding Joseph Rosen, Universal-International. Also named to the slate were Ernest Sands, Warners, first vice-president; Harold Zeltner, Loews, second vice-president; Harry Fellerman, U-I, treasurer; Ralph Iannuzi, Warners, secretary; D. J. Edele, United Artists, sergeant-at-arms. Louis Nizer continues as attorney and executive secretary.

Gravitz Heads N.Y. Office

NEW YORK—Philip Gravitz, MGM New Haven branch manager, has been appointed New York branch manager, it was announced by Jack Byrne, vice-president and general sales manager. He will be succeded in New Haven by Raymond Cairns.

Gravitz has been with MGM since 1930, starting in the New York exchange.



Seated, left to right, are Arthur Sachson, Fred J. Schwartz, and Mitchell Klupt; standing are Herbert Gelbspan and Herbert Schrank. This group recently formed Valiant Films Corporation, an outgrowth of Hal Roach Distribution Corporation.

ATLANTA

S. H. Formby has closed his Joy, Gurley, Ala. . . . Isadore Sampieri has opened the Dixie, Cordova, Ala., which has been closed for the past year. . . . Harold Gray is the new owner of the Glenn here. . . . The father of W. W. Fincher, Georgia theatre owner, died at the age of 60 at his home following a heart attack. . . . John R. Shumate, retired pioneer and sound engineer with RCA, died at his home. . . . Mrs. Bernice Fricks, head booker, Howco Films, and Bill Joyce were married. . . . Don S. Hassler, who over a period of 25 years represented several distributors here, died at his Fort Payne, Ala., home following a heart attack. . . . The Cole Drive-In, Clinton, Tenn., was destroyed by fire. . . . J. M. Tune is planning the 50th anniversary of the Princess, Shelbyville, Tenn. The theatre has been under management of the same family since 1910.

BOSTON

The Coolidge Corner, Brookline, Mass., has adopted a first-run art policy, starting Jan. 13 with the Zenith-International award-winning French film, "The Lovers." Heretofore, the house played first subsequent run films. "Doc" Romano is the manager, and Larry Lapidus the general manager. The theatre is owned and operated by B and Q Associates. Lapidus has booked another Zenith-International award-winning film, "The 400 Blows," to follow the engagement of "The Lovers." Daniel Frankel, president of Zenith, came to town to talk to the press at a luncheon arranged by Paul Levi, who is doing the publicity for the film. In New England, Zenith films are handled by Ellis Gordon Films. . . . The New Year's weekend business was strong with "Operation Petticoat" at the Keith Memorial shattering all records for that theatre with the sole exception of "The Robe." Universal officials say that this is the biggest grossing film this company has ever shown in Boston. . . . On Jan. 12, the Variety Club of New England was to sponsor a testimonial luncheon for two members of the industry, one who was recently promoted and the other who is about to retire from his position. Ben Bebchick, resident manager at MGM, was promoted to that position in February, 1959, and James Marshall, general manager of Film Exchange Transfer, is expected to announce his retirement in a month or so. Marshall will continue to conduct an accounting business. Marshall was also honored for his years of efforts on behalf of the Jimmy Fund. . . . The Drive-In Theatre Association of New England, an affiliate of Independent Exhibitors, Inc., is holding its sixth annual all-day meeting at the Hotel Bradford on Feb. 2. Edward W. Lider, president of IENE, is the chairman. Panelists will be certain district managers and managers of drive-in theatres in the area, with all drive-in operational problems discussed. . . . John Moore, eastern division manager for Paramount, is now making his headquarters in the Boston office instead of Philadelphia.

NEW HAMPSHIRE NEWS—The Tilton recently gave two one-night showings of "Diary of Anne Frank" for the benefit of the Franklin Hospital Fund through the efforts of the Tilton-Northfield Garden Club. . . .The Concord Junior Woman's Club sponsored a two-hour Bugs Bunny Carton Festival at the Capitol, Concord, with free tickets available at various stores around town. . . . Scenic, Rochester, which began offering two features and 25 free tickets to patrons in the "lucky" seats at Saturday matinees, soon increased it to three features with 25 free tickets during a Friday and Saturday holiday matinee. Another addition was the "Krazy Nite" in which all seats, children and adult, were selling at ten cents. . . . The Scenic, Keene, N. H., was the site for a holiday party for 900 children sponsored by radio station WKNE and the merchants of Keene.

BUFFALO

The annual installation of officers and directors of the Variety club of Buffalo will be held in the clubrooms Jan. 13. The club will have as its guests International Chief Barker George Eby and executive director George Hoover as well as other international officers and chief barkers of nearby tents. . . . Buffalo's first-run managers got together the other day—Charles Funk, Century; Arthur Krolick, American Broadcasting-Paramount Theatres; George H. Mackenna, Basil's Lafayette, and Edward Meade, Shea's—to assay prospects for 1960. It is their conviction, reports Gerald Westergren, public relations chief for the conference, that their screens will offer something for everybody. Scanning release schedules and production plans, they found spectacles, romances, musicals, comedies, psychological dramas, adventure tales, biographies, crime melodramas, westerns, historical romances, love stories, even fairy tales. No base is uncovered, they declared. . . . Eddie Meade, Shea general manager, is all smiles these days as the Teck tacks up the biggest business it has enjoyed since the house opened with "Solomon and Sheba." . . . A very successful season in 1960 is predicted for Basil's Lafayette by Constantine J. Basil, president, Basil Theatres, and George H. Mackenna, general manager, Lafayette, following their annual survey of the film supply in New York city. They brought back a list of bookings, unique in variety and loaded with stars, according to Mackenna. The new season is starting at the Lafayette with "Operation Petticoat," which is packing 'em in for what it expected to be a long run. . . . W. E. J. Martin, drama and motion picture editor, Buffalo Courier-Express, selects the following as his choice for the best 15 pictures of 1959. "Anatomy of a Murder," "A Summer Place," "The Big Fisherman," "The Diary of Anne Frank," "The FBI Story," "Imitation of Life," "North By Northwest," "Operation Petticoat," "Pillow Talk," "The Nun's Story," "Porgy and Bess," "Separate Tables," "Shaggy Dog," "Solomon and Sheba," and "Some Like It Hot." . . . Fantasy Land, a children's world where fairy tale characters and Mother Goose rhymes come to life, will be created on Grand Island soon as part of a $2,000,000 recreation center. The project will be started in February and completion is expected in June. A new corporation, Fantasy Land, Inc., has been formed by a small group of Buffalo area businessmen to build the story book wonderland for children. Arto Monaco, nationally famous designer of such projects, has been assigned the job of creating Fantasy Land. Gordon R. Gross is attorney for the development group.

CHICAGO

Art Wirtz, owner, Palace, is considering reopening the theatre which has been closed for several months. . . . Will Studert, veteran B and K manager, was assigned to the Berwyn. . . . Mrs. Ella Morris, widow of the owner-operator, Palace, South Bend, Ind., gave the theatre to the city; and it will be operated by a seven-man board of trustees appointed by the City Council. . . . Chester Scott was appointed by the Turner-Farrar Circuit as manager of the Hollywood, Albion, Ill. . . . Mike Cavanaugh was appointed Todd manager for the run of MGM's "Ben-Hur." . . . Jack Kirsch, president, Allied Theatres of Illinois, accepted an appointment for the 11th consecutive time to head the theatre and amusement division for the Boy Scouts 1960 drive. . . . Ralph Smitha, Essaness general manager, still serving as chairman of the La Rabida theatre collections reported $54,407.90 was collected for 1959. . . . Variety Club members are making reservations for the annual installation of officers banquet to be held in the Florentine Room of the Congress Hotel January 11. . . . The Romova installed new seating. . . . Vic Bernstein, Allied Artists manager, was given "Man Of The Year" honors by Cinema Lodge, B'nai B'rith at its 44th annual meeting. . . . Dave Smerling and Julian Colby, of A.B.C. Vending Company, bought a radio station at Hammond, Ind. . . . Frances Gates, MGM assistant cashier, is better after hospitalization. . . . Edward Trainor is new manager of the Roxy and Kay Drive-In, Shelbyville, Ill., for Frisina Circuit. . . . Frank Casey, Warners exchange publicist, recovered from his recent illness. . . . Charles T. Lehning, 71, veteran theatre manager who was last directing the Gem and Lincoln, Cairo, Ill., died. . . . Joseph J. Schrempp, owner, Airport Drive-In, Highland, Ill., from 1947 to 1950, died. . . . Alliance Amusement Company is back at 220 S. State Street, this time occupying the entire seventh floor.

CINCINNATI

Following the customary slump during the pre-Christmas period, attendance perked up sharply on the holiday and during the following week. Leading the rush of post-Christmas business was "Windjammer" at the downtown Capitol, which broke all house records for the week with more than 18,000 patrons crowding the 3,100-seat house during regular matinee screenings, three extra shows for teachers in the public and parochial schools, a special free screening for the residents of the city's orphanages, and a midnight show on New Year's Eve. . . . Other houses enjoying turn-away crowds during the holiday week included the Valley with Columbia's "Porgy and Bess," 20th-Fox's "Journey to the Center of the Earth" at the Palace, and two art house films, Columbia's "The Mouse That Roared" at the Guild, and the Russian import, "The Cranes Are Flying," at the Esquire. The business upsurge was reflected in a sharp increase in movie display advertising in the local daily newspapers. . . . More than a thousand members of the Golden Age Movie Club enjoyed a Christmas party at the Albee, where Paramount's "Li'l Abner," MGM's "Tom Thumb," and three shorts were screened. Later this year, a new series of travel films will be screened at special shows for the oldsters. . . . Welden Waters, 20th-Fox branch manager, and J. E. Watson, field exploiteer, were in New York City for a company meeting. . . . Phil Chakeres, president, Chakeres Circuit, made a brief business trip from his winter home in Miami Beach, Fla., to his office in Springfield, O.

CLEVELAND

The Variety Club, Tent 6, went festive on New Year's Eve and gathered, about 65 strong, to celebrate in its Tudor Arms Hotel clubroom with dancing, games, and a midnight buffet feast. . . . Word has come from Hollywood, Fla., that the stork brought a sixth brother for sister Dawn in the family of Jack Ochs, formerly of Cleveland. . . . Elaine Bernstein, cashier at Allied Artists, returned all in one piece from a Christmas weekend skiing trip in Pennsylvania. . . . Palace is advertising its extended engage-

ment of "Porgy and Bess" will close in two weeks. It opened Nov. 4. . . . Funeral services were held for John M. Urbansky, Jr., son of John M. Urbansky, Sr., former local exhibitor and also distributor of independent pictures. . . . The Orr, Orrville, owned by General Theatres Circuit of Cleveland, staged a successful benefit show to help a family whose home was burned down, killing three of their six children. With admission price voluntary, $301.29 was contributed by those who attended the special matinee. Because of the town's generosity in supplying clothes and toys for the remaining children, Orr manager Frank Maley deposited the collected theatre money in a bank, earmarked for the purchase of a lot on which the Lion Club and the Menonite Disaster Service Committee plan to erect a new home for the family. The quick action of manager Maley and Leonard Mishkind, president, General Theatre Circuit of Cleveland, which owns the the theatre, shows the impact of the movie theatre in the small town community. . . . The Critics Circle Award Annual dinner, honoring the outstanding motion picture of 1959 and The Showman of the Year will be held Jan. 19 in the Statler Hotel. The Critics Circle Award, originally organized in 1952 by the late Leonard Greenberger, Fairmount, and dormant since the middle of 1953, has been revived in his honor by the recently organized Leonard Greenberger Memorial Committee, headed by Frank M. Murphy, Loew's Theatres division manager, as chairman. Its revival is considered not only good business but a fitting tribute to the exhibitor who had the foresight to see that booster promotions for subrun engagements pay off handsomely. In addition to chairman Murphy, the Leonard Greenberger Memorial Committee is composed of Jack Silverthorne, Hippodrome, treasurer; Samuel Abrams, advertiser, secretary; Stan Anderson, Press; Marshall Fine, Associated Circuit; Jim Levitt, outgoing Variety Club chief barker; Irwin Shenker, incoming chief barker; Max Mink, Palace; W. Ward Marsh, Plain Dealer; Arthur F. Spaeth, News; Louis E. Weitz, executive secretary of the Cleveland Motion Picture Exhibitors Association, and Dick Wright, Stanley Warner district manager.

DALLAS

Kids under four get in free at the Capri, formerly the Melba, and youngsters of five to 12 pay 50 cents. In the mail the past week, Gene Welch, manager, Capri, received a 50 cent piece with this note: "For a six year old boy who saw 'Solomon and Sheba' and was admitted as being under five. He sure enjoyed the show as did the rest of us." . . . "Ben-Hur" is breaking all box office records at the Tower for a motion picture offered on a reserved seat basis. Bob White, manager, Tower, reported that the film has had a phenomenal response from the public. The theatre is busy filling orders through the mail for future performances. The film has gone into its third week, and it was predicted that it might hold there for as long as a year. . . . Two other super-screen movies now showing in the city will go into their second week and are destined for some weeks yet on the local scene. "Porgy and Bess" is at the Esquire and "Solomon and Sheba" is at the Capri. . . . Herald Goodman, manager, Denton Road Drive-In, for the past eight years, is also known as the composer of the words to the song, "When It's Lamp Lighting Time in the Valley." The words were written back in 1932 and the original recording was made by the Vagabond Trio. Now Goodman has received word that the copyright and the publishers contract has been renewed, and a new Dot recording is soon to be released with Mac Wiseman and chorus doing the vocal.

DES MOINES

Carl Bowling, manager, Rialto, Villisca, Ia., was injured when thrown through the windshield of his car in a freak accident. Bowling was a passenger in the car when he was tossed through the windshield while the car was crossing a railroad crossing. . . . Ted Larson, former theatre operator at Gowrie, Ia., died recently. . . . The Met, Iowa Falls, Ia., has been sold to Iowa United Theatres by Mrs. Marcia Middleton, who has owned the house since the death of her uncle, E. O. Ellsworth. The house was built in 1899. . . . The Traer Chamber of Commerce has created a community committee which will attempt to keep the theatre in Traer open. Arnold Driscol resigned as manager of the house on Dec. 31. . . . Burglars broke a large plate glass window to enter the office of the Southeast 14th St. Drive-In in Des Moines and escaped with money, while five young bandits held up the cashier at the Pioneer Drive-In and escaped with approximately $500.

HOUSTON

The Amaya has been temporarily closed here. . . . The name of the Uptown has been changed to the Rivoli, and the house has opened with the UA epic, "Solomon and Sheba." Less than a year ago, the Uptown, which had been running triple features and had been considered a third rate house, was given a $100,000 face lifting and turned into a Todd-AO house to accommodate "South Pacific." The theatre kept its name under the terms of a lease agreement. Another $10,000 now has been spent in further renovations. . . . A contest is being held at all Interstate Theatres in which patrons are invited to guess how many inches of film there are in a jar in the lobby. First prize is a Renault Dauphine, and the second is a television set. . . . Lim Newton, manager, Village, gave a Holiday party at his home for about 20 other Interstate Theatre managers and their wives. . . . Jewell Goodwin and Gwynn Metzler have been transferred from the Eastwood to the Village. Miss Metzler takes over night assistant manager duties while Miss Goodwin will assume cashier's duties.

JACKSONVILLE

Balmy winter weather and a record crop of tourists were strong contributing factors in boosting attendance to a high point at motion picture theatres in most sections of Florida during the year-end holiday season. . . . Billy Wall, formerly of the FST managerial staff, has returned from a tour of Army duty in Europe. . . . Morrie Kaplan, former 20th-Fox comptroller in New York, passed through on his way to a winter in Miami. . . . Marjorie Baer, Universal office worker, has acquired a new home in Arlington. . . . Now available to Florida exhibitors, according to Thomas P. Tidwell, 20th-Fox manager, is a five-and-a-half-minute production trailer of major 20th-Fox films to be released in 1960. . . . Eleanor Yeager, collegiate daughter of Mitch Yeager, local IATSE business agent, was chosen as "dream girl of the south" at a fraternity social function in the Florida Yacht Club in connection with the Arkansas-Georgia Tech football game at the Gator Bowl. . . . All local first-run theatres held over their New Year's offerings, except the downtown Imperial, which opened with a double billing of "Web of Evidence" and "House of Intrigue" after running "Li'l Abner" for three weeks. . . . Peyton G. "Sport" Bailey, FST warehouse manager, rested at home after several days of hospitalization. . . . Walt Meier, manager, Florida, made his debut as a motion picture commentator over Radio Station WPDQ. . . . The WOMPI group opened a 1960 membership drive under the direction of President Mary Hart.

MEMPHIS

Lou Weaver, at one time a partner or owner in a half dozen houses, but for the past two years connected with a real estate and promotion firm, has become a theatre owner again. He purchased the Rosewood from Nathan Reiss, and is actively managing the house. . . . Arkansas drive-in closings include 71, Fort Smith; Motorvue, Piggott; Pines, Pine Bluff; Ozark, Harrison; 270, Sheridan; Glenwood, Glenwood; Poinsett, Marked Tree; White River, Batesville; and Big Four, Benton. . . . Warner gave the first 200 ladies to see "The Miracle" a bottle of Lentheric "Miracle" perfume. The perfume was actually named for the original Max Reinhardt "Miracle" produced on Broadway in 1924. . . . WOMPI helped the local Christmas drive for toys for needy children by sponsoring a show at the Linden Circle. Admission was by toys. Miss Lois Evans, president, and Mrs. Margaret Ivy were in charge. United Artists donated the film and Malco the theatre. . . . Among the drive-ins closing in the Memphis area are Mary, Cherokee, Ala.; 25, Fulton, Miss.; Tommie's, Kennett, Mo.; 45, Booneville, Miss.; Twilight, Bruce, Miss.; West Point, West Point, Miss.; Raco, Dovington, Tenn.; and Jacksonville, Jacksonville, Ark. . . . Drive-ins on week-end operation include Sundown, Paris, Tenn.; Trace, Amory, Miss.; and 65, Conway, Ark. . . . State, Starkville, Miss. has reopened after being closed for the college holidays, and Pine Bluff Arsenal, Pine Bluff, Ark., also has reopened after a holiday shutdown. . . . Theatre closings for the area include Wilmot, Wilmot, Ark.; Strand, Newbern, Tenn.; and Ferguson, Ferguson, Ark. . . . Pike, Murfreesboro, Ark., has reopened, as has Lyric, Oxford, Miss., which was closed for the Christmas holidays. . . . T. E. Williams has taken over the operation of the Paramount, Clarksdale, Miss. . . . Patrons of the Maloc witnessed some good acting by a wrestler in the audience when 'Mighty Jumbo," weighing 548 pounds, took part in a publicity stunt for the benefit of a fund to purchase Christmas items for the needy of Memphis. The promotion was for "Mighty Jumbo" to attend the movie, get stuck in his seat and cause such a commotion that he would get his picture in the paper, under which it would be mentioned that "Jumbo" was wrestling for the charity event. . . . Howard Nicholson is the 1960 chief barker of Memphis Variety Club. He is branch manager of Paramount and succeeds Ed Doherty, Exhibitor's Service, as Tent 20 head man. Richard Lightman, vice-president of Malco, is first assistant chief; Fordyce Kaiser, Allied Artists, second assistant chief; Dan Coursey, branch manager, 20th Century-Fox, property master; and Joe Keifer, Malco executive, dough guy. Named to the crew were Eli Arkin, Conrad Bach, Bailey Prichard, R. L. Carpenter, and R. L. Bostick. The tent maintains the Variety Children's Heart Institute as its philanthropic project.

NEW HAVEN

Paul Macbeath, general manager, Community Theatres, Inc., Hartford suburban circuit, has launched a long-anticipated "Early Bird" policy. Mondays through Fridays, at four situations—the Colonial, Lenox, and Lyric,

all in Hartford, and the Central, West Hartford. Under the plan, the main feature is screened by 8:15 p.m., to enable patrons to get home earlier. All four theatres are open at 6:15 instead of the previous 6:30 p.m. As added incentive, the four theatres are charging only 60 cents for adults from 6:15 to 7 p.m. Regular evening charge of 70 cents goes into effect at 7 p.m. . . . William F. Daugherty, Connecticut district manager, Lockwood and Gordon Theatres, and Mrs. Daugherty, the former Ann LaBrecque, of Wethersfield, have returned from a honeymoon trip to Mexico City. . . . Edward Whittle has been reelected president of Local 186, Motion Picture Machine Operators, Springfield, Mass. Also named are Lewis Lambert, vice-president; Edward J. O'Connor, Jr., business agent; Arthur J. Payette, corresponding secretary and treasurer; and Samuel Small and Donald Crowley, executive board. Nicholas Arthur was elected to replace William Cummings, who did not seek reelection to the executive board. . . . Upwards of several hundred persons are expected to attend the Jan. 14 testimonial dinner honoring TOA president-elect Albert M. Pickus, owner, Stratford, Conn., at Racebrook Country Club, Orange, Conn. Phil Gravitz, Connecticut branch manager for MGM, is serving as general chairman, with Samuel Weber, Hamden, Conn., handling advance tickets ($10 each) reservations. . . . Allen M. Widem, Hartford Times theatre editor, has selected these as his nominations for 1959's films: "But Not for Me," Paramount; "The Young Philadelphians," Warners; "Look Back in Anger," Warners; "The Last Angry Man," Columbia; "The Middle of the Night," Columbia; "Room at the Top," Continental; "The Horse's Mouth," UA; "Some Came Running," MGM; "North by Northwest," MGM; and "Ben-Hur," MGM. . . . John Gordon, editorial staff of the Springfield Union, local morning daily, has been named theatre editor, succeeding Miss Louise Mace, retired. W. Harley Rudkin, theatre editor on the sister afternoon daily, the Daily News, is recuperating from surgery. Sam Hoffman is serving as relief editor.

NEW ORLEANS

Andy Bevelo, booker, Exhibitors' Cooperative Service, and his wife, a former Film Row staffer, are the parents of their fourth child . . . United Theatres Beacon reopened after minor renovating . . . Waddy Jones, booker, Joy's Theatres and manager of the neighborhood Aereon was in an automobile accident and has his neck swathed in bandages due to strained muscles . . . The 20th-Fox exchange has taken on a new look due to renovations . . . The Capitol, Baton Rouge La., has been sold and will be demolished . . . IATSE front office film exchange employees elected Judy Hammer, MGM, president. Bernice Chauvin, MGM, is vice-president; Leona Schmitt, NTS, recording secretary; Joanne Roach, 20th-Fox, financial secretary; and Armand Portie, MGM and Lillian Gracinette, 20th-Fox, sergeants at arms . . . The new owner of the Hut, Marrero, is Buddy Palamo . . . A. P. Authement closed the GC theatre, Dulac, La . . . T. E. Willis, owner, Joy, Melville, postponed the reopening indefinitely . . . J. J. Warren closed the Fair, Centerville, Miss. . . . Lincoln Fowler is the new owner of the Palace, Vicksburg . . . Tom Barrows closed the Star, Ft. Walton, Fla. . . . The Skaggs Drive-In, Amite, La., is now open Saturdays only . . . The Palace, Yazoo City, Miss., was completely destroyed by fire . . . George H. Goodwin closed the Rose Drive-In, Bastrop, La. . . . Ethel Hingle, secretary to Lucas Conner, Warners branch manager, returned to her duties following surgery. Also back to work is Beverly Blocker, United Theatres, following a siege of flu . . . Lois Merry, Hodges Theatre Supply, resigned to await the arrival of a baby . . . Bell Bacon, Universal staffer, retired after 15 years with the company . . . Roy Gallagher is back from a four weeks' hospital confinemet following surgery. He is manager of Film Inspection Service . . . Paula Trumbach is new at Hodges Theatre Supply.

PHILADELPHIA

An abortive vaudeville try was made at the Riviera, Manayunk . . . Benny Goldfine was up from Florida . . . Keystone Poster Exchange moved to 1909 North Fifth Street . . . Bernard L. Sackett, Wayne Avenue Playhouse, had Brock Peters, bass-baritone, making a personal concert appearance . . . Mary Elizabeth Bennett, 17-year-old daughter of E. Richard Bennett, chief projectionist, Senate, Harrisburg, Pa., was awarded a plaque from the Harrisburg Optimist Club for outstanding music student from a local high school . . . Milt Young, veteran Columbia publicist, celebrated a birthday. He has been in the business for over 30 years . . . A new civil action was filed by Merton Shapiro in U.S. District Court against Paramount, Columbia, Universal, UA, RKO Teleradio Pictures, Warners, 20th-Fox, Stanley-Warner Management Corporation, William Goldman Theatres, and Fox Philadelphia Building, Inc. . . . Art Silber is moving to Belair, California . . . Tommy Noonan, Pete Marshall and Julie Newmar, stars of 20th-Fox's "The Rookie", which will have a 75 theatre area premiere next month, were hosted at a luncheon at the RDA Club. The boys were also honored by Tent 13 Variety Club as "comedy stars of the future" at the Tent's 25th anniversary dinner.

PORTLAND

Biggest gross since the war years was reported by the Hollywood here with a $20,000 estimate for "Solomon and Sheba" which opened Christmas Day at the Fox Evergreen. Carl Miller, manager, said a capacity crowd jammed the theater with a lineup for the second show completely surrounding the building. The problem of getting moviegoers out of the theater as well as seating them delayed the performance 15 minutes. Earl Keate of United Artists has been in town working on promotional activities for the Biblical spectacle.

ST. LOUIS

Sol Bank, 66, who during his career operated a number of theatres in the St. Louis-Kansas City area, died last fortnight . . . Resuming operation were the Esquire, Rich-

(Continued on page 34)

Film Exchange and Dealer Listing for the NEW HAVEN FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1890 Dixwell Ave., Hamden—ATwater 8-9216
Br. Mgr.: John V. Povone.

COLUMBIA PICTURES CORP., 1890 Dixwell Ave., Hamden—ATwater 8-9285
Br. Mgr.: Wolter Silverman. Booker: Groce Brunelli. Cashier: Anno Conelli. Emerg. Phone: Silvermon, HUbbord 8-1813.

EMBASSY, 24 Linde St., West Haven—WEst 3-9313
Kepresentotive: George Sommo.

METRO-GOLDWYN-MAYER, 1890 Dixwell Ave., Hamden—ATwater 8-9201
Br. Mgr.: Philip Grovitz. Office Mgr. & Booker: Leon Jakubson. Soles: Roy Coirns. Booker: Mory Worstell.

PARAMOUNT, 1890 Dixwell Ave., Hamden—ATwater 8-2898
Resident Mgr.: Henry Germoin. Emerg. Phone: FUlton 7-3848.

20TH CENTURY-FOX, 1890 Dixwell Ave., Hamden—ATwater 8-2567
Br. Mgr.: Sheperd Bloom. Soles: Som Germoin. Bookers: Sol Popolizio, Morris Aldermon. Coshier: Ann McInerney. Field Exp.: Phil Engel. Emerg. Phone: Popolizio, SPruce 6-7019.

UNITED ARTISTS, 1890 Dixwell Ave., Hamden—ATwater 8-9218
Br. Mgr.: Irving R. Mendelson. Office Mgr. Henry Bruning. Booker: Jock Mullen. Coshier: Cormel Covuoti. Emerg. Phone: Bruning, WEst 4-0365.

UNIVERSAL-INTERNATIONAL, 262 College St., New Haven—SPruce 6-1952
Resident Mgr.: Alex Schimel.

WARNER BROS., 1890 Dixwell Ave., Hamden—ATwater 8-9247
Br. Mgr. Angelo Lombordi. Office Mgr. ond Booker: Sid Levine. Emerg. Phones: Levine, FUlton 7-0582; Lombardi, FUlton 7-6171

• *Supply Dealers*

CAPITOL THEATRE SUPPLY, Boston, Mass.
Conn. Rep.: Louis Phillips, 42 Shermon Ave., New Hoven, UNiversity 5-3959.

NATIONAL THEATRE SUPPLY, 1890 Dixwell Ave., Hamden—ATwater 8-2547
Emerg. Phone: ATwater 8-0063.

• *Signs, Advertising and Printing*

MORRIS GREEN, 254 College St.—LOcust 2-0612

WORLD SIGN & DISPLAY ADV., 2553 Whitney Ave., Hamden—ATwater 8-2344

• *Film Delivery Services*

E. G. ELLWOOD, 87 Summit St.—Phone: Bridgeport—EXpress 4-0535

FILM EXCHANGE TRANSFER, 1890 Dixwell Ave., Hamden—ATwater 8-9161
Br. Mgr.: Lorry Orkins. Emerg. Phone: Niontic, PErshing 9-8807.

NEW HAVEN FILM SERVICE, 1890 Dixwell Ave., Hamden—ATwater 8-9161

ROSEN FILM DELIVERY SYSTEM, 1890 Dixwell Ave., Hamden—ATwater 8-9161, 8-2351

• *Service Companies*

ALTEC SERVICE CO., 265 Church St.—LOcust 2-1551

RCA SERVICE CO., 102 Woodmont Road—WEst 4-5827

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Des Moines Territory
Issue of January 27

Washington, D.C. Territory
Issue of February 3

Save Them!

"How I Would Sell . . .

THE PURPLE GANG

ALLIED ARTISTS' All-Authentic and Brutally Real Melodrama about the Mob that Dominated Detroit and Challenged Al Capone

This Allied Artists picture is an exploitation natural for all showmen, an attraction into which any theatre manager can sink his exploitation talents.

"THE PURPLE GANG" is a hard-hitting, authentic picturization of a gang of young hoodlums who developed into the vicious, fearful Purple Gang of Detroit.

This type of picture just asks for ACTION, DRAMA, and PUNCH treatment. No polished or sophisticated approach here in ads, accessories, trailers, radio-TV, and other mediums of merchandising, but tough, hard-selling copy in text and illustration.

To this end, the press book has done an excellent basic job. The wise showman will make himself thoroughly familiar with the host of selling aids included.

Such supplementary material as follows can easily be developed from the basic tools prepared by the producer by either the big or small exhibitor. For instance, in preparing a floor display, or large standee, the big budget theatre can make a giant display from the material, while the smaller budget house can create similar display or standee from three sheet or six sheet litho material and stills. The effectiveness of the campaign is limited only by the exhibitor's ingenuity and willingness to work.

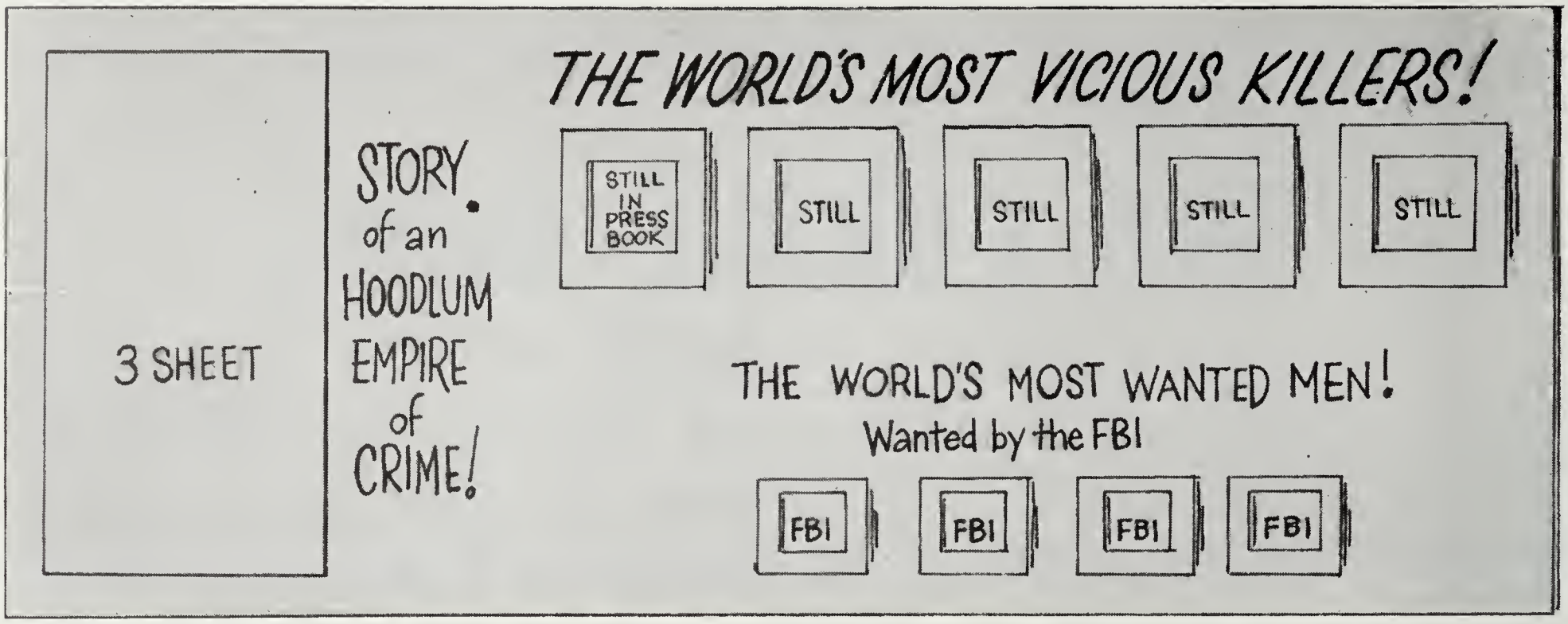
A FOUR-PAGE TABLOID HERALD is available, guaranteed to sensationalize any theatre manager's campaign on "THE PURPLE GANG."

An Exclusive **SHOWMANALYSIS** *Prepared by—*

FRANK LAFALCE • District Manager
Stanley Warner Circuit's First Run Theatres, Washington, D. C.

ABOUT THE AUTHOR • Frank La Falce, district manager for the Stanley Warner first-run theatres in Washington, D.C., and director of advertising, is a former newspaperman. He joined the motion picture industry in New Jersey. His first employers —and his current ones—being Si Fabian and Sam Rosen. He was transferred to Washington, D.C., in 1930 and has been there ever since. La Falce was educated in the Newark Public Schools, New York Preparatory School, and at New York University. He is a member of the National Press Club, The Washington Board of Trade, the Variety Club, and the Motion Picture Council. He is active in civic activities including the D.C. Cancer Society, United Givers Fund, Greater National Capitol Committee, and United Cerebral Palsy of D.C.







HONEYBOY
No. 1 Man



HANK
Terrorist



BURKE
Killer



JOE
Girl-Crazy



AL
Hijacker


The Detroit News HOME EDITION
ANNOUNCEMENT
EXTRA
PURPLE GANG DEFIES CAPONE MOB!

STILLS-This type of picture just asks for ACTION, DRAMA, and PUNCH treatment in all advertising and publicity. The effectiveness of the campaign is only limited by the exhibitor's ingenuity and willingness to work. Those five character stills from the press book permit many adaptations. The suggested lobby display (above) couples them with current FBI and police "flyers." Newspaper "overprints"—in purple of course—are another angle in this sensation-packed campaign.

TV AND OTHER PANEL DISCUSSIONS

Sure to capture public and newspaper attention is the debate or panel discussion of a hot issue on radio or television. "THE PURPLE GANG" furnishes good material. Select from your high schools a panel of three or four boys and a like number of girls and invite them to a special screening of the picture. A subsequent discussion on the subject, "Does 'THE PURPLE GANG' movie prove that the present juvenile delinquency problem is highly exaggerated?" should result in plenty of word-of-mouth interest.

The press book has some single and double column teasers that are quite effective in letting your patrons know "THE PURPLE GANG" is on the way. However, these should be supplemented with teasers playing up the title of the picture. They should contain copy such as *"The Purple Gang is Coming," "The Purple Gang—The Only Mob Al Capone Feared," "The Purple Gang—The Killers That Rivalled Murder, Inc."* etc.

The press book also provides a good assortment of ads. Where theatres make up their own ads, there is a wealth of hard-hitting copy in the tabloid heralds which can be used to good advantage.

Although "THE PURPLE GANG" deals with organized crime during the prohibition era, it also is loaded with elements of a far more topical nature. Radio or TV panel discussions are a natural selling aid for the film. In large cities or towns, some stations will carry high school and college discussions on current topics. Such a group can discuss uncurbed juvenile delinquency and how this leads to gang formation and organized crime. Such panel discussions have been used in the Washington, D.C., area and have created considerable public interest and widespread curiosity about the picture. Radio spots and television trailers are also available on the picture. See the press book for descriptions of the material and be sure to make use of it. This is action-packed, provocative copy of proven worth in building that all-important want-to-see for the film.

In situations where a print is available in advance of the playdate on "THE PURPLE GANG," the picture should be screened for juvenile judge and court staff; city, town, or state police; social workers; liberal ministers; teachers; editors; TV or radio commentators; and others who deal with or work with the problem of juvenile delinquency. Such a screening was held in Washington, D.C., for AA's blockbuster, "AL CAPONE," and was productive of worthwhile publicity. "THE PURPLE GANG" is a film with similar power and social significance and should benefit just as much from this screening procedure.

Promoting engagements of "THE PURPLE GANG" provides exhibitors with unlimited possibilities. Offered here are some ideas which do not even scratch the surface of potential exploitation. Again, the combination of press book and exhibitor ingenuity and imagination is a hard one to beat.

The tabloid herald illustrated in the press book provides highly effective, relatively inexpensive exploitation ammunition. Get them out to your customers and they are sure to stir up considerable interest in the film.

The theatre manager can also get an employee to tour the neighborhood acting as an inquiring reporter on a question such as *"Are we too lenient in our treatment of juvenile delinquents?"* Provide some passes for especially worthwhile answers and you'll be surprised how quickly the crowd will gather. Such an exploitation stunt also affords the possibility of tieing in with the local radio or TV station who may well welcome the opportunity to pick up some local thoughts on a topical and controversial question.

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Congress of the United States
House of Representatives
Washington, D. C. Los Angeles 16, California

November 18, 1959

Mr. Lindsley Parsons
Allied Artists Pictures Corporation
4376 Sunset Drive
Hollywood 27, California

Dear Mr. Parsons:

Your production, "The Purple Gang," is one of the most forceful screen documents I have ever seen, showing, as it does, the danger that exists in the rise of teen-age gangs in any city, whether it be Detroit during the 'Roaring Twenties' as in your motion picture, or in any American metropolis today.

The dramatic presentation of the infamous rise of underworld power during the Purple Gang's era in Detroit creates in the viewer a determination that such racketeering and gangsterism must be stamped out. One cannot help but be forcefully reminded that today's juvenile delinquency problem has brought many cities face to face with the same conditions that produced the Purple Gang.

I feel that those who see this picture will carry home with them the thought that this type of lawlessness, left unchallenged, can develop into a menace that threatens our entire society.

Sincerely yours,

James Roosevelt

JAMES ROOSEVELT

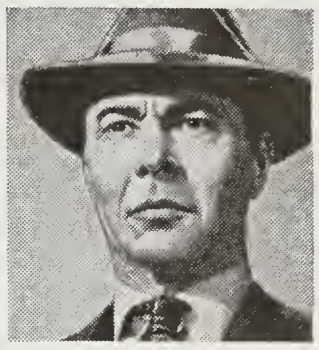
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PURPLE GANG, INVENTORS OF "CEMENT OVERCOAT"



Detroit's infamous Purple Gang, were rated as the Underworld's No. 1 executioners! Members of rival mobs were buried alive in "concrete coffins" then dumped into the Detroit River. "The Purple Gang," the screen's all-authentic story of the mob that matched Capone ar showing here . . . soon!

PURPLE GANG NEMESIS!



The untouchable cop...that couldn't be bought...scared... or killed! He pledged to stamp out the notorious PURPLE GANG...the infamous mob that matched Al Capone vice-for-vice . . . crime-for-crime! The authentic, as-it-happened

PURPLE GANG LEADER!

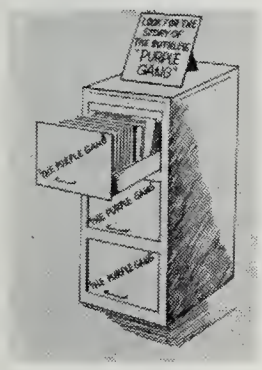


HONEYBOY WILLARD, master-mind of murder-machine that ripped Detroit with gang-war fury. Authentic, as-it-happened drama of notorious mob that matched Al Capone in vice and violence vividly portrayed in "THE PURPLE GANG" on the motion picture theatre screen . . . soon!

PURPLE GANG INTRODUCES DOPE SELLING IN FLOWERS!



The Detroit murder machine was built with millions a month income from narcotics, protection rackets, rum running and street vice! The Purple Gang syndicate devised the method of selling heroin, morphine and other narcotics in potted plants and bouquets of flowers. The authentic story of Detroit's tidal wave of terror, "The Purple Gang," on motion picture theatre screen . . . soon!



ENDORSEMENT by Congressman Roosevelt lends the picture a certain authenticity and should be used somewhere in the campaign. The filing cabinet (left) will attract advance attention in the lobby. The news-type teaser ads pack a lot of punchy pre-sell, but Mr. LaFalce believes they should be supplemented by other teasers containing title and ad lines.

Radio, TV, and lobby exploitation excitement could be heightened considerably in an easy manner. Prepare a sound effects record with sounds of shooting, automobile crashes, police whistles, etc. None is available from the press book, but one can readily be made at a local recording studio or local radio station.

There is no indication in the press book that a teaser-trailer is available for "THE PURPLE GANG," in which case the regular trailer (especially if you think it sells the picture) should be used for at least two weeks ahead of playdate.

The theatre itself, through lobby displays, door panels, and special front, can be one of your best salesmen for "THE PURPLE GANG." The violent action affords numerous excellent stills, and tieups with local police and law enforcement officials also will furnish excellent exploitation material. No door panels as such are available on the film, but they can easily be made up. Take a figure from the one sheet or the five character stills (see press book) and have the local sign shop make up the panels. Over each photo the words *"KILLER!" "TERRORIST!" "HIJACKER!" "MOBSTER!"* and *"GIRL CRAZY!"* is painted. Under the photo should appear title credits and playdate.

Also illustrated on these pages is a filing cabinet display which can be easily set up in your lobby to evoke advance interest in the film. The lobby can also be decorated with a "Story in Pictures" display on "THE PURPLE GANG." It is easily made by using the center spread from the tabloid herald available on the film. By using available still photos, the text under each still is adapted from the herald.

Your local FBI agency, police station, or post office can also provide a valuable exploitation assist. Make up a "WANTED" floor display through a combination of scene stills from the picture (see press book) and the "WANTED" posters available from the post office and law enforcement agencies. This display is also illustrated here.

"THE PURPLE GANG" just cries out for a special front. The material that has been prepared for the lobby floor pieces, displays, etc., can be utilized for this purpose. There is plenty of punchy copy in the press book and herald for strong punch lines.

Each film that reaches your theatre is a challenge to your showmanship. Some are best sold via subtle suggestion and sophistication. Some require exactly the opposite approach. "THE PURPLE GANG" is action-packed, brutal, and shocking. It's a powerful crime story and requires powerful selling. It pulls no punches. Neither should you in selling it.

COMING!
IN THE ISSUE OF JAN. 27
SEYMOUR MORRIS, Advertising and Publicity Director of the Schine, Gloversville, N. Y. tells how he would sell . . .
COLUMBIA PICTURES'
"WHO WAS THAT LADY?"

ST. LOUIS (*Continued from page 30*)

mond Heights, Mo., which had installed 70 mm. Todd-AO projection and sound equipment; the Shady Oak, Clayton, Mo.; Osage, Kirkwood, Mo.; Norside, Columbia, Crest, Melvin, Manchester and Union . . . The Varsity, University City, had a special matinee for the benefit of the City of Hope under sponsorship of the Faith Chapter . . . Myles Standish, film critic, St. Louis Post-Dispatch, picked as his "10 best" of 1959, "The Diary Of Anne Frank", "Anatomy Of A Murder", "Separate Tables," "Room At The Top", "Some Like It Hot", "Gigi", "The Horse's Mouth", "The Nun's Story", "Middle Of The Night" and "I Want To Live." He explained that many fine pictures were not included as he hadn't seen them yet and so was not in a position to pass on them. He added that he thought "He Who Must Die" was far and away the best foreign language film.

SALT LAKE CITY

Unbeknown to patrons, firemen traced down a fire in the wiring of the ticket office at the Rialto . . . Latest area operation to install in-car heaters was the Motor View Drive-In, at Bountiful, just north of the city . . . An appeal is being made locally for the public to write their Congressmen and ask that the 20 per cent amusement tax be repealed . . . Several months ago local theatres aided in forming a jeep posse; and there has been much need and use of it since the big storms came.

SAN ANTONIO

Several of the local drive-in theatres were closed both on Christmas Eve and New Years Eve to allow their employees to be with their families on these two festive occasions. . . . Albert H. Reynolds, executive of Claude Ezell and Associates, with headquarters in Dallas, was in for a business trip to look over the local theatres of the Bordertown and Lone Star Theatre Circuits. . . . The Towne Twin Drive-In has a drawing each night of two golden gift coupon books containing $300 values on each screen every night as a trade stimulator. . . . Ed Gomez, Mexico and Rio, Raymondville, Tex., was in on a buying and booking trip. . . . Ronald Gorton, the producer, was in from Mexico City, for the showing of his pilot film, "Gringo," at the Majestic. . . . T. J. Jackson, Jackson Theatres, Robstown, Tex., was in visiting the local Spanish language film exchanges. . . . Word has been received here that the America, Biship, Tex., has been closed temporarily. . . . Jerry Meagher has been named manager of the Irving, hardtop, and the Highway 183 Drive-In at Irving, which have been purchased by Leroy Fischer, president, and his wife who is vice-president and booking agent. The new owners plan a complete remodeling and redecorating program for the Irving. . . . The controversy over a proposed censorship ordinance has resulted in the closing of one of the theatres in El Campo, which has three operating. Ruben Frels, vice-president of Frels Theatres, Inc., told the City Council the lack of good pictures froced the closing of the Normana in order to avoid the necessity of playing some pictures that the council might deem objectionable. The council, meanwhile, tabled the censorship ordinance for further study. The El Campo City Council is sharply divided on the subject. . . . The Haydee, Dilley, which had been closed for 18 months, has been remodeled and reopened for business. . . . The Azteca, Lockhart, which had been closed for two weeks for a remodeling project, has reopened. . . . Bill Crager was named manager of the Tivoli, Fort Worth, succeeding B. D. Hust, who left to manage the Delman, Tulsa, Okla. . . . Dock Boyle has been appointed manager of the Seymour Road and Twin Sheppard Drive-Ins at Wichita Falls. He replaces Steve H. Bakarich. . . . C. H. Queen has purchased control of the Grant, Twin Falls, Scottic and Sky-Way Drive-Ins at Wichita Falls, from Bullington, Lee & McMahon. Romer Bullington retained 15 per cent interest in the company. . . . The Capri at Pampa is currently under construction and is scheduled to open around March 1. Cost is estimated at $142,000 and will seat between 900 and 1,000 patrons.

WASHINGTON, D.C

At the regular meeting of Virginia Motion Picture Theatre Association board of directors in Richmond, Va., the condition of prints arriving at theatres throughout the state was discussed with many shocking examples told in detail. A resolution was adopted to write the presidents, sales managers, and branch managers of all distributors and also the film haulers, again bringing this to their attention and explaining that it definitely is hurting the boxoffice and placing the fringe theatres in an even more precarious position. . . . New area closings are the Super 29 Drive-In, Fairfax, Va.; Drake, Drakes Beach, Va.; Grove Drive-In, Blackstone, Va.; 340 Drive-In, Waynesboro, Va.; and Stockade Open Air, Williamsburg, Va. . . . The Colonial, Norfolk, Va., and the Hunter Crew, Va., have reopened.

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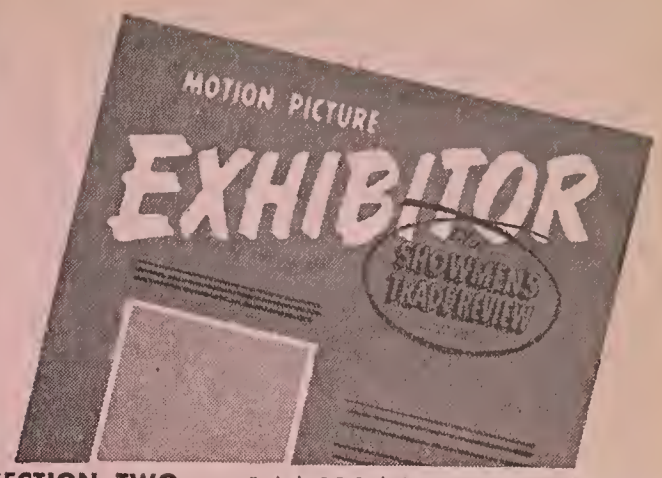
REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
VOL. 63 NO. 9 JANUARY 20, 1960

ALLIED ARTISTS

The Purple Gang (5919)

MELODRAMA
83M

Allied Artists

ESTIMATE: Crime meller has strong possibilities.

CAST: Barry Sullivan, Elaine Edwards, Robert Blake, Marc Cavell, Jody Lawrance, Suzy Marquette, Joseph Turkel, Victor Creatore, Paul Dubov, Dirk London, Kathleen Lockhart, Nestor Paiva, Lou Krugman, Mauritz Hugo, Norman Nazarr, John Indrisano. Produced by Lindsley Parsons; directed by Frank McDonald.

STORY: Teen age hoodlums led by Robert Blake terrorize New York. Blake forces his way into the bootleg empire controlled by Joseph Turkel. In a short time, Blake is the most powerful crime boss in the area, with the entire city of Detroit at his mercy. The gang is opposed by honest policeman Barry Sullivan. Blake and some of his aides terrorize Sullivan's wife, who loses a baby, goes mad, and dies. Sullivan swears revenge and launches a one-man crusade against Blake's mob. Blake, all-powerful, moves into the cleaning and dyeing industry with a protection racket. To defend themselves, the industry calls in the dreaded Mafia. A bloody gang war breaks out. Tipped that a showdown will happen at a hotel where the Mafia leaders are hidden, Sullivan sets a trap. Blake and the Purple Gang win the mob battle, but are apprehended by police. Blake turns yellow and is led away a screaming madman, later to die in an insane asylum.

X-RAY: This is a powerful crime yarn in the fashion of AA's "Al Capone" and packs the same potent wallop for fans of this kind of fare. Performances are standout, with an exciting job turned in by young Blake, in both the teen-age and adult aspects of his character. The roaring days of prohibition and the violence and bloody lawlessness that accompanied it are well recreated. There is plenty of violent action and bloodshed, and it's not a pretty picture by any means. It would be best to keep the youngsters away, but past experience indicates that they flock to this kind of film. Be that as it may, the boxoffice possibilities are plenty potent. It is a fast-moving, well-directed crime meller. Written by Jack DeWitt.

TIP ON BIDDING: Better program rates, depending on situation.

AD LINES: "Screaming Violence, Senseless Bloodshed As The Dread Purple Gang Enslaves Detroit"; "In A World Of Gang War, The Purples Were Feared Above All Others . . . Lawlessness On A Rampage."

DO SAVE . . . pink REVIEWS!

They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set!

MGM

The Last Voyage

DRAMA
91M

MGM
(Metrocolor)

ESTIMATE: Very good suspense entry.

CAST: Robert Stack, Dorothy Malone, George Sanders, Edmond O'Brien, Woody Strode, Jack Krischen, Joel Marston, George Furness, Richard Norris, Tammy Marihugh. Written, produced, and directed by Andrew L. Stone.

STORY: Fire breaks out in the boiler room of an over-age huge luxury liner while 1,500 passengers are enjoying their cruise. The fire is brought under control but breaks out elsewhere. This, too, is extinguished, but much damage has been done to the boiler safety valves and they burst, ripping a gaping hole through the decks. One of the cabins affected is that occupied by Robert Stack, his wife Dorothy Malone, and their young daughter Tammy Marihugh. Malone is trapped beneath a huge piece of metal while the child is isolated on a ledge on the opposite side of the room. Meanwhile, Captain George Sanders is faced with the problem of trying to save the ship and the passengers, and his capabilities seem limited. He tries to stall putting the pasengers over in boats as long as possible. He also defers sending a distress signal. When water starts to enter the boiler room, the crew under second engineer Edmond O'Brien tries to contain it there. It's a lost cause. Stack tries to free his wife to no avail. Oiler Woody Strode tries to help Stack, but there is little he can do except to put the little girl in one of the lifeboats when the signal is finally given to abandon ship. He also asks that a torch be sent over from one of the rescue vessels. Meanwhile, Sanders is killed by a falling smokestack. As the vessel is about to sink, the torch arrives, and they are able to free Malone in the nick of time.

X-RAY: Sometimes, the suspense engendered here is almost too much to bear, and audiences will be sitting on the edge of their seats as this tale of the end of a luxury ocean liner unfolds. An interesting yarn about the crew and passengers is skillfully interwoven in the story of the sinking. Stone has done a masterful job in the writing, directing, and producing, while the fine editing by Virginia Stone contributes much to the notable result that emerges. The cast is very good in its portrayals. The well paced entry should make up fine as part of the show, with more than enough drama, human interest, and thrills present. The Stones have proved themselves over the course of several pictures to be masters in the art of creating suspense through real locales, tight writing and direction, and sharp editing. In this feature, they acquired an old ship on which most of the scenes were made, and the film's crew systematically blew the vessel apart as the picture was shot. This adds to the realism and impact.

TIPS ON BIDDING: Higher program rates in many situations.

AD LINES: "An Unbearable Experience In Suspense"; "Thrills Pile Upon Thrills" . . . Until The Suspense Is Unbearable."

PARAMOUNT

A Touch Of Larceny

COMEDY
93M

Paramount
(English-made)

ESTIMATE: Amusing fare for art spots and big city situations.

CAST: James Mason, George Sanders, Vera Miles, Oliver Johnston, Robert Flemyng, William Kendall, Duncan Lamont, Harry Andrews. Produced by Ivan Foxwell; directed by Guy Hamilton.

STORY: Former submarine commander James Mason is tied to a desk at the British Admiralty. This doesn't keep him from engagements with the opposite sex or using any maneuver to avoid jealous husbands. A meeting with wartime acquaintance George Sanders also results in his meeting Sanders' fiancee, Vera Miles. He finds a way of seeing her again and is convinced that she isn't in love with Sanders and that he is in love with her. He thinks of a scheme to get some money, which might make marriage more attractive to her. It involves laying down the impression that he has deserted to the Russians with some classified top secret documents. When the newspapers accuse him of being a traitor he intends to reappear, prove that his absence was entirely innocent, and sue the press for plenty. He follows through with the plan, but Miles has told Sanders, who in turn informs the police. Mason reappears, Miles finds she really loves him. Mason stands to make a pile of money by selling his memoirs to the press.

X-RAY: Lightweight in plot, execution, and manner is this import that seems best suited for the art and specialty spots or the regulation houses in the larger cities, where sophisticated comedies stand a chance of success. Of course, the "names" of Mason, Sanders, and Miles are of extra value and should help in the selling. The plot holds up moderately well, the acting is efficient, and direction and production are average. It should do alright as part of the show. The story and screenplay are by Roger MacDougall.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Merry Mix-Up Of Top Secret Documents and Top Secret Love"; "The Course Of True Love Rarely Runs Smooth."

20th-FOX

Seven Thieves

DRAMA
102M

20th-Fox
(CinemaScope)

ESTIMATE: High rating experience in suspense.

CAST: Edward G. Robinson, Rod Steiger, Joan Collins, Eli Wallach, Alexander Scourby, Michael Dante, Berry Kroeger, Sebastian Cabot, Marcel Hillaire, John Berardino. Produced by Sydney Boehm; directed by Henry Hathaway.

STORY: Rod Steiger is summoned by Edward G. Robinson, sometimes known as

the professor, to join him and others in the robbing of the vaults of Monte Carlo of the equivalent of four million dollars. Steiger is reluctant to join in the plan which he labels insane, but Robinson asks him to meet the others and hear the details before turning it down. Others involved are Joan Collins, entertainer; Eli Wallach, Alexander Scourby, Michael Dante, and Berry Kroeger. When he hears the plan, he agrees to go along if he is placed in charge. After rehearsal and meticulous planning, they do rob the vaults and get away with it. The excitement is too much for Robinson, who dies. When they inspect the bills of large denomination, they note it is new money with each number recorded by the bank of issue and useless to them. By this time, Collins and Steiger are in love, and the only out seems to be to return the money. While waiting to see the return effected, they play the roulette table and win a considerable sum, showing that honesty is after all the best policy. After this, they plan to go away together.

X-RAY: This entry starts off at a leisurely pace and picks up speed and suspense as it goes along. The latter half will have viewers on the edge of their seats. The plan for the robbery is easily followed by the audience and is made all the more believable by fine acting and superior direction and production. The word of mouth and other acclaim should put this film in the better return column. It is further aided by good filming. The screenplay is by Sydney Boehm, based on the novel by Max Catto. Incidentally, the well-constructed Miss Collins has a few dance numbers that are guaranteed to please the male members of the audience.

TIP ON BIDDING: Higher bracket.

AD LINES: "This Experience In Suspense Is Not For Those With Weak Hearts"; "A Screen Thrill Not To Be Missed By Audiences Seeking The Unusual In Entertainment."

UNITED ARTISTS

A Dog's Best Friend

MELODRAMA
70M

United Artists
(Premium)

ESTIMATE: Boy and dog tale for duallers.

CAST: Bill Williams, Marcia Henderson, Roger Mobley, Charles Cooper, Dean Stanton, Roy Engel, Jimmy Baird, Terry Ann Ross. Produced by Robert E. Kent; directed by Edward L. Cahan.

STORY: Orphaned Roger Mobley is given a home by rancher Bill Williams and his wife, Marcia Henderson. Mobley is a moody, difficult youngster, and Williams and Henderson decide to turn him over to the juvenile authorities if his behavior doesn't improve. The youngster befriends a wounded dog he finds in the hills. The dog has found a gun used in the murder of a wealthy recluse. Deputy Sheriff Charles Cooper finds out that the boy has the gun and starts to search for boy and dog. Copper and an accomplice are guilty of the murder, and he plans to kill both the boy and his pet. Williams figures out the plot and apprehends Copper, saving Mobley and his dog. The boy realizes he is loved and becomes a happy addition to the Williams family.

X-RAY: The story of a boy and his dog has appeal, particularly for the kids in the audience, and so this should make a satisfactory addition to the program in such situations as cater to the youngsters. The simple story of crime and the triumph of right holds the low budget offering together. Acting and direction are adequate. It's strictly for the duallers. Written by Orville H. Hampton.

TIP ON BIDDING: Lower rates.

AD LINES: "It'll Warm Your Heart . . . Chill It With Suspense!"; "The Screen Opens Its Heart For The Great Human Adventure Of A Boy And His Dog."

Gunfighters Of Abilene

WESTERN
67M

United Artists
(Vogue)

ESTIMATE: Western for lower half.

CAST: Buster Crabbe, Barton MacLane, Judith Ames, Russell Thorson, Lee Farr, Eugenia Paul, Jan Arvan, Richard Devon. Produced by Robert E. Kent, directed by Edward L. Cahn.

STORY: Buster Crabbe, a professional gunfighter, heads for Abilene in answer to a letter from his rancher brother asking for help. He is ambushed by some former friends of his brother who seek to find out whether Crabbe is in league with his brother, who is missing with a large amount of funds belonging to other ranch owners. Crabbe is rescued by marshal Russell Thorson. In town, he is told he's not wanted and attacked by Lee Farr, son of Barton MacLane, owner of the largest ranch in the area. Farr takes the letter. Crabbe learns that MacLane's daughter, Judith Ames, was in love with his missing brother. When the stage driver, who claims to be a witness to the brother's theft of the money, is killed, Crabbe is arrested and jailed. A lynch mob is gotten together by Farr, but former friends of the brother break Crabbe out of jail when it is apparent that he is innocent. A witness comes forward to report seeing the brother lynched and Crabbe sets a trap for MacLane, who accidentally kills Farr thinking he is Crabbe. Crabbe has a showdown battle with MacLane, who is fatally wounded.

X-RAY: This western has a fair amount of action and plot. It is an average entry that is slated for the bottom half of the double bill. The story is usual, with okay acting, direction, and production. The running time makes it well suited for pairing with longer features. Orville Hampton wrote the screenplay.

TIP ON BIDDING: Lower rates.

AD LINES: "Executioners Of The West!"; "The Hired Guns Had Their Orders To Kill."

UNIVERSAL-INT.

Hell Bent For Leather

WESTERN
82M

U-I
(CinemaScope)
Eastman Color

ESTIMATE: Very good, suspenseful western.

CAST: Audie Murphy, Felicia Farr, Stephen McNally, Robert Middleton, Red Fulton, Jan Merlin, Herbert Rudley, Malcolm Atterbury, Joseph Ruskin, Allen Lane. Produced by Gordon Kay; directed by George Sherman.

STORY: While on the trail, Audie Murphy is beaten and robbed of his horse by Jan Merlin. Murphy gets off a shot at him, slightly wounding him and causing him to drop a fancy shotgun. When Murphy reaches town and tries to buy a horse, he is mistaken for Merlin and arrested by marshal Stephen McNally. The latter admits knowing that Murphy is not the wanted man, but he plans on killing him and taking the credit for the apprehension of Merlin. Murphy manages to escape. He comes across Felicia Farr and holds her as a hostage. He convinces her that he is telling the truth, and she advises him to surrender to her friend, Herbert Rudley, a fair-minded frontier man. They escape and take shelter in a deserted shack where they are found by three cut throats, led by Robert Middleton, from whom they learn that Merlin may be in a nearby town. They break away and continue the search for Merlin. The latter flees to the hills with Murphy and Farr following, and McNally and the posse following them. Merlin kills McNally, and Murphy kills Merlin. Farr and Murphy explain the situation to the others, and they are permitted to go their way together.

X-RAY: This western starts off with a bang and keeps right on moving, but fast. Suspenseful situations pile up rapidly and frequently until the clearing climax. The yarn is a gripping one because it's off-beat and because of the rapid pace, which keeps the viewer off balance and not knowing what to expect next. The cast is good and direction and production are smart. The use of CinemaScope and color enhances the film further. It should do okay as part of the show. The screenplay is by Christopher Knopf based on a novel by Ray Hogan.

TIP ON BIDDING: Higher program rates in some situations.

AD LINES: "He Was Marked For Death"; "Mistaken For A Wanted Killer, He Had To Move Fast To Stay Alive"; "A Fast Paced Adventure Of The Old West."

WARNERS

The Bramble Bush

DRAMA
105M

Warners
(Technicolor)

ESTIMATE: Potent adult drama.

CAST: Richard Burton, Barbara Rush, Jack Carson, Angie Dickinson, James Dunn, Henry Jones, Tom Drake, Frank Conroy, Carl Benton Reid, Patricia Crest, William Hansen, Phil Coolidge, Russ Conway, Joan Potter, Bern Hoffman, Grandon Rhodes. Produced by Milton Sperling; directed by Daniel Petrie.

STORY: Doctor Richard Burton reluctantly returns to his Cape Cod home-town at the behest of his boyhood friend, Tom Drake, incurably ill. Drake's wife, Barbara Rush, reveals her great love for Drake and discloses that Drake hopes that she and Burton might marry after he's gone. Burton is summoned to a fire at a nearby motel and finds nurse Angié Dickinson and lawyer Jack Carson, who were having an intimate rendezvous, smoke victims. He covers up for them, but newspaper editor Henry Jones tells Dickinson he knows of her indiscretions and blackmails her into posing for indecent pictures. At the urging of Drake, Rush goes sailing with Burton. They have a sexual relationship. Later, Drake begs Burton to perform a mercy killing on him. Dickinson invites Burton to her home and offers herself to him, but he spurns her. Drake's father charges Burton with incompetence and discharges him from the case, but Rush begs him to stay. Burton then reveals why he didn't want to come "home" in the first place. As a child, he discovered his mother and her lover and had told his father, who then committed suicide. Burton goes to Boston, learns there is no hope for Drake. Rush surprises him in his hotel room, tells him she came to have an abortion and lost her nerve. She is going to have Burton's child. Burton can not bear the sight of Drake's suffering any longer so he gives him an overdose of drugs, killing him. Dickinson discovers this and tells Carson, in revenge for being repulsed by Burton. Carson, who has his eye on becoming district attorney, sees his chance to win a big case. The turning point in the trial comes when kindly doctor Frank Conroy testifies that the father of Drake was a liar and insane. This brings about Burton's aquittal. Rush goes away to have her baby.

X-RAY: This sordid, unsavory opus, reminiscent of "Peyton Place," has been given an excellent production in gorgeous Technicolor; better performances by the entire cast than the story matter merited; and should meet with favor boxoffice-wise, by women particularly. It is based on a novel by Charles Mergendahl. The concern with mercy killing and other seamy aspects of illicit romances should certainly limit it to adult viewing. It is a fact that such stories find a considerable audience, both for the book and for the resultant picture. This one does hold interest.

TIP ON BIDDING: Better rates.

AD LINES: "Scandal Rocks A Small Cape Cod Town"; "Is Mercy Killing Justified?"

MISCELLANEOUS

Scent Of Mystery

COMEDY-MYSTERY
130M

Michael Todd, Jr.
(Color—70 MM)
(Smell-O-Vision)

ESTIMATE: Smeller is highly entertaining.

CAST: Denholm Elliott, Elizabeth Taylor, Peter Lorre, Beverly Bentley, Paul Lukas, Liam Redmond, Diana Dors. Directed by Jack Cradiff. Produced by Michael Todd, Jr. Associate producer and technical supervisor is Ned Mann.

STORY: Denholm Elliott is a young English tourist on a holiday in Spain, who becomes involved in a plot to murder a beautiful young American girl. He makes the discovery while sightseeing in the cab of Peter Lorre. The clue to the would-be killer is a whiff of pipe tobacco. Paul Lukas is one of the people who would kill the girl, and he makes several attempts on the interfering Elliott. The plot is further involved when Elliott's informer, drunkard Liam Redmond, is killed at the direction of Lukas. Elliott tries to locate the girl before the killers get to her. Beverly Bentley answers to the girl in question, and it turns out that if she remains alive, she stands to inherit a large sum of money. They elude Lukas' attempts at murder until Elliott discovers that Bentley is a decoy and that the real girl in question is still in danger of losing her life. Eventually, he does discover the real heiress, who turns out to be Elizabeth Taylor, now safe since Lukas has been disposed of.

X-RAY: This film is a smartly-produced comedy-mystery that is highly entertaining with or without smells. The story is an intriguing one, holding interest on high throughout, and it's loaded with plenty of mystery, suspense, and comedy. Viewers should enjoy the on-screen proceedings which are aided and abetted by the odors that are more than evident throughout its running time. In addition the scenic wonders of the Spanish countryside and the people at work and play are forcibly brought to the audience via outstanding photography, which is even more impressive because it's in 70 mm and in revealing color. The entire film is made all the more valuable by the use of stereophonic sound. The cast is good, with Elliott particularly impressive and direction and production are superior. The Screenplay is by William Roos, based on an original story by Kelley Roos.

AD LINES: "Comedy And Mystery In Glorious Smell-O-Vision"; "A New Thrill In Entertainment By Michael Todd, Jr."

Toby Tyler

DRAMA
96M

Buena Vista
(Technicolor)

ESTIMATE: Good entry for young in age and young in heart.

CAST: Kevin Corcoran, Henry Calvin, Gene Sheldon, Bob Sweeney, Richard Eastham, James Drury, Barbara Beaird, Dennis Joel, Edith Evanson, Tom Fadden, Ollie Wallace. Directed by Charles Barton, associate producer, Bill Walsh.

STORY: Orphan Kevin Corcoran watches a circus parade through town at the turn of the century. Bob Sweeney, fast talking vendor, offers him a job as an assistant if he wants to travel with the circus. The lad turns him down. Sweeney gives him a pass to see the show that night. The pass is torn by his guardians, and he is also berated for staying away from his chores. This causes him to run away and accept Sweeney's offer. Sweeney takes advantage of the lad, but he still finds it exciting, making new friends and going through new experiences. Among his friends are owner Richard Eastham, strong man Henry Calvin, head clown Gene Sheldon, and bareback rider Barbara Beaird. The boy also becomes friendly with a playful chimpanzee. The chimp gets away from the circus in one town and terrorizes it with the sheriff's gun. Corcoran takes the weapon away from him and is called a hero in the newspapers. When Beaird's partner is injured, Eastham decides to try Corcoran in his place. The night of his debut, he discovers that Sweeney has withheld all of his mail from his guardians. He decides to go home, but the chimp follows him and is shot by a hunter. Sweeney persuades him to return to the circus. At performance time, he finds that his guardians have come to see him and the chimp is only slightly wounded.

X-RAY: Fun for all is the password for the monkey shines to be found here, and perhaps, in addition, there is time for a tear now and again as the tale of a boy runaway is told in terms that will be enjoyed by young and old alike. Youngsters in particular will get a thrill out of seeing their counterpart on screen doing all the things they'd like to be doing. The story is interesting throughout. The acting is fine, and the direction and production are in the better category. Given some strong promotional backing, there is every indication to believe that this entry will more than give a good account of itself at the boxoffice. The screenplay is by Bill Walsh and Lillie Hayward based on the book by James Otis Kaler. There is a song, "Biddle-Dee-Dee," to be heard.

TIP ON BIDDING: Higher program rates.

AD LINES: 'Fun For All The Family From Walt Disney"; "The Latest Disney Live Adventure Treat."

SAN FRANCISCO FILM FESTIVAL

The following are reviews of some of the films shown recently at the San Francisco Film Festival. At the present time, these films do not have U.S. distribution sources; but as soon as they do have this information will be added to their listing in the Yellow SERVISECTION of the publication.—Editor.

INDIAN ENTRY

The World of Apu

DRAMA
100M.

(Indian-made)
(English titles)
Satyajit Ray Productions

ESTIMATE: Top art house entry.

CAST: Soumitra Chatterjee, Sarmila Tagore, Smn. Alok Chakravarty, Swapan Mukherji, Sefalik (Putul), Belarani, Asha, Dhiresh Mazumder, Dhiren Ghosh, Santi Bhattacharji, Bechu Singha, Avijit Chatterji, Tushar Banerjee, Jiten Bose (Am.), Jogesh Chatterjee, Guni Banerjee. Scenarioed, produced, and directed by Satyajit Ray.

STORY: In a small room in Calcutta lives Apu (Soumitra Chatterjee), an orphan youth who has passed his tests at the university. Apu spends his time job hunting, playing his flute, and working on an autobiographical novel which he hopes will bring him fame. Invited by his friend Pulu (Swapan Mukherji) to attend the wedding of his cousin Aparna (Sarmila Tagore), Apu travels to an ancient village. The bridegroom is stricken, leaving Aparna, according to Hindu custom, to be a spinster for life unless she is wed at once. Apu marries her. Their life together is idyllic, but after a year she dies giving birth to their son Kajol (Smn. Alok Chakravary). Dazed, Apu wanders India while his son grows up without care. After five years, Apu finally returns to his son and hopes to find a way back into life with the boy.

X-RAY: This is the third film of Satyajit Ray's superlative trilogy. The first picture, "Pather Panchali," won the 1957 Frisco Festival award as well as other honors and played extensively all over the U.S. The second, "Aparajito" again won in Frisco with subsequent successful American road showing. "World of Apu" is a worthy climax to the trilogy, a saga of Bengali family life in the 1930's. It sets the main theme of modern learning in contrast with the mysticism and religions of India. The serenity of Ray's approach to his drama is again evident, and his tenderness and intelligence in dealing with the characters of his story are constantly apparent. Again the picture is fascinating because of what it shows of India, and triumphant because it transcends parochial significance and becomes a tale of universal appeal. The young married couple are a pair who could be living anywhere in the world; their problems are those of humans, not members of a particular nation or community. A superb cinema triumph.

ITALIAN ENTRY

Il Generale della Rovere

DRAMA
85M.

(Italian-made) (English titles)
(Zebra Film S.P.A.)

ESTIMATE: Tense wartime intrigue with good names of Rossellini and DeSica.

CAST: Vittorio DeSica, Hannes Messemer, Sandra Milo, Vittorio Caprioli, Anne Vernon. Produced by Morris Ergas, directed by Roberto Rossellini.

STORY: Vittorio DeSica is a slick swindler who runs afoul of the Nazi occupation commandant, Hannes Messemer, and to save his skin agrees to impersonate the real General della Rovere, who has been inadvertantly slain when the Nazis try to capture him. DeSica is placed in Milan prison by Messemer to ferret the secrets of the imprisoned Partisans. The role of the adored "General" becomes so important to him that he gradually assumes the mantle of his hero. When he decides to protect a Partisan leader rather than reveal his underground secrets, Messemer is on to the dodge and DeSica willingly dies before a firing squad at the head of his Italian compatriots just as the real General della Rovere would have done.

X-RAY: This is a two-time international festival winner (Venice and San Francisco) which Rossellini put together in just 33 days. He had just returned from the Far East earlier this year where he made the disappointing "India 58" and rushed into "Il Generale," written by Sergio Amidei and Diego Fabri, who also collaborated on his earlier success "Open City." While this new picture exposes a few rough edges due to the haste in which it was made, the masterful showmanship of Rossellini and the almost flawless acting of Messemer and DeSica, make the film a first rate drama. With his usual metriculous casting, Rossellini's bit players add up to good theatre in their support of DeSica and Messemer in stark realism.

JAPANESE ENTRY

The Hidden Fortress

MELODRAMA
126M.

(Japanese-made) (English titles)
(Toho Co. Ltd.)

ESTIMATE: Good candidate for specialty houses.

CAST: Toshiro Mifune, Misa Uehara, Minoru Chiaki, Kamatari Fujiwara, Takasha Shimura, Sususmu Fujita, Eiko Myoshi, Toshiko Highguchi, Kichijiro Ueda. Directed by Akira Kurosawa.

STORY: In Japan's medieval ages during a period of civil war, Misa Uehara, princess and heiress to the defeated Akikzuki family, flees to a mountain hideaway. Guarding the princess and the family war funds is Toshiro Mifune, head of the scattered Akikzuki army. The gold bars are secreted in hollow tree branches and dropped to the bottom of a pool from a mountain stream. Two samurai rascals running away from soldiering, Minoru Chiaki and Kamatari Fujiwara, stumble onto the gold cache but before they can do anything about it, they are caught by Mifune who persuades them to help return the princess to her territory. Within sight of freedom, the fugitive band with its gold is captured by the soldiers

(Continued on page 4472)

ALPHABETICAL GUIDE TO 142 Features Reviewed

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HIDDEN FORTRESS

(Contined from page 4471)

under Takashi Shimura, who had lost face by losing a duel to Mifune. The latter and his princess promptly are sentenced to death, but Shimura undergoes a change of heart after an exchange of Oriental philosophy highlighted by a folk song rendered by the princess. The fugitives, joined by Shimura who defects to their side, safely return to their home with the gold. Story ends on an hilarious note when the two rascals who had previously escaped are recaptured, but instead of being put to death are sent on their way with a present of a piece of gold.

X-RAY: This lavishly staged production on the order of a musical comedy is something of a horse opera in medieval armor. Mifune is a brave, romantic figure in the Errol Flynn school of swashbuckling. Mifune, of course, is well known to Japanese film fans in this country with such previous successes as "Seven Samurai" and "The Rickshaw Man." Misa Uehara is billed in Japan as "the girl with the miracle eyes." She displays a fresh and princess-like dignity, as well as the intensity of a samurai daughter. The antics of Chiaki and Fujiwara are comparable to the bickering and bungling of an old Laurel and Hardy flicker. The film is supercharged with laughs, action, and pageantry.

POLISH ENTRY

Lotna

DRAMA
95M.

(Film Polski)
(Polish-made) (English titles)

ESTIMATE: Excellent war story.

CAST: Jerzy Pichelski, Adam Pavlikowski, Jerzy Moes, Bozenna Kurowska, Mieczyslaw Loza, D. Dardzinski, W. Golas, H. Huszko, T. Kossudarski, H. Dzierznynski, A. Mlodzioki, I. Malkiewixz, K. Rommel, T. Samogi, M. Wishniewski, B. Wozniak. Produced by Stanislaw Adler; directed by Jerry Wajda.

STORY: The Polish cavalry raised in the tradition of the romantic song, the swift horse, resplendent uniform and rigid discipline, still believes in the power of the lance and sabre as Hitler's hordes, backed by panzers and under the umbrella of the Luftwaffe, invades Poland in 1939. A beautiful, dainty mare, Lotna, is the envy of the regiment as she carries the commander at the head of the troopers. Both the lieutenant and the young ensign covet Lotna. The regiment is surrounded. Pennants flutter and the cavalry charges to break through the encirclement with nothing but lances, sabres, and courage. The resistance of the enemy infantry is broken and some guns captured, but tanks appear from behind a hill. Panzer gunfire decimates the regiment. The commander is killed and the ensign becomes the owner of Lotna. He has also won the heart of a young teacher, and their marriage coincides with the commander's funeral. The front seems far away as the couple spends one night together before the ensign has to return to the front. During an enemy air raid, the ensign, who has tried to catch his frightened Lotna, is killed. The lieutenant takes care of Eva and Lotna. The handful of men left in the regiment carry on the unequal battle close to the frontier. It is better to cross the frontier than to surrender the horses and arms to the enemy. Just before the crossing, the sergeant gets Lotna away from the lieutenant, but she falls, breaks a leg, and has to be destroyed. The troops approach the frontier, carrying their saddles.

X-RAY: With the cooperation of the Polish Army, the cavalry battle scenes are stirring and authentic. The color photography is excellent and the cast more than competent. Only serious flaw, which could be corrected, is the English subtitling. Not only are they sometimes ungrammatical and misspelled, but repeated use of some four-letter words is unnecessary and are wide open targets for the most liberal movie censor.

YUGOSLAVIAN ENTRY

A Non-Scheduled Train

DRAMA
121M.

(Yugoslavian-made) (English titles)
Jadran Film

ESTIMATE: Meaty specialty house fare.

CAST: Ivica Pajer, Milan Milosevic, Inge Ilin, Lia Rho-Barbier. Directed by Veljko Bulajic.

STORY: The impoverished peasants of a Dalmation hamlet, encouraged by a paternalistic government, emigrate to a rich plain in the interior where they will be given good farms. They are reluctant to leave their traditional land, rocky and hostile. On foot first, then by train and ferry, these people finally reach their destination. Interwoven with the movement are several poignant stories: A young boy falls in love with a girl betrothed to a man she has never seen and she finds the spirit to defy her autocratic father. A wounded veteran, admiring a handsome widow, smolders with jealousy, is tormented with self-doubts, but still keeps his band of people together as they head for the new area the government has made available. There are two disheartened old people and a village simpleton.

X-RAY: The casting is excellent, and the picture, with its deaths and birth (a baby is delivered on the ferry), its tiny dramas and its vigorous individuals, is a most commendable offering. This reviewer scanned the picture closely for subtle Iron Curtain propaganda but witnessed instead several sly jibes at the Tito government as well as unrestrained examples of a devout people's religious beliefs. Although destined for a limited showing here, this should do okay in the art spots as it definitely has merits along artistic cinema lines.

THE SERVISECTION is the only service of its kind giving a full coverage listing and reviews of all features and shorts in the domestic market.



JANUARY 20, 1960 SECTION THREE VOL. 63 NO. 9

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling farce to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and an the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions ta the Editors af MOTION PICTURE EXHIBITOR, 246-48 N. Clarian St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

C | MASS MEDIA

NUMBER 20

A Really Big Newspaper Tie-Up

THEATRE: **Forest,**
ADDRESS: **Forest Park, Ill.**
MANAGER: **Hugh S. Borland**

Looking for an idea to draw new patrons to the theatre from the many various towns outside of our own area, I came up with the idea of tieing in the industry slogan: "Get More Out of Life; Go Out To A Movie" with a Find-Your-Name contest.

The theme of the contest was based on the idea that the editor of a local newspaper wanted his readers to "get more out of life by going out to a movie" as his guests; and at the same time the newspaper would be doing a wonderful public relations job for the industry slogan.

The next step was to select a newspaper that would have the right coverage for this type of promotion. The "Time Clock Times" was selected for two reasons: first, it is delivered right into the homes of all union workers in all the various towns outside the area of the theatre; and, second, it is delivered to all factories in all suburban areas.

The editor was contacted and I explained the idea to him. He thought it would be a wonderful, good-will promotion for the paper.

The theatre received some great free publicity on the contest along with a free program listing in every issue of the paper. A lot of new patrons were gained from the idea, and the Time Clock News received a lot of good-will as well.

In each issue of the paper the names of 40 workingmen and women were printed. This entitled them to two free tickets to the theatre.

In issuing the passes to the winners, the Time Clock Times placed the name of the winner and their residence on each pass. This idea was suggested to the paper for the purpose of ascertaining just what areas we were drawing people from. Some of the towns we were getting people from had theatres of their own.

D. | MERCHANTS

NUMBER 63

"Goliath" Lends Itself To Big Co-op

THEATRE: **Fine Arts,**
ADDRESS: **Denton, Texas**
MANAGER: **Geneva Wood**

On American International's "Goliath and The Barbarians" we found a natural tie-in with local merchants with two full pages of co-op ads in the Record-Chronicle. This was headed "Shop these Goliath values in Denton Tonight. Stores open until 8.30 P.M. for your shopping convenience." Our theatre ad led off the ads of 18 merchants participating.

Two six-sheets were cut out and attractively displayed on the theatre front. Next door to the theatre is a very well situated



John G. Corbett, city manager, Strand and Riviera, Scranton, Pa., recently received a citation from MOTION PICTURE EXHIBITOR for an EXPLOITATION entry. Shown congratulating Corbett is radio WEJL program director Hugh O'Connor as Wallace Eisenstat looks on. The award was given for a special new type radio program held daily in front of the Strand.

place for a 24-sheet. This we used very effectively with a six-sheet and some shields announcing the playdate of the picture. This made a very attractive poster and really did show up well, especially at night with spots playing on it.

An outside public address system was used with the dance music record from the picture played throughout the day for two weeks in advance of playdate.

Away from the theatre we did some posting of one-sheets, placing them in eye-catching spots on empty buildings and other public places.

SAVE THESE
EXPLOITATION SECTIONS
FOR A PERMANENT RECORD

G | STUNTS-BALLY

NUMBER 80

Ye Olde Circus Bally

THEATRE: **Glenwood Drive-In,**
ADDRESS: **Glenwood, Ark.**
MANAGER: **Mrs. J. A. Eggerman**

We don't suppose anyone has played Allied Artists' "The Big Circus" without some special ballyhoo because it is a 'natural.'

Our drive-in is almost on the county line so we are considered a part of both counties. When they had their annual fair, we made up a float with the "Big Circus" as a theme utilizing our regular drive-in truck. We had three cages on each side and put stuffed animals in them. They were painted red with gold trimmings, just like the old time circus wagons. Three pretty girls, who work for us, were dressed in clown suits and with painted "clown" faces stood between the cages and threw candy to everyone along the route.

We charged children for this showing which is against our regular policy. However, we gave children's tickets for a drawing and each of the four nights we gave away 20 prizes on these tickets. We gave away a big stuffed elephant, a chimp, and two smaller stuffed animals; some grab bags, and a lot of clown masks.

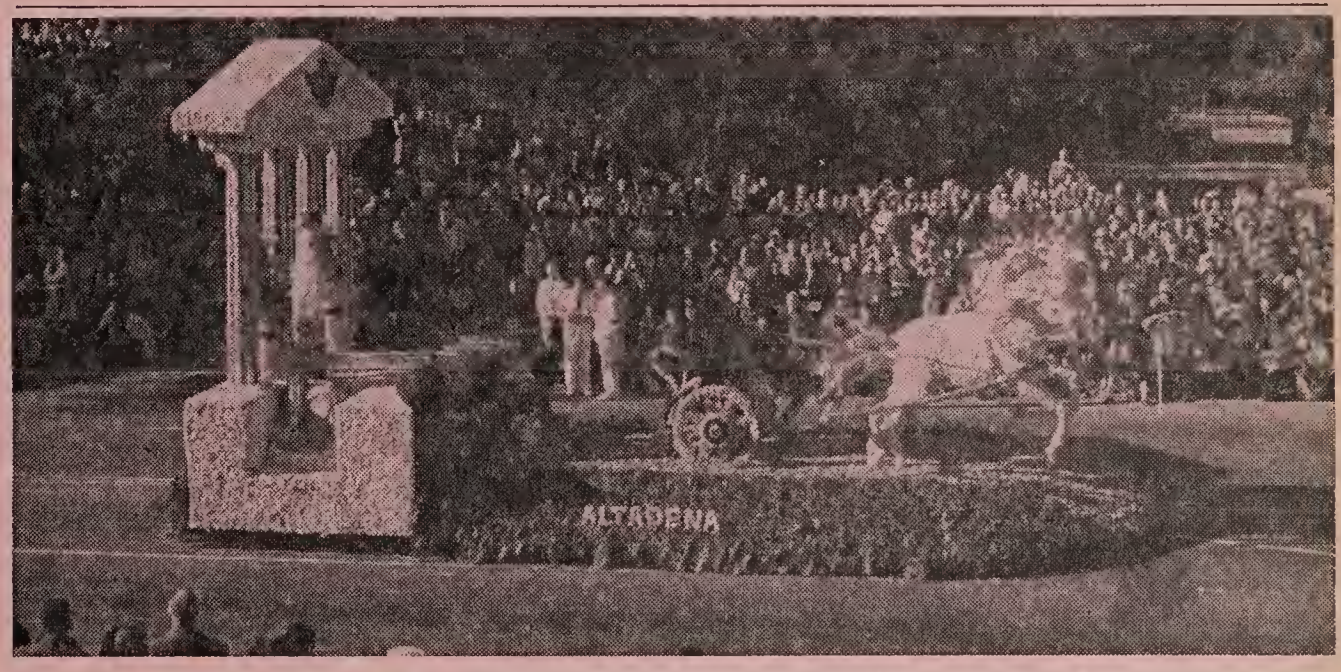
The attractive float attracted plenty of attention, the girls had a lot of fun, and we surmounted the charging for children by giving away prizes to the small fry.

NUMBER 81

Some "North By Northwest" Stunts

THEATRE: **Colonia,**
ADDRESS: **Norwich, N. Y.**
MANAGER: **Linn B. Smeal**

Some highlights of our recent campaign on MGM's "North By Northwest" were a



This prize winning float entered by the community of Altadena in the recent Tournament of Roses parade in Pasadena, Cal., proved a powerful promotion for MGM's "Ben-Hur." The floral entry, covered entirely with exotic blooms, was 20 feet wide, 20 feet high, and 40 feet in length. The promotion reached millions through the telecast of the parade.

contest which ran in the local paper using the mat with the large letters "N x NW." This contest had people seeing how many words they could make from the picture title. The longest list contained 394 words. This was run a week in advance and was gratis to us. Passes were awarded as prizes.

A special herald was prepared with the top half of the back page sold to a dry cleaning business. These were distributed in five different stores in town and we also distributed some in a street bally.

To tie-in the Alfred Hitchcock "Music To Be Murdered By" album, we constructed a special window display. This asked the question, "Why is a woman like the suspense in 'North By Northwest?" The answer, which was worked with a flasher was, "Because the more left to the imagination, the more the excitement."

We erected a large display behind the concession stand at the theatre. This featured a large map of the U.S., which suggested the fact that the story is about a chase across the nation. This map was surrounded by stills from the picture. A one-sheet cut-out of Cary Grant was placed at the bottom of this display.

As part of our front we posted a six-sheet on a board, and over the top put a large clock. This was tied in with the copy, "The suspense mounts as the minutes pass by." The clock was fixed so that the hand would move around, minute by minute, again calling attention to the entire display. Other copy urged the people to "Make time to see this show."

Additional interest was generated in an issue of The Pennysaver. They inserted free five classified ads. These list a person's name, and also copy about the film and playdate. If the person brings in the ad, a free pass is issued to see the show.

A contest was carried out with the local radio station by which listeners sent in a list of as many song titles they could think of which denoted direction, such as "South Of The Border," etc. This was used two days and was gratis. The station also plugged theatre and playdate.



Al Fisher, United Artists' exploitation executive, is seen with some of the winners in the recent Gina Lollobrigida doubles contest held in connection with the opening of United Artists' "Solomon and Sheba," Loew's Capitol, New York City.

A full page co-op ad was sold to merchants and appeared in the Norwich Sun the day before opening. In the middle of the page was a reader's contest to find errors in spelling on the page. Entries in this contest topped 200, which means it stimulated a lot of interest.

The Mercedes-Benz offered a wonderful opportunity for a lot of publicity and comment from the town. We contacted the local dealer, and were able to get the loan of two cars. One, a light blue, was bannered and driven around town several days prior to opening and during our run. When the car was not being used on the street, it was parked in front of the theatre or in the street in front of various stores. The other car, a black one with bright red interior, was parked in the theatre lobby. There was a lot of work to get it in, but the results certainly were worth it. The public wondered how we got it in in the first place, then they would talk about the price, beauty, etc. of the car, and then comment about its use in the picture. This really created a tremendous amount of word of mouth advertising.

organizations when not required for individual films, and found it much appreciated by sponsors and patrons alike.

Our old friends the York and Lancaster Regiment arranged a most inspiring display which they manned each evening with the object of attracting recruits. Many military souvenirs of ancient and recent campaigns were borrowed from the regimental museum and shown with the latest equipment; but nothing caught the eye more than the magnificent, fearsome stuffed tiger, the regimental mascot, which dominated the foyer display.

We were particularly happy with this display. Not only did it give our patrons a kick but it cemented our relations with the regiment, who have now assured us of their support when we play suitable pictures.

With fears of polio ever present, we approached the local Medical Officer of Health with the suggestion that he might mount a display to make the young more aware of the dangers. It was gladly accepted and an excellent exhibit was held in our main foyer for a week. The center piece was a female model in tennis kit in a wheelchair. "Isn't it better to be healthy and full of life than to be condemned to a chair or crutches for life?" read the main banner. Other items were included and patrons had facilities for registering for immunization. A tape recording was played during intervals.

Realizing that few cartoon characters have a greater following here than "Andy Capp" in the 4,500,000 circulation Daily Mirror, we were delighted to feature a special display on this. In turn, the newspaper plastered the district with their own posters publicising our show and theatre. Few foyer displays were more attractive and the original drawings proved most enjoyable to all.

Recently we used some foyer space to support the advertising shorts which we show in common with other British theatres. For the "Domestos" filmlet placed by Pearl, Dean and Youngers, the manufacturer provided bright cards and cut-outs and 1,000 cardboard "germ guns" as throwaways. Many stopped and looked, while the children dragged their parents over to see the 'guns' and collected a souvenir.

H | LOBBY DISPLAYS

NUMBER 25

Foyers Used for Exhibitions

THEATRE: **Ritz,**
ADDRESS: **Barnsley, England**
MANAGER: **P. G. Franklyn**

With spacious foyers ideal for exhibitions, we have instituted a policy of using them to publicise national, charitable and medical

I | INSTITUTIONAL

NUMBER 67

Do It Yourself Ads

THEATRE: **Ross,**
ADDRESS: **Rossford, Ohio**
MANAGER: **A. Milo DeHaven**

Much is said regarding exploitation in behalf of our industry. The major film studios

(*Continued on page EX-192*)



As part of their campaign on "Never So Few," MGM recently tested the emotional reactions of members of an audience at the company's New York City screening room. Psychologist Lee Morgan found that when stars Frank Sinatra and Gina Lollobrigida met for the first time in the film "the audience responded with an emotional explosion." It was also learned that women got a bigger charge out of watching Lollobrigida's much-heralded bath scene in the film than did men.

THE NEW 1960

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.





A promotion with Food Fair Stores in the Delaware Valley area on behalf of Warners' "Cash McCall" was executed recently by Roy Robbins, Stanley Warner Theatres' advertising director. On the left, Robbins, right, is seen with Food Fair public relations officials, examining one of the 30x40's displayed in all 100 of the super-market windows bearing information on the "Cash McCall" lucky bucks. On the right one of the $1,000,000 "stage money" bills is being handed a customer at a check-out counter. All bills were numbered and the lucky numbers posted for comparison purposes. Holders of lucky numbered bills received free passes to see the film.

"Cash McCall" Ties In With Money

AN ALL-ENCOMPASSING promotional campaign recently saturated the metropolitan Philadelphia area for the world premiere of Warners' "Cash McCall," SW Stanley.

Backed by a strong ad program utilizing all media, the hard-hitting publicity-exploitation drive spread the news via newspapers, radio, TV and all other methods of reaching the public. Special emphasis was placed on the Philadelphia background against which the film story of the world of high finance unfolds. The campaign also stressed the youth appeal of the film by featuring the film's young stars, James Garner and Natalie Wood.

Highlights of the campaign was a multi-faceted tie-up with Food Fair stores which gave a super-boost to the film via point-of-sale promotion in 100 huge super-markets throughout the area. More than one million "Cash McCall" million-dollar-bills were distributed over Food Fair counters, with each customer receiving the "stage money" with his purchase. The bills were numbered and 200 Food Fair patrons who received bills with lucky numbers received a pair of guest tickets to see the picture at the Stanley. For four consecutive days, Food Fair, promoted this tie-up in all newspaper ads, combined with a one-week radio-TV campaign that resulted in more than 200 announcements. Simultaneously, 250,000 four-page Food Fair heralds featuring "Cash McCall" were distributed, and there was a 30x40 "Cash McCall" poster in each of the 100 Food Fair stores. A dozen Stanley Warner theatres displayed a 40x60 poster.

In a tie-up with Pocket Books, publishers of the paperbook edition of "Cash McCall," special posters promoting the film were carried on the sides of 50 local distributor trucks, and more than 2,000 counter cards were displayed in outlets throughout the area.

Local transportation systems were used to display one-sheets in the subway, while a tie-up with Yellow Cabs put cards in the company's entire taxi fleet.

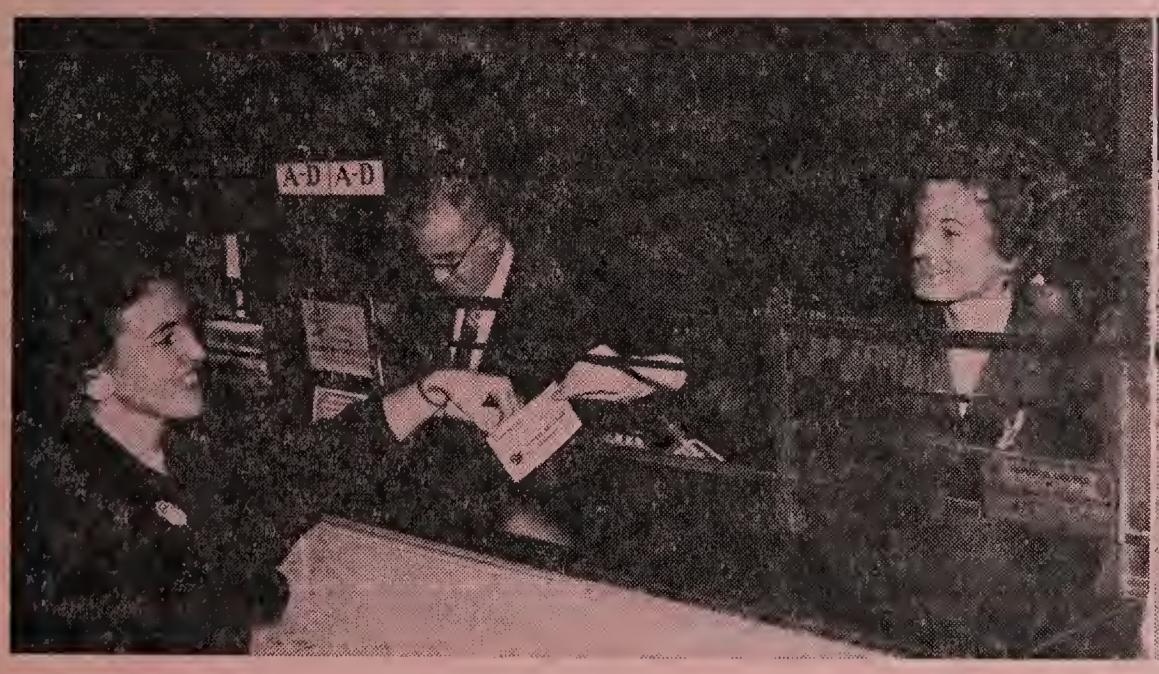
Miss Philadelphia of last year's "Miss America" competition joined in the campaign and served as personal representative of the premiere in visits to newspaper offices, radio and television stations.

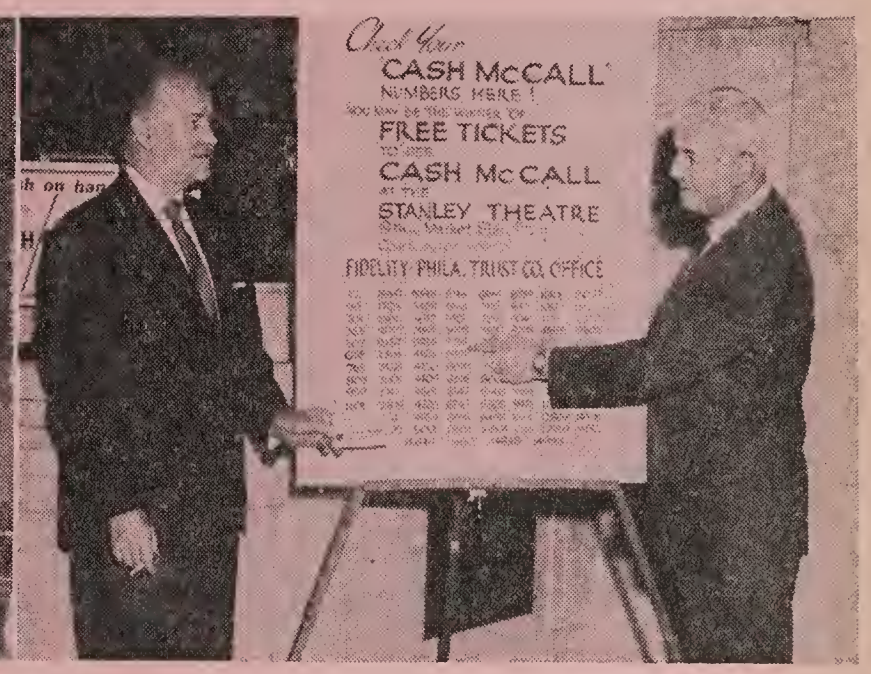
A search was made for a Philadelphian to be "Cash McCall For A Day" with the winner selected by the city's Junior Chamber of Commerce. The lucky man lived like "Cash McCall" for a day, traveling in a limousine, dining in the fanciest restaurants, etc.

In a tie-up with the Fidelity Philadelphia Trust Company and 26 of their branch offices, bank tellers distributed "Cash McCall" cards bearing a penny plus playdate information. Each card was numbered with lucky number holders receiving free tickets to see the film. The trust company newspaper ads carried information about this promotion.

In appeals to special groups, a series of private screenings were held for the Junior Chamber of Commerce, lawyers organizations, book dealers and business clubs. Likewise, a teaser ad campaign was directed to readers of financial pages, advice-to-the-lovelorn columns and others. As an example, a "Cash McCall" ad on the financial pages was headlined: "Do you have a business to sell?"

Participating in the premiere campaign were Herbert Pickman and Leo Wilder, Warners publicity department in New York; Roy Robbins and Arthur Manson, SW Theatres publicity staff; and Henry Ehrlich, Food Fairs national publicity staff.



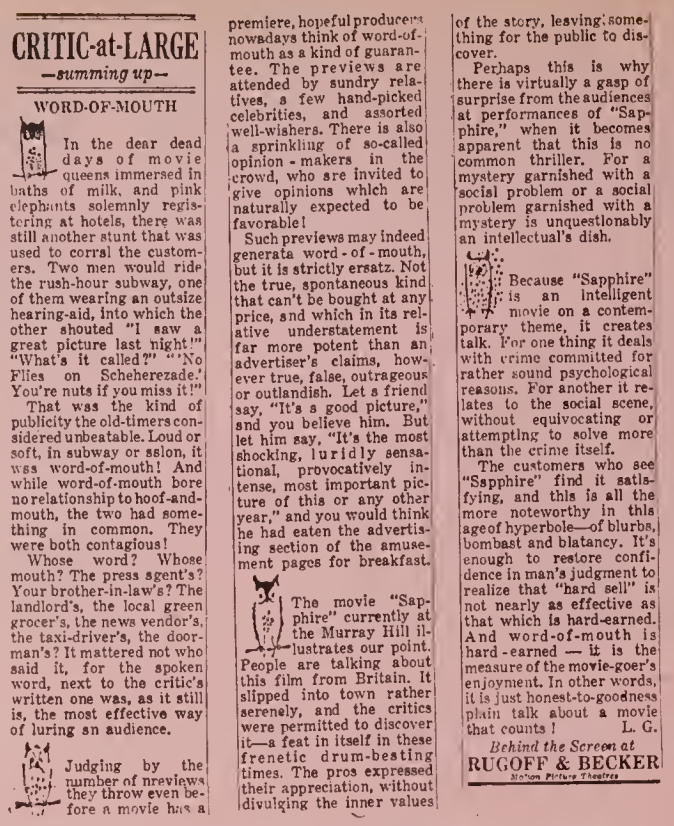


In another tieup with Fidelity-Philadelphia trust company, bank tellers of 26 offices distributed "Cash McCall" numbered cards bearing a penny plus playdate information. Lucky number holders received passes to see the film. On the right, Robbins is seen with Edward Case, public relations officer of the bank, checking the posted "lucky numbers."
—Goldman Photos

COMPANY ASSISTS

COLUMBIA and Beech-Nut Gum have arranged a nation-wide contest to promote Dick Clark's first motion picture, "Because They're Young." This is a "Name the Mascot" contest to be launched over the ABC-TV network on the "Dick Clark Show," which is sponsored by Beech-Nut Gum. The mascot is a basset hound; and the person who chooses the winning name will have the premiere of the film in his or her home town early in April. The 13-week long promotion is one of the most intensive long-range promotions ever staged by a motion picture company. The contest will be given full exposure for seven consecutive weeks on the "Dick Clark" TV show, which is viewed by 17 million people weekly. The show goes into 95 key markets covering 90 per cent of all TV homes in the country. The winner of the grand prize will also entertain Dick Clark and the cast at a premiere dinner, sponsored by Beech-Nut; accompany Clark to the opening; receive 100 free first-night tickets; and win a swimming pool. There will be 1146 other prizes awarded in the contest. To back up the TV phase of the promotion, Beech-Nut is distributing full-color point-of-sale display stands to 7,000 retail outlets all over the country. The "Name The Mascot" contest will run until Feb. 26, with the winners to be announced on the March 19 "Dick Clark Show." Each entry blank must be accompanied by five wrappers from packs of Beech-Nut Gum.

UNITED ARTISTS and Miahati Perfumes have joined forces for a promotion tie-up for "Solomon and Sheba" and Miahati's Blue Fox Perfume. The joint promotion will feature the film and the perfume in window displays. At the Capitol, New York City, the scent was dispensed in the theatre by means of a scent machine. Other major elements of the drive include a co-op ad promotion, radio-TV penetration, and store-wide displays and theatre art keyed to regional openings throughout the country. In addition, Miahati is making available to theatres quantities of sample bottles of perfume at small cost.



CRITIC-at-LARGE
—summing up—

WORD-OF-MOUTH

In the dear dead days of movie queens immersed in baths of milk, and pink elephants solemnly registering at hotels, there was still another stunt that was used to corral the customers. Two men would ride the rush-hour subway, one of them wearing an outsize hearing-aid, into which the other shouted "I saw a great picture last night!" "What's it called?" "'No Flies on Scheherezade.' You're nuts if you miss it!"

That was the kind of publicity the old-timers considered unbeatable. Loud or soft, in subway or salon, it was word-of-mouth! And while word-of-mouth bore no relationship to hoof-and-mouth, the two had something in common. They were both contagious!

Whose word? Whose mouth? The press agent's? Your brother-in-law's? The landlord's, the local green grocer's, the news vendor's, the taxi-driver's, the doorman's? It mattered not who said it, for the spoken word, next to the critic's written one was, as it still is, the most effective way of luring an audience.

Judging by the number of previews they throw even before a movie has a premiere, hopeful producers nowadays think of word-of-mouth as a kind of guarantee. The previews are attended by sundry relatives, a few hand-picked celebrities, and assorted well-wishers. There is also a sprinkling of so-called opinion-makers in the crowd, who are invited to give opinions which are naturally expected to be favorable!

Such previews may indeed generate word-of-mouth, but it is strictly ersatz. Not the true, spontaneous kind that can't be bought at any price, and which in its relative understatement is far more potent than an advertiser's claims, however true, false, outrageous or outlandish. Let a friend say, "It's a good picture," and you believe him. But let him say, "It's the most shocking, luridly sensational, provocatively intense, most important picture of this or any other year," and you would think he had eaten the advertising section of the amusement pages for breakfast.

The movie "Sapphire" currently at the Murray Hill illustrates our point. People are talking about this film from Britain. It slipped into town rather serenely, and the critics were permitted to discover it—a feat in itself in these frenetic drum-beating times. The pros expressed their appreciation, without divulging the inner values of the story, leaving something for the public to discover.

Perhaps this is why there is virtually a gasp of surprise from the audiences at performances of "Sapphire," when it becomes apparent that this is no common thriller. For a mystery garnished with a social problem or a social problem garnished with a mystery is unquestionably an intellectual's dish.

Because "Sapphire" is an intelligent movie on a contemporary theme, it creates talk. For one thing it deals with crime committed for rather sound psychological reasons. For another it relates to the social scene, without equivocating or attempting to solve more than the crime itself.

The customers who see "Sapphire" find it satisfying, and this is all the more noteworthy in this age of hyperbole—of blurbs, bombast and blatancy. It's enough to restore confidence in man's judgment to realize that "hard sell" is not nearly as effective as that which is hard-earned. And word-of-mouth is hard-earned — it is the measure of the movie-goer's enjoyment. In other words, it is just honest-to-goodness plain talk about a movie that counts! L. G.

Behind the Screen at
RUGOFF & BECKER
Motion Picture Theatres

This unusual and novel editorial-type ad running a full column length recently appeared in The New York Times on the theatrical page. It proved most effective in plugging U-I's "Sapphire," Rugoff and Becker's Murray Hill.

DO IT YOURSELF

(Continued from page EX-190)

invest thousands of dollars in publicity and promotion schemes; and what does the average small town exhibitor do besides sit around, crying towel in hand, hollering for relief.

At the home plate, it does not always mean an investment in dollars to sell, promote and exploit the screen merchandise.

Excellent literature mailed from the studio advertising departments to exhibitors can be used for top display matter in all small towns. Without being an artist, and not being able to draw a straight line, the exhibitor can create from this material some outstanding advertising and display matter.

All the investment calls for are shears, paste pot, an old calendar, plus the will to do. It is as easy as that; and the reward is the satisfaction of a do it yourself public relations job.

Posters and display matter, if neat and clean, will find ready acceptance in the public library, consumers utilities payment agencies, the best of stores and various traffic points.

Pictorial matter and page advertising from the trade papers are also utilized and used.



This Fifth Avenue, New York City, window of Thomas Cook and Son, international travel agents, salutes "1960—The Big Year Of Travel" and "The Big Year Of Motion Pictures." Similar displays are being set up in 27 key cities in strategic downtown traffic areas. The travel tie-up is based on the many foreign locales featured in some of 1960's big pictures.

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Managers Vie For MGM Loot On "Never So Few"

NEW YORK—A key feature of MGM's promotion campaign for "Never So Few" is a theatre manager's contest for cash prizes totaling $2,300.

The contest will have equal sets of prizes for large and small situations with top prize in each category $500; second prize, $300; third, $200; fourth, $100; and fifth, $50.

Managers are to submit their promotion campaigns by May 31 to "Never So Few" Theatre Manager's Contest, c/o Exploitation Department, Metro-Goldwyn-Mayer, 1540 Broadway, New York 36, N. Y. They are to include tear-sheets from newspapers and local publications, reports of radio and TV promotions, store windows, lobby displays, book tie-ins, and any other features of the local publicity and exploitation campaign.

The judging of the contest by representatives of the trade press and MGM and the announcement of the awards will be made as soon as possible after the close of the contest entries.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

BUILD ATTENDANCE with real Hawaiian orchids. Few cents each. Write FLOWERS OF HAWAII, 670 S. Lafayette Place, Los Angeles 5, California.

NEW EQUIPMENT

EVERYBODY'S BUYING 'EM! Masonite Letters, fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PROJECTOR REPAIRING

GUARANTEED SIMPLEX PROJECTOR Rebuilding, our 21st year. WALDO, 1635 Central Parkway, Cincinnati 14, Ohio.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from $3.95. Send for Chair Bulletin. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

CENTRAL WISCONSIN small town theatre for sale or lease. Profitable 7 day operation. Terms to suit. BOX 214, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

DRIVE-IN THEATRE FOR SALE. 1100 cars, located in the City of Coon Rapids, a suburb of Minneapolis-St. Paul, Minnesota. Excellent terms available. Contact LEONARD T. JUSTER, attorney at law, 311 Produce Bank Building, Minneapolis 3, Minnesota.

300 CAR DRIVE-IN, Center America's newest oil field. City tripled size in 6 years. RCA equipped, CinemaScope, Wide Screen. PANHANDLE, Box 183, Kimball, Nebr. BE 5-2133.

USED EQUIPMENT

WANTED—Baby Strong, low intensity with 110 rectifiers. Advise best price. BOX 213, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

TIME DEALS AVAILABLE! Super Simplex, E-7, mechanisms, all excellent condition, $395 pr.; Rebuilt Century "C" $700.00 pr.; Brenkert Enarc, Ashcraft "E" rebuilt $395 pr.; Rebuilt motor generator sets w/panel, rheostats; 50/100A—$395; 65/130A—$450; 70/140A—$495; 80/160A—$525; New 100/200A—$895. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOST B.O. FILMING LOCAL ACTIVITIES! Bell & Howell Filmoarc 16mm Sound Projector with B&H High Intensity arc on rolling stand, 30 amp. rectifier, 50 watt amplifier, two 12" speakers in carrying case, coated lens. Excellent, $975.00. Available on Time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

NOW! To start the New Year right, order your copy of The "AT-A-GLANCE" BOOKKEEPING SYSTEM

(specially designed by a leading theatre C.P.A.)

Price: $1.75 per book (sufficient for 52 weeks)

And write for samples of other theatre-tested and approved forms and systems!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

MANAGER AVAILABLE, 9 years experience. Employed in West as city manager. Dissatisfied, wish to return to N. Y. State (home) or vicinity. Must match present salary. Send full particulars only, please. **BOX C120, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 25 years experience, non-union. Know theatre business from A to Z. Can manage and improve projection. With right party only. Live in N.Y. Brooklyn. **BOX B16, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, conventional and drive-in, employed by circuit. Top adv. promotional background, thoroughly experienced all phases, would like better opportunity. **BOX A16, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER-TRAINEE WANTED, as asst. in A-1 circuit drive-in Eastern Massachusetts. Will consider indoor manager with ambition to learn outdoor business for good future opportunities. **BOX A113, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER-SUPERVISOR. 20 years experience conventionals, art shows and drive-ins. European experience. Top showman. Will go anywhere for good chance. **BOX A120, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER OR ASSISTANT, now employed by circuit. Started as projectionist. 13 years experience present circuit. Consider relocation Eugene, Coos Bay-Oregon area. Family, reliable, age 36. **BOX B120, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

ASSISTANT MANAGER WANTED, Aggressive, for first-run deluxe New York City theatre. Write background to **BOX C16, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to—

The A-MAN Corner { **Motion Picture Exhibitor**
246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

☐ $2.00 FOR ONE YEAR

☐ $3.50 FOR TWO YEARS

☐ $5.00 FOR THREE YEARS

Name . . . . . .

Title . . . . . .

Address . . . . . .

. . . . . .

Clip and Mail Today to
246 N. Clarion St., Phila. 7, Pa.

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all in one volume!



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$7.50

PER COPY

•

236 BIG PAGES

HELP YOURSELF TO EXPERIENCE!

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 27, 1960 | Volume 63 | Number 10

IN TWO SECTIONS • THIS IS SECTION ONE



MPI Aims To Buy Post-48 Features

(See Page 8)

N.E. Allied Unit Exits National Body

(See Page 9)

Mrs. Hulda McGinn, who has represented Northern California Theatre Association for the past 35 years as legislative advocate and public relations director, was honored recently at a lavish testimonial banquet in San Francisco. Industry and civic officials paid tribute to her civic, educational, and charitable activities.

editorial: A Note To TOA And Allied . . . See Page 5

PLAY IT WHILE IT'S AT THE
OF NATIONAL A

"One of the 10 Best of the year!"

—Bosley Crowther, The New York Times

"One of the 10 Best of the year!"

—Time Magazine

"One of the 10 Best of the year!"

—Philip Scheuer, Los Angeles Times

"One of the 10 Best of the year!

—National Boa of Review

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HEIGHT
CLAIM...

"One of the 10 Best of the year!"

Paul V. Beckley, —N.Y. Herald -Tribune

0th today!



GEORGE STEVENS' PRODUCTION OF THE DIARY OF ANNE FRANK

STARRING MILLIE PERKINS · JOSEPH SCHILDKRAUT
WITH SHELLEY WINTERS · RICHARD BEYMER
GUSTI HUBER and ED WYNN



CINEMASCOPE
STEREOPHONIC SOUND

PRODUCED AND DIRECTED BY
GEORGE STEVENS

SCREENPLAY FROM THE PLAY BY
FRANCES GOODRICH & ALBERT HACKETT

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SHAKOPEE, MICH.

I depend a great deal on the REVIEWS in the saveable pink section, and especially on the most informative "X-ray." I have them in a loose-leaf three-ring binder that makes a wonderful permanent reference book.

IRENE CASE, Owner-Manager
Shakopee Theatre

EDITOR'S NOTE: The cumulatively numbered and punched REVIEWS are the easiest to save, and the handiest to use, in the industry. They are also the most informative and "theatre-wise."

From MOBILE, ALA.

We would greatly appreciate your mailing us eight extra copies of your Jan. 6 issue of MOTION PICTURE EXHIBITOR. We would like these extra copies so that our executives and managers may have extra copies of the telephone numbers of the New Orleans film territory as carried on page 28.

Please advise the cost and we will mail you check for same.

We subscribe to your weekly in all of our theatres and we find it highly beneficial.

W. E. LIMMROTH
Giddens and Rester Theatres

EDITOR'S NOTE: It is a pleasure to be of service to a valued 100 per cent circuit subscriber.

From MINNEAPOLIS, MINN.

MOTION PICTURE EXHIBITOR is to be highly commended for the very fine contribution that its EXPLOITATION department, and its annual SHOWMAN-OF-THE-YEAR CONTEST with $1000 in prize money, renders to the industry. It is most worthwhile and a real industry stimulus. We hope it will be continued in the years to come.

HARRY GREENE
Welworth Theatres Ct.

EDITOR'S NOTE: The "Committee-of-100" theatre executive judges have accepted their responsibilities and are currently examining a special file of the 178 individual campaigns that received ACHIEVEMENT CITATIONS during 1959. Each has an official ballot. On the results of their votes, the winners of the five prizes of $200 each, and the honor of "SHOWMAN-OF-THE-YEAR" will be announced.

From SOUTH MILWAUKEE, WISC.

In the Jan 6 issue of MOTION PICTURE EXHIBITOR, in response to a gentleman in Hudson Falls, N. J., you asked if anyone had a picture of a female projectionist. Well I do. Me!

I am 21 years old, single, and work for my folks at this theatre. I have been operating for about a year. I was taught by my father who has been a projectionist since 1932.

Actually the family has been in *THE* business since about 1900. In 1919 my grandparents built the Garden Theatre. At one time my grandmother was given a plaque and a testimonial dinner by the industry for being one of the real movie pioneers in the State of Wisconsin. We have been with it through the high times and the low. In my opinion, come TV or high water, there will always be movie theatres. It's the greatest business in the world.

But whether I am projecting for 30 or for 300, it is always a great thrill for me to put on a show, and to hear my Dad call up to the booth "Roll 'em!"

JANICE JUELL, Woman Projectionist
Garden Theatre

EDITOR'S NOTE: This will serve as the industry's introduction to a real working female projectionist. And an attractive one, too! We're proud of you, gal. You certainly prove the point.



From LOCK HAVEN, PA.

The coverage of MOTION PICTURE EXHIBITOR is excellent.

R. W. FREDERICKS, Manager and Co-Owner
Park DriveIn Theatre

From MONON, IND.

I read with considerable interest the article in your Dec. 23 issue titled "ARE PREMIUMS BACK?"

The article was very clear and explicit up to a point, but lacked details on how the give-away was operated after its start. I would appreciate more details on the mechanics of this plan. Some of the questions that come to mind are as follows:

1. Is an additional charge made at the boxoffice on dish night?
2. Does a woman just buy an admission to the theatre and receive a dish?
3. Is each patron issued a card which is punched to show her attendance record on dish nights?
4. Are any extra charges a part of the dish program?
5. Does a patron need to attend perhaps two or three times before being eligible to receive a dish?

ORAL LEDBETTER
Howard Theatre

EDITOR'S NOTE: We are told that: (#1 and #2) Where the admission scale is 70¢ or higher no added charge is necessary. At a 50¢ or 60¢ admission scale an extra 10¢ may or may not be necessary at the discretion of the management, because the increased gross may offset the costs. (On #3) As many as four different deals (two different dinnerware, one glassware and one stainless flatware) have been operated at the same time with different colored cards issued at the start when the patron declares her particular interest. (On #4) Not on admission scale. However, if a week or weeks are missed, and she wants to regain her continuity, missed pieces can be obtained for 50¢ coupons obtainable from the cashier. (On #5) 52 pieces of dinnerware are given away in 56 weeks. Four times, or four big impressive pieces, the card is punched one week but the item not awarded until the next week.

From NEW YORK, N. Y.

Having read the letter from Mr. Gerald Aratre of Hudson Falls, N.Y. (Jan. 6 issue) regarding female projectionists, I too can state positively that a woman can operate a projector. I did!

I worked as a "projectionette" (as we were called) in England during and after the war. We were responsible not only for the projection room, but also for the maintenance of all electrical equipment in the theatre and in the restaurant which belonged to it. Two of the houses in which I worked were first run theatres with a seating capacity of about 1900 and included stage shows. At that time the films did not come in on 2000 foot reels, but in 1000 foot rolls and we had to make up the program ourselves.

RUTH KOPF
Realart Film Exchange, Inc.

EDITOR'S NOTE: Sort of right from the oat-bin. Anyone want to question it now?

From SYRACUSE, N.Y.

I know that MOTION PICTURE EXHIBITOR holds a warm spot in the heart of every manager, of every theatre owner, and of everyone else in our business, because of the things you do to aid us, and because of your very fine editorials.

S. L. SORKIN, Resident Manager
RKO Keith's Theatre

EDITOR'S NOTE: And a Happy New Year to you!

From COLDWATER, OHIO

MOTION PICTURE EXHIBITOR is a fine trade paper. I can't imagine any exhibitor doing without it.

S. V. MOORMAN, Owner-Manager
Columbia Theatre

42 Years of Service to the Theatre Industry

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MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

VOLUME 63 • NO. 10

JANUARY 27, 1960

A NOTE TO TOA AND ALLIED

We just wonder whether TOA and ALLIED, as the two nationally organized theatre owner associations, haven't been derelict in their duties to theatre owners at large in not staking an exhibitor claim to the residuals from any TV sale of post-1948 films?

Already recording their demands for a share in such a "pie" are: the I.A.T.S.E. and other craft unions, the Screen Producers Guild, the Screen Actors Guild, the Writers Guild of America, and the Screen Directors Guild. Certainly the theatre owners, without whose theatres and resultant theatre revenues such post-1948 films couldn't have been made, have as great an interest as most of the above. As a matter of fact, the unions, the producers, the actors, the writers and the directors, on many of the films of the last 10 or 12 years, made far more money than the theatre owners. They got theirs whether or not the resultant pictures were any good, and whether or not they made any money.

And they weren't forced to bid!

PERFORMANCE — WITH A CAPITAL "P"

Back in the issue of Feb. 4, 1959, we commended Milton R. Rackmil, president of Universal-International, for his courage and forthrightness when he told their sales convention that: *"We have gone through our crisis and now we are looking ahead with realistic confidence. We will live by performance and not by promises. In the past year we have taken drastic steps and we have made important strides. We will see the results in the year ahead."*

The "year" is not quite finished, but "the results" are there for all to see. In that year Universal-International delivered: "THE PERFECT FURLOUGH," "IMITATION OF LIFE," "THIS EARTH IS MINE," "PILLOW TALK," and "OPERATION PETTICOAT." That is "performance" with a capital "P."

So we again repeat what we said last year. We're still stringing along with Milton Rackmil. "Performance" is still the acid test of sincerity. And from where we sit his sincerity looks O.K!

It is another year, and another sales convention. The whole industry will benefit if Mr. Rackmil can continue to call his shots with the same courage and forthrightness.

That's the kind of leadership we need!

$800,000,000 OF BLUE SKY

In view of industry estimates that it would require at least $800,000,000 for exhibitors to buy up the post-1948 film libraries, and thereby keep them as sources of theatre reissues; and in view of the opinions of skilled distributors that all such films couldn't gross even half that sum from repeated theatre reissues over the next 10 years, it would seem that all of the pleas and speeches on that subject are just a beautiful dream.

Si Fabian, and other exhibitor leaders, have voiced their opinion that even a discussion of such a project, if its main purpose is to deprive TV of the use of such pictures, would be legally out-of-bounds. We agree! The decisions regarding the sale of post-1948 film libraries will need to be reached by the owners of such libraries. In the pre-1948 sales, the theatre industry was victimized by a liquidating of RE-PUBLIC and a "spinning-off" of RKO, plus some other frantic grabs by panicking "executives" who had lost faith in the future of the movie industry. The more sensible elements held their ground, and received more realistic rentals and prices at later dates, while controlling the orderly release of their properties.

From the experience gained it is pretty certain that there will be no panic in the post-1948 negotiations, and when and if producers sell, they will receive prices that more closely approach the true value of such pictures to the TV medium. When such prices substantially top the theatre reissue possibilities of those same films, and when bills need to be paid, many of them will be sold.

Sentiment is just dandy. But stockholders would never permit it to be added to the annual report.

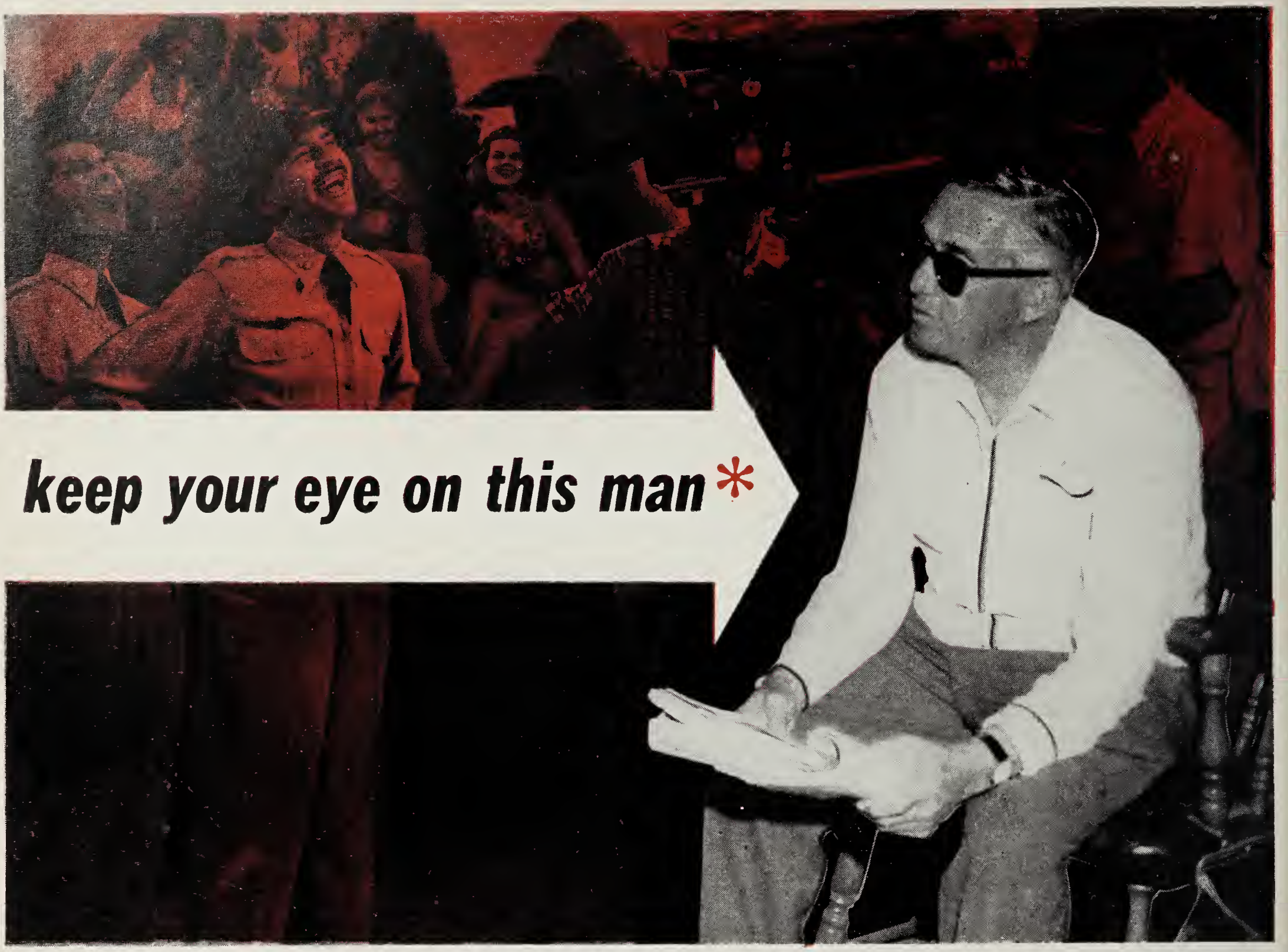
50 ISSUES IN 1960

Pursuing a policy established in 1958, MOTION PICTURE EXHIBITOR will again cancel its weekly issues that would go to press immediately before Labor Day and immediately before Christmas. As a result, there will be no issues of Sept. 7, 1960, or of Dec. 28, 1960. Except for a skeleton force to answer the phone, or to serve in an emergency, our entire staff in all offices will enjoy well-earned vacations during those pre-holiday weeks.

A "first" among this industry's trade papers when originally introduced, this policy has since been followed by others. From our vantage point of leadership, we can assure readers and contemporaries alike that the resultant rest periods serve to keep an alert staff on its toes, and to maintain the bright clear-headed services for which MOTION PICTURE EXHIBITOR has become famous.

There will be nothing but grade "A" Blockbuster Issues from MOTION PICTURE EXHIBITOR in 1960.

And there will be 50 of them as usual.



*keep your eye on this man**

he gave you No Time for Sergeants, The Wizard of Oz, Tugboat Annie, Little Caesar, Anthony Adverse, Random Harvest, Quo Vadis, The Bad Seed, Mister Roberts, countless others...and now he's completing

* Mervyn LeRoy's greatest comedy!

"Wake Me When It's Over"



for 20th!

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Sol A. Schwartz, president, RKO Theatres, and **Mrs. Schwartz** became the proud grandparents of a baby girl born to **Mr. and Mrs. Leonard Schwartz** at the U.C.L.A. Medical Center in Los Angeles last fortnight.

Obituaries

Myles C. Cannaven, 58, B & K sound engineer for 33 years, died in a Chicago hospital. Survivors are his wife, two daughters, three brothers and two sisters.

Herbert Crooker, 66, industry publicity and advertising pioneer who had been with Pathe, Warners and MGM, died last week at his New York City home. He is survived by his wife, the former **Delight Evans**, one-time Screenland Magazine editor.

Richard A. Gardner, owner, theatres in Mount Vernon and Oak Harbor, died in Doctor's Hospital, Seattle. He owned the Universal Sound Equipment Company until 1945 when he became an exhibitor, operating the Lido, Mount Vernon; and the Oak and Blue Fox Drive-In, Oak Harbor. He is survived by his wife.

Sidney Isenberger, 72, father-in-law of **Al Glaubinger**, Philadelphia branch manager, United Artists, died suddenly in Akron, Ohio.

Mrs. Bessie Kellert, mother of **Al Kellert**, former chief barker, Albany, N.Y., Variety Club and owner of an advertising agency, died at her Albany home after a brief illness. Two other sons, four daughters, three brothers, and numerous grandchildren and great-grandchildren survive.

Edward A. Madden, 64, business agent, Local 301, IATSE, and a projectionist at the Palace, New Britain, Conn., for 32 years, died last fortnight after a brief illness.

John P. Mentzer, 84, an original member of the La Rabida Sanitarium board of trustees, died in a Chicago hospital, leaving no immediate survivors. He was chairman of the building committee for early structures of the institution.

Ben S. Okun, 55, owner, Toronto's Biltmore, died while on vacation in Miami Beach, Fla. He was a prime mover behind the establishing of the Variety Club of Toronto, of which he was a charter member and officer. Surviving are his widow, a daughter, a son, and three brothers.

Herbert A. Washburn, 68, National Screen Service branch manager in St. Louis since 1938, died last fortnight. He had been with the company over 35 years.

Lippert Explains Sale Of Regal Films To TV

HOLLYWOOD—Robert L. Lippert stated last week that Regal Films sold 30 post-1948 films to TV to clear its indebtedness. He added that no 20th-Fox money was involved in making the films, which were originally distributed by this film company. They were financed "strictly between Regal Films and the Bank of America."

The Lippert statement continued, "When Regal was organized it was an entirely independent company, and no affiliation with 20th-Fox existed. The money the company received from the sale to NTA and the money paid out to the Guilds was barely sufficient to clear the indebtedness. Regal had the right to cancel its 20th-Fox distribution when the pictures did not pay off the bank obligations, and to make the sale to NTA."

"After the pictures referred to had been released for a couple of years they were still in the red, and the alternative was for the financing body, the Bank of America, to foreclose. Spyros Skouras offered to loan Regal the money to repay the bank loan, but the offer was declined because they would have had to pay 20th-Fox for outstanding costs, and the money was not available. It was then that Regal made the decision to sell to NTA.

"As these pictures were low cost negatives, SAG and SDG payments were not very great stumbling blocks."

Lippert explained Regal's position as "liaison with the distributor."

BROADWAY GROSSES

Two Good Openings

NEW YORK—Radio City Music Hall, with MGM's "Never So Few," and the Victoria, with Allied Artists' "The Purple Gang," both had strong openings, while the top holdovers in the Broadway first-runs still were reported doing well.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"JOURNEY TO THE CENTER OF THE EARTH" (20th-Fox). Paramount ($39,435)*—The sixth week was announced as $23,000.

"NEVER SO FEW" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $99,500, while the first session was heading toward $150,000. Stage show.

"THE GAZEBO" (MGM). Roxy ($55,404)*—Friday, Saturday and Sunday garnered $31,000, with second week bound to top $41,000. Stage show.

"BEN-HUR" (MGM). Loew's State on reserved seat policy reported $45,600 for the 10th week.

"THE PURPLE GANG" (Allied Artists). Victoria ($22,900)—First week expected to reach $28,000.

"ON THE BEACH" (United Artists). Astor expected the sixth week to tally $29,000.

"SOLOMON AND SHEBA" (UA). Capitol announced that the fifth week would hit $40,000.

"THE GENE KRUPA STORY" (Col.). Forum claimed the last five days of the fifth week was $4,400.

"SUDDENLY, LAST SUMMER" (Col.). Criterion claimed the fifth week was $33,500.

"THE STORY ON PAGE ONE" (20th-Fox). Rivoli stated that the second session was $20,000.

**Figures in parentheses represent 1959 averages as compiled by* MOTION PICTURE EXHIBITOR.





Philip Gerard, eastern advertising and publicity director, outlined promotion plans on forthcoming Universal product at the company's recent week-long sales executives conference in New York. Henry H. "Hi" Martin, vice-president and general sales manager; Milton R. Rackmil, president; and Al Sindlinger, Sindlinger Organization, are among those seen on the left along with home office sales executives and regional sales managers. Circuit executives were guests of Universal at a luncheon held in connection with the conference, and seen, right, left to right, are Matty Polon, RKO Theatres; George Trilling, SW-Fabian; John Murphy, Loew's Theatres; F. J. A. McCarthy, assistant general sales manager of Universal; Ed Rowley, Rowley-United; Sol Schwartz, president, RKO Theatres; Milton R. Rackmil, president of Universal; Eugene Picker, president, Loew's Theatres; Harry Mandel, vice-president, RKO Theatres; Martin; Nat Fellman, SW-Fabian; Sala Hannenein (rear), Skouras; and Frank Marshall, SW-Fabian.

MPI To Make Bid For Post-48 Films

Marcus Sees Distribs Taking Far More In Reissue Receipts Than Through Sale To Video

NEW YORK—Motion Picture Investors Corporation is expected to start immediate negotiations for the post-1948 film libraries of the various major distributors, according to Ben Marcus, former head of National Allied and one of the originators of the plan to have the corporation purchase the films.

The company, which intends to purchase the product for use as reissues in theatres keeping the better films off of television, originally set out to purchase stock in the various film companies so as to give exhibition a voice in the running of said companies. This aim will be continued.

Marcus reported that the purpose of MPIC has been cleared legally, and that monies to start the ball rolling will be forthcoming from participating exhibitors, stock buyers outside the industry, and banking institutions. Many exhibitors, he said, have already oversubscribed the quotas for the various areas, and have also exhibited interest in serving in other capacities. He expected exhibitors everywhere to support the plan calling for theatres to play the best of the features in the backlog.

It is expected that two millions will come from exhibitors and three millions from underwriters and public subscription, with the banks to go for an additional 20 to 25 millions. Exhibitors have been buying stock up to the 10 thousand dollar limit per individual or corporation at a rapid rate since the announcement was first made.

Marcus reasoned that as far as the distributors are concerned, if they sell the films to TV that's the end of it. If the MPIC were to buy it all and pool the total number of features, the best could be assigned the various distributors for redistribution to theatres. The companies would then get extra income in the form of a 30 to 35 per cent distribution fee, in addition to the selling price.

MPIC won't seek to buy the negative rights but will instead just seek the theatrical rights, which would include control as far as TV was concerned. The organization might even decide to release some of the smaller films to TV if that medium is interested. Marcus estimated that the distributors stand to get a 300 per cent greater return by doing business with MPIC instead of selling outright to TV. The companies will get a minimum guarantee plus the distribution fee. He thought that some 2,000 features might be involved in the post-48 period, which would run through 1956.

Marcus thought that some six months to a year was saved by the voluntary subscriptions on the part of the hundreds of interested exhibitors. The fact that theatremen will have a personal stake in the operation will mean greater play-offs of the films in theatres.

Marcus also reported that the merchandising plan be instituted on films playing the Milwaukee area where the playoff is speeded and a comprehensive advertising and promotion plan is used on an area-wide basis has brought in 66 per cent higher grosses than on similar pictures a year ago. The plan was utilized on "Five Gates To Hell" and on "Goliath," and the grosses were almost even with "Pillow Talk," a healthy grosser. There are discussions afoot with distributors relative to reducing the clearance from 28 and 21 days to 14 days so as not to dissipate the results of the campaign. The plan calls for distributors and exhibitors to share the costs equally.

Para. Marks Anniversary Of C. B. DeMille's Death

NEW YORK—In memory of Cecil B. DeMille, the man whose pictures brought entertainment to millions and honor to the entire motion picture industry, Paramount observed the first anniversary of his death last week with commemorative ceremonies throughout the United States and Canada.

One minute of silence was observed at 11 a.m. in each time zone at the studio, at the New York home office, and in every Paramount branch office, shipping center, and other Paramount facility. Flags were flown at half mast throughout the day.

NT&T Dividend Policy Switched To Stock

LOS ANGELES—The board of directors of National Theatres and Television, Inc., announced a change in the company's dividend policy from cash to stock dividends. The board declared a two percent dividend in common stock to shareholders of record Jan. 26, payable Feb. 16.

President B. Gerald Cantor said the policy to utilize cash for future growth and expansion will be of long-range benefit to the company and shareholders.

Cantor noted that both revenue and net income of NT and T for the past fiscal year exceeded results of the preceding year. Total revenues amounted to $66,758,211 compared with $53,667,765. Consolidated net income was $1,497,117, or 55 cents a share, compared to $1,301,749, equal to 48 cents a share the previous year.

Cantor stated that theatre earnings for the fiscal year past showed a definite improvement over the preceding year. He attributed this to an acceleration of the company's policy in weeding out its marginal and unprofitable theatres, a policy which will be continued, and to an improvement in box office grosses.

Radio City Appointments

NEW YORK—Harold J. Turner, Jr., has been appointed stage manager of the Radio City Music Hall to serve under John Jackson, director of stage operations, Russell V. Downing, president of the theatre, announced.

Moving up to Mr. Turner's former post, Frank Hawkins has been named first assistant stage manager.

Abraham Pokrassa, who joined the Radio City Music Hall publicity staff in 1958, has been named press representative and will work as general assistant to Edward Serlin, director of publicity and press relations.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable Feb. 25 to stockholders of record Feb. 8.

Ike Urges Increase In Govt. Film Funds

WASHINGTON, D.C.—It was learned last fortnight that President Eisenhower's budget for the fiscal year ending next June 30 carries with it requests for approximately $16.2 million in new money of direct or partial interest to the motion picture industry.

For the motion picture service of the U.S. Information Agency, the President asked for an increase from $5,330,700 in the current year, to $5,671,200 in the 1961 fiscal year.

For the Federal Communications Commission, watchdog of radio-television broadcasting, Eisenhower asked an increase from $10,550,000 to $13,500,000.

The boost for the Federal Trade Commission, currently probing the broadcasting industry's self-control of programming and advertising, totaled $760,000.

An increase of $12.4 million was asked for the Department of Justice, a portion of which is for stepped-up activities of the Anti-Trust Division. There was no reference to the industry.

The Department of Commerce, in which is located the section of Scientific, Motion Picture and Photographic Products organization under the direction of Nathan D. Golden, is slated under the President's budget request for an upped appropriation of more than $600,000, none of it specifically assigned to Golden's set-up, nor is there any reference to any curtailment of Golden's services to the industry.

Allied Hits BV Policies

WASHINGTON—The Emergency Defense Committee of Allied States Association of Motion Picture Exhibitors last fortnight issued a bulletin to all members attacking Buena Vista for its handling of "Sleeping Beauty" and ""The Big Fisherman."

The bulletin charges that the film company and the industry "lost millions in revenue in the handling of 'Sleeping Beauty' . . . because of spoilage, due to age, in putting into general release the film in 35mm., which resulted in little public interest in the picture." In the case of "The Big Fisherman," the bulletin said, "They destroyed to a great extent the boxoffice potential of the picture by insisting on one week runs only. In thousands of situations this picture would not stand a one week run. Hence, it will not play until old and stale, if ever, in many theatres."

The bulletin asks, "When will distributors realize the fallacy of advertising pictures, pumping up public interest, and then failing to make the merchandise available to the public? Until they accept the principle that picture spoilage is a grave source of loss in the industry, they will continue to throw away millions of dollars in revenue."

Youngstein Chairs Fund Drive

NEW YORK—Max E. Youngstein, vice-president, United Artists, is serving on the National Brotherhood Week Committee as chairman of the annual campaign for the motion picture industry.

The campaign begins with National Brotherhood Week February 21-28, and the funds raised in this year's campaign will be used through the general fund of the Conference to advance its youth program in leadership training, youth conferences, and camps.

VMPTA Cites Danger In Pending Legislation

RICHMOND, VA.—In a bulletin issued last fortnight Carlton Duffus, executive secretary, Virginia Motion Picture Theatre Association, points out that pending legislation in the present session of the State General Assembly includes plans for a state sales tax of three per cent on all film rental; an expanding of the Sunday opening and closing law to have places of business operate as per the established line of that business, ie, restaurants would sell food, drug stores sell drugs, grocery stores sell groceries, and motion picture theatres would show motion pictures and not operate concession stands; and statewide daylight savings time by local option.

The VMPTA Legislative Committee consisting of president Roy Richardson, Leonard Gordon, Seymour Hoffman, David Kamsky, and Duffus have been watching the activities surrounding these proposed bills, any one of which would very likely close a number of Virginia theatres, and have been present at meetings concerning them. Colonel Robert T. Barton, Jr., has been retained by the VMPTA to look out for the interests of the industry during the session of the General Assembly.

Col. Names Schwartz

NEW YORK—The appointment of William Schwartz as Columbia Films, Ltd., home office representative in Tokyo, Japan, has been announced by Lacy W. Kastner, president of Columbia Pictures International Corporation. An industry veteran, Schwartz was Japan general manager for 20th Century-Fox before the War. His last position prior to joining Columbia was as general manager of Warner Brothers' Japan organization.

N.Y. Tent Honors Levine

NEW YORK—Variety Club of New York has named Joseph E. Levine, president, Embassy Pictures, as "Showman of the Year," and he will be honored at a luncheon for members only on Feb. 15 in the North Ballroom of the Hotel Astor.

New England Allied Unit Resigns Unanimously From National Group

Combination Theatre-Hotel Planned By Loew's Circuit

NEW YORK—Eugene Picker, president of Loew's Theatres, Inc., has announced that the corporation's board of directors, at its last meeting, approved a preliminary study of plans for the erection of a combination motion picture theatre and hotel on the site of the present Loew's Lexington, Lexington Avenue and 51st Street.

Picker stated that both the theatre and hotel will be ultra-modern in design and equipment, and calculated to provide every new advance in guest comfort. Because the projected theatre-hotel has not reached the drawing-board stage, cost estimates are not available at this time. It is anticipated that the new structure will get underway in early 1961.

Picker also announced that for the 12 weeks ended Nov. 26, 1959, constituting the first quarter of the current fiscal year, gross revenues amounted to $9,265,000, with a net income of $369,400, equal to 14 cents per share of common stock.

Perlberg-Seaton Mark 20 Years

HOLLYWOOD — Producers William Perlberg and George Seaton are celebrating their 20th anniversary together with the start of "The Pleasure of His Company," Paramount Technicolor release starring Fred Astaire and Debbie Reynolds. Seaton will direct the adaptation of the Samuel Taylor-Cornelia Otis Skinner play.

The producer-writer-director team recently completed for Paramount the Technicolor drama, "The Rat Race," starring Tony Curtis and Debbie Reynolds. For the same studio, they are currently preparing "The Counterfeit Traitor," to co-star William Holden and Lilli Palmer.

BOSTON—At a regular meeting of the board of directors of Independent Exhibitors, Inc., of New England held last week, it was unanimously voted to withdraw from the National Allied States Association of Motion Picture Exhibitors. The resignation will be presented to the National Allied board at its next meeting.

Norman C. Glassman, chairman of the board of IENE, said, "As our local organization is in direct conflict with the principles and aims of the national organization, we must, in the best interests of our local constituent members, withdraw our support from the national organization, and it is only fair to the national organization that this action be taken."

The entire board of directors of 21 members was represented, including two proxy votes. At the conclusion of the meeting, the members stated that they felt that IENE as an individual unit would continue to be a dominant factor in exhibition in New England.

Carl Goldman, executive secretary of the unit, said, "We are going along with our plans for the sixth annual Drive-in Theatre Association all-day meeting to be held Feb. 2 at the Hotel Bradford, and we are beginning to work on our regional convention which will be held Sept. 13-14-15 at the Chatham Bars Inn, Chatham, Mass."

It was noted at the recent Miami, Fla., convention of the national organization that there was considerable conflict with certain local units over pursuit of Allied's White Paper plans and the group's attitude toward the American Congress of Exhibitors. Allied of Western Pennsylvania, in a similar action, recently announced its resignation from the national organization.

Meanwhile, it was learned from Minneapolis that whether North Central Allied Independent Theatre Owners will continue to be affiliated with National Allied or not will be decided at a special meeting of the unit's board of directors on Feb. 16.

It is understood that president Frank Mantzke has recommended that the unit leave National Allied due to disagreement with some of the national organization's policies.

AB-PT's Hyman Rallies Exhib Support For New Orderly Distribution Drive

DETROIT—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., met with AB-PT sectional affiliates in Detroit last week. Those in attendance were Woody Praught and Tom Byerly, United Detroit Theatres; Charles Winchell and John Branton, Minnesota Amusement Company; Don Allen and Don Knight, Tri-State Theatres; and Bernard Levy and Albert J. Sicignano, of the home office.

The meeting was a sounding board for the forthcoming April—May—June Drive which Hyman is planning and which will be kicked off at a meeting of affiliates to be held at the Concord Hotel in Kiamesha Lake on March 24 and 25.

Hyman is presently conferring with all nine distributors in an effort to strengthen the releases for April, May, and June. His plans include an arrangement for the AB-PT affiliates to tie-in with the basic advertising departments of each of the nine distributors in mapping custom-built, tailor-made campaigns on the quality product which will be available during the drive period. The campaign resulting from this combined thinking will be divulged to the AB-PT affiliates at the Concord meeting and will be included in a kit which will be sent to approximately 3,000 exhibitors who have endorsed Orderly Distribution. The kit will also include a new release shcedule which will be highlighted by Hyman's "Report From Hollywood."

The "Report From Hollywood" will contain a review of all the product Hyman views at the various studios when he visits there beginning Feb. 14 for a period of two weeks and will also include a resume of the exchange of ideas resulting from discussions Hyman will have with the studio officials of each company.

Hyman has declared that, in his opinion, a concerted drive effort along the lines planned, co-ordinated with the quality pictures that will be available in April, May, and June, will make possible for the motion picture industry in that period the greatest opportunity for improved spring and summer profits that he has observed in the last few years.

Continental Names Rothschild

JACKSONVILLE, FLA.—Arvin K. Rothschild, who has headed National Theatre Enterprises, Inc., for the past 13 years, has been elected president of the parent company, Continental Enterprises, Inc.

He will retain the presidency of National, while C. S. Ezell, with National for the past 10 years, will take over as general manager.

Rothschild also heads another subsidiary, CE Productions, Inc., a California corporation producing films for theatrical exhibition and television.

Brandt Heads Democratic Fete

NEW YORK—Harry Brandt, prominent theatre owner and president of the Independent Theatre Owners Association of New York, will serve as dinner chairman of the 1960 Annual Democratic State Committee Dinner, it was announced by Michael H. Prendergast. The $100-a-plate fund-raising affair will be held on Saturday evening, Feb. 13, 1960, in the Waldorf-Astoria Hotel.

Writers On Strike, Actors May Go; Presidents Confer On TV Sale Issue

HOLLYWOOD—The long anticipated studio strike started Jan. 16 when the Writers Guild of America went out.

The heads of the major film companies, including Joseph R. Vogel, president, Loew's Inc.; Spyros P. Skouras, head, 20th-Fox; Barney Balaban, president, Paramount; Abe Schneider, president, Columbia; Jack L. Warner, president, Warner Brothers; and Steve Broidy, president, Allied Artists, sat down with the heads of the Screen Actors Guild, not yet on strike, to discuss with its leaders a new employment contract.

Both guilds want participation in revenues to be obtained from the sale of post-1948 theatrical films to television, and the presidents of the film companies have stated they do not intend to give participation to anybody.

The company presidents also met with the WGA in the board room of the Association of Motion Picture Producers. Previously, the AMPP had bargained for the studios and was represented by its president Eric Johnston and by Charles S. Boren, executive vice president.

It was learned that the Screen Actors Guild would insist that all acting contracts beginning this year stipulate television rights for actors.

Although some of the company heads left for New York, it was indicated that negotiations with the guilds will continue.

Meanwhile, Oliver A. Unger, president, National Telefilm Associates, Inc., announced the acquisition of 30 Robert L. Lippert Regalscope productions released through 20th-Fox for television showing. Twenty-eight of the films were made in 1957 and 1958 and two were made in 1956. Among the features are "China Gate," "Kronos," "God Is My Partner," "Deerslayer," "Showdown At Boot Hill," "Ride A Violent Mile," "Stagecoach To Fury," and "Women Of Pitcairn Island."

The Screen Actors Guild, whose contract expires at the end of January, issued a statement declaring the NTA-Regal transaction to be of "great significance in the current contract negotiations between SAG and the major producers." Under Regal's contract, the SAG said, "Regal is legally obligated to pay each actor in the casts of the pictures in question an amount equal to 15 per cent of his earnings in the picture when it is sold to TV. Figures supplied to the Guild by Regal show that actors earned a total of $634,802.65 in the 30 pictures.

"In the Guild's current negotiations with the producers, the chief stumbling block is the producers' refusal to agree to any payment hereafter for the actors' television rights in theatrical films. These films were produced by Regal Films under an agreement with 20th-Fox, one of the major producers, which also distributed the Regal films."

The WGA issued a statement denying reports that it would receive residual payments covering the package of 30 Regalscope productions purchased by NTA, explaining that its contract with Regal had elapsed before the deal was made. WGA said it has added Regal to its strike list.

The Writers Guild of America issued a statement, "Guild representatives stressed the reasonableness of their demands as illustrated in the contracts already signed with independent producers. There are no insurmountable problems between the Guild and producers if neither side assumes unyielding, inflexible and arbitrary positions."

The MPA company presidents met with the Screen Directors Guild executives in an informal get-together. The SDG contract runs a good while yet, and the SDG is not making particular demands at this time.

The British Actors' Equity pledged not only to support the SAG in any strike action it may take against production in England as a result of current negotiations with producers, but also to use its influence to enlist similar cooperation from actor organizations in other countries.

Strike Only Drawback To More Films In 1960

NEW YORK—The Theatre Owners of America forecast last fortnight a "more promising" outlook for 1960 as far as releases are concerned.

On the basis of information accumulated by it, the TOA said that "probably 250 pictures compared to 224 in 1959" will see release in 1960.

This breaks down to Allied Artists, 28; American International, 11; Buena Vista, seven; Columbia, 35; MGM, 24; Paramount, 34; 20th-Fox, 35; United Artists, 36; Universal, 20; and Warners, 20.

The TOA added that while it feels that a strike "will be avoided by a settlement," should one come "the film companies will undoubtedly conserve completed pictures to make them cover the balance of the year. If the strike is avoided, more production than even indicated now can be anticipated."

AMPA Elects Officers

NEW YORK—Vincent Trotta, chairman of the nominating committee for the Associated Motion Picture Advertisers, last week announced the election of the following slate of officers for 1960: Bob Montgomery, president; Al Floersheimer, Jr., vice-president; Hans Barnstyn, treasurer; and Marcia Sturn, secretary.

Ohio Exhibitors Join Wage Law Battle

COLUMBUS, O. — "Firm pledges" from their U. S. Senators and members of the House of Representatives should be obtained by Ohio theatremen in the fight against enactment of proposed hikes in minimum wage laws, said Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio in a bulletin to members of the association.

He said theatremen should lose no time in extracting promises from Senators and Representatives that they will vote against such proposed increases. He also said theatre operators should appeal to the Senate and House labor committees to write a bill exempting theatre employees from the proposed increases.

The theatre business is still a "distress industry," said Prickett, and this fact should be impressed on lawmakers. He also said other arguments for exemption are that theatres are not engaged in interstate trade and that theatres generally are staffed (25 percent to 75 percent) not by breadwinners but by part-time workers, students, and pensioners.

He said that many of these part-time workers would lose their jobs and many would be unable to obtain other employment. He predicted relief rolls would rise if such is the case.

"If you are forced to increase your usher and part-time candy girl wages by 25 to 50 cents per hour, you would be expected to grant similar increases to all of your other employees, including those who now receive two, three, and four times more than the present minimum wage," Prickett said.

Theatremen who have "strong personal relationships" with members of Congress should so advise them, said Prickett. He added that theatremen should urge their fellow business men to contact their representatives and protest against the proposed increase in minimum wages, since their businesses also will be affected.

UA Meets On '60 Slate

CHICAGO—United Artists held a two-day meeting of division and district sales managers here last week to set distribution patterns for the company's lineup of boxoffice attractions scheduled for release in the next six months. William J. Heineman, UA vice-president, and James R. Velde, UA vice-president in charge of domestic sales, presided at the sales conclave.



Tommy Noonan, Pete Marshall and Julie Newmar, stars, 20th-Fox's "The Rookie," which will have an area premiere in 75 theatres next month, were tendered a luncheon at the RDA Club, Philadelphia, recently. Seen with them are, left, Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, and Paul J. Greenhalgh, the publication's general manager.

GUARANTEED

PRE-SOLD BY UNIVERSAL



HERE COMES UNIVERSAL'S HAPPY PICTURE FOR HAPPY BOX OFFICE RETURNS FOR EASTER

PRESOLD THE SOLID UNIVERSAL WAY WITH
DEEP PENETRATION NATIONAL MAGAZINE AD AND
LONG-RANGE PROMOTION-PLUS CAMPAIGNS!



MIRACLE ★★★ MAGICAL ★★★

FOR ALL AGES

Hans Christian Andersen's

THE SNOW



FULL-LENGTH
FEATURE CARTOON *IN EASTMAN* COLOR

WITH PROLOGUE STARRING

ART LINKLETTER

AND FEATURING THE VOICES OF

SANDRA DEE

MUSICAL ENTERTAINMENT OF THE HEART !!!



TOMMY KIRK STAR OF "SHAGGY DOG" ★ PATTY McCORMACK

Universal International®

Cartoons, Animation and Screenplay by SOYUZMULTFILM PRODUCTIONS · English Dialogue Version · Prologue and Adaption written by ALAN LIPSCOTT and BOB FISHER · Produced by BOB FABER · A Universal-International Release



"HAVING IMPRESSIVELY DEMONSTRATED THE POTENTIAL BOX OFFICE ENRICHMENT OF LONG-RANGE PRE-SELLING AND PLANNED DISTRIBUTION WITH 'IMITATION OF LIFE' AND 'THIS EARTH IS MINE' EARLIER, AND NO LESS CURRENTLY WITH 'PILLOW TALK' AND 'OPERATION PETTICOAT', UNIVERSAL-INTERNATIONAL HAS NOW LAUNCHED THE COMPANY'S LONG-RANGE ADVANCE SELLING OF 'THE SNOW QUEEN'...

UNIVERSAL KNOWS HOW TO SELL THEM AND 'SNOW QUEEN' IS IN LINE FOR THAT TREATMENT...

A DELIGHT FOR ALL, A BEAUTIFUL ORCHESTRATION OF SIGHT, SOUND AND COLOR HAS BEEN ACHIEVED IN THIS FEATURE-LENGTH CARTOON...INCLUDES THE VOICES OF SOME TOP-DRAWING NAMES... BY EVERY INDICATION THIS BRIGHT PRESENTATION LOOKS LIKE A THOROUGH WINNER FOR AUDIENCES OF EVERY AGE" —*THE FILM DAILY*

Universal International®

"How I Would Sell . . .

WHO WAS THAT LADY?"

COLUMBIA's Hilarious Comedy with 3 Important Star Names

An Exclusive **SHOWMANALYSIS** *Prepared by—*

SEYMOUR MORRIS, director of advertising, publicity and public relations, Schine Circuit, Inc., Gloversville, N.Y.

ABOUT THE AUTHOR • Seymour Morris was born in 1906. He has been in show business all his life starting out in juvenile theatricals. He started with B. S. Moss, and then went into the distribution end of the motion picture industry handling advertising accessories for C. B. C. Pictures. Subsequently, he was with United Artists and Columbia in advertising and publicity posts. The grass always looking greener on the other side of the fence, he then became an exhibitor and ran some of his own theatres. Next, he began handling up-state New York theatres for Skouras Brothers until 1933, when he joined the Schine Circuit as district manager. In 1940, he was appointed to his present post. He is regarded as an expert in adapting big time exploitation to small town operations and has originated many innovations that gave Broadway flavor to Main Street exhibition. Morris is currently director of public relations for all Schine Enterprises, which include the Schine Hotels, Radio Station WPTR, real estate developments, etc.

Four smash comedy successes in a row—"THE PERFECT FURLOUGH," "SOME LIKE IT HOT," "OPERATION PETTICOAT," and now "WHO WAS THAT LADY?"—is the recent performance record for Tony Curtis. Is it any wonder that he is one of the hottest box office stars we have today!

This should be the key to selling this star in "WHO WAS THAT LADY?" Co-starred with him is his wife, Janet Leigh, who was also in "THE PERFECT FURLOUGH," and Dean Martin, who did such a tremendous job in "SOME CAME RUNNING."

In addition to this star-studded cast, any smart showman can really do tricks with the title, "WHO WAS THAT LADY?" A catchy title is an important ingredient to a picture these days, and this one should draw a lot of attention.

The surest way of getting your whole town conscious of "WHO WAS THAT LADY?" is to give it a long teaser campaign, and with that title you can do it. Tease it in your theatre, newspaper, radio, TV, and on every street and in every store window you can get. Start this one going for you early.

At your box office make up a tape or record. Have a fellow do a wolf whistle and take Tony Curtis' or Dean Martin's voice off the transcription or from the sound track of the teaser trailer, saying WHO WAS THAT LADY? As a woman comes up to the box office to buy a ticket, let the cashier play the tape or recording. It will be an element of surprise. If this can't be done at the box office, do it inside by the ticket taker.

There are several ways an attractive lobby display can be made up. You can use the peep show idea by having a 40 x 60 box made up with a peek hole, using copy, *"WHO WAS THAT LADY? Take a Peek."* Inside the box you can use a blow-up of the still CPC-9518-RP7, or use a cutout from the paper available. You can also use this still as a blow-up, having Tony Curtis and Dean Martin posing on the outside, and the silhouette picture on the inside. The outside of the window can be a blank sheet with the title on it, and then have a switch; when the patron pushes the switch, the light comes on behind the scrim and the silhouette figure shows.

Another way of using this is to have an ordinary shade in the window with copy on it reading, *"Raise the shade and see WHO WAS THAT LADY?"*

Use the three teaser trailers starting three weeks in advance of regular trailer. They are show-stoppers and have Tony Curtis and Dean Martin living it up off stage. They really establish the title and its riotous story. They are available free from your Columbia exchange.

Columbia has made up a series of 10-30 second and minute spots that will get the listeners roaring before they even see the picture. They have the actual voices of the stars, and they break up before the announcements are over. You can't help but laugh with them. Give this a good saturation campaign and start it early.

There are no actual newspaper teaser ads, but you can take the center art with the title on it from mat 103 and spot

THIS CATCHY STILL is recommended for "peep-hole," cut-out, and many other uses, and fits in perfectly with teaser copy on the title.



THE LIVING PROLOGUE

Give your regular trailer a living prologue before it goes on. Raise your front curtain off the stage to slightly above knee level. Bring up your house lights and have a girl walk across the stage in back of the curtain so that only her legs can be seen by the audience. As she goes across, use a recording with a wolf whistle and Tony Curtis and Dean Martin saying, "WHO WAS THAT LADY?" This can be taken from the radio spots or sound track. After the girl has crossed the stage, open your traveler and go into the trailer. This has to stir up any audience.

it on every page of the paper. Run this spot several days in advance. On the days you run display ads on the amusement page, run this on other pages and insert the amusement page number in the ad.

On every street eorner, whether you are in the sunny south or the frozen north, you ought to be able to use this stunt. A kiss is a central eomie deviee around which mueh of the action of "WHO WAS THAT LADY?" revolves. If you have snow, use snow birds. These are small signs on sticks that are pushed into snowbanks. On the sign use a kiss-lip imprint with copy under it: "WHO WAS THAT LADY?" Follow this with playdate and theatre name. If you don't have snow and local ordinances don't prohibit their use, use a street steneil with the same eopy. If you ean't use either of these, then make up cards for lamp posts or telephone poles.

Use the peep-show idea suggested for the lobby in empty store windows. Whitewash the whole window, leaving only a peek-hole. On the window letter the copy, *"Take a peek and see "WHO WAS THAT LADY?"* Inside use cutouts from the aeeessory paper or blow-ups of the stills we mentioned for lobby blow-ups.

If you use this teaser eampaign before your first display ad runs, you'll have everyone asking "WHO WAS THAT LADY?"

The newspaper ads are all eye-catchers and with the legs and frame of Janet Leigh being used for the eentral art, they have got to be read. However, I think we should capitalize on Tony Curtis' previous hits and have added eopy to layout as shown in the revamped ad.

The transeribed radio spots have already been mentioned, ineluding the importance of radio to this eampaign, but Columbia has developed other aids to make it easy for you to get radio support. All of them are so good that you should not just telephone your station and tell them what you've got, but make an appointment and go over and spend an hour or more outlining the whole radio eampaign.

Dean Martin has recorded a personalized greeting on tape for individual dise joekeys aeross the eountry who eover the primary broadeasting territories. Write Columbia Pictures for the name of your D. J. and then work with him for a speeial Dean Martin show. There is an excellent interview reeord available free with Dean Martin on one side of the transeription and Tony Curtis and Janet Leigh on the other. Dise jockeys will like these beeause they give them some big

NOTHING LIKE A CONTEST

A Limerick Contest will make an excellent write-in postal card stunt. Last word of contestant's fifth line must rhyme with last word of first two lines. This can run for three to five days with a postmark date as deadline for all entries. Passes and other gifts can be promoted as prizes. The limerick is as follows:

"WHO WAS THAT LADY?" a triple star spree,
Tony Curtis, Dean Martin, and Janet Leigh.
They perform for your pleasure,
And for extra measure
. . . . . .





A HOME-MADE TEASER AD using elements from the pressbook is suggested above right. The piquant beauty of JANET LEIGH, and the many available fashion stills can be put to good use by imaginative exhibitors.



names to fool around with.

Capitol records have recorded Dean Martin's "WHO WAS THAT LADY?," and your Capitol record distributor will furnish you copies if your stations don't have it.

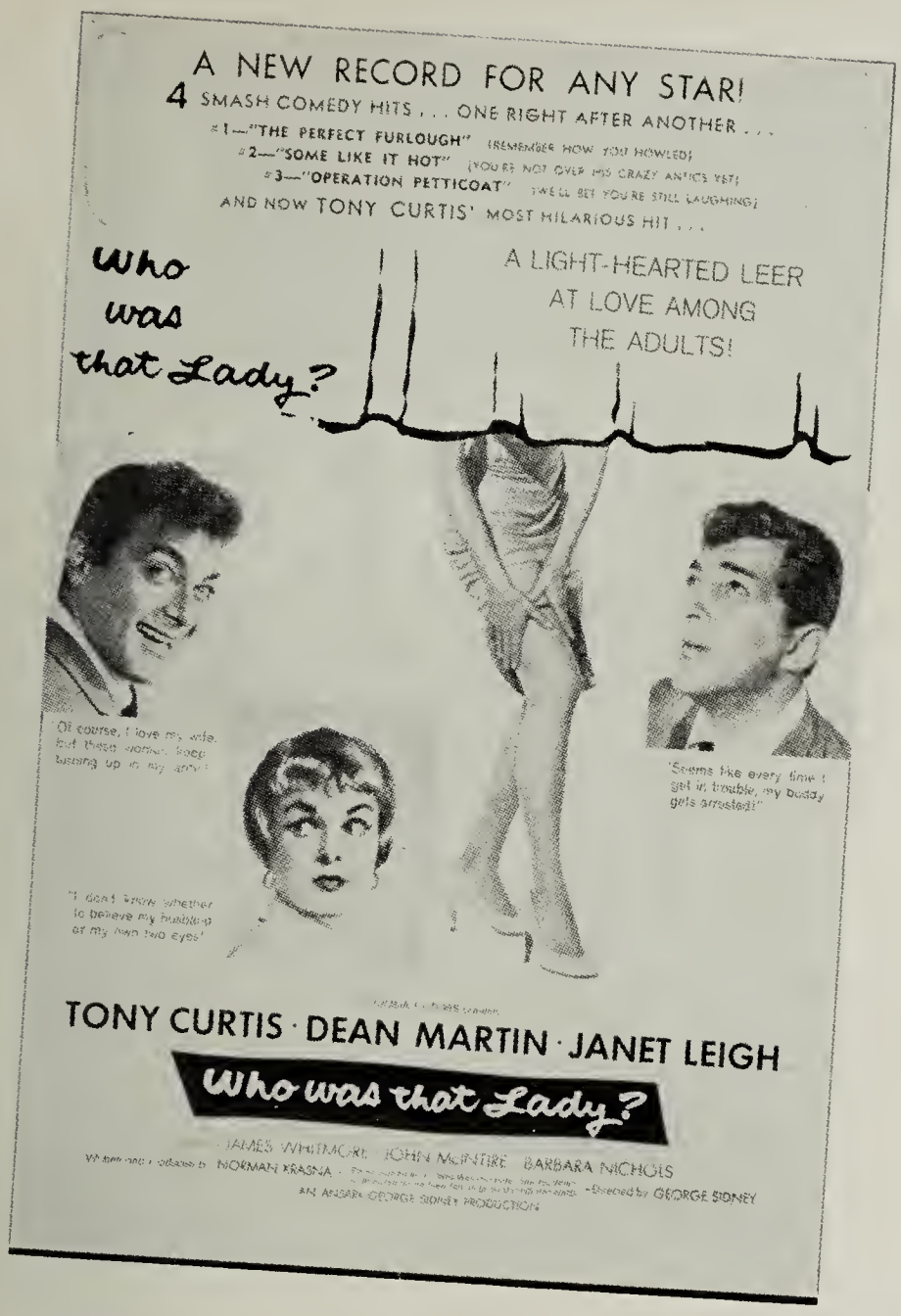
James Darren, whose popularity with teenagers is growing at an astonishing rate, recorded the love theme from the picture, a song ealled "YOUR SMILE." It is on the Colpix label, and they are going to do an all-out promotion of this 45 RPM. Work with your Colpix distributor in getting this plugged and using records for prizes as well as theatre tiekets for any of the following contests.

Have your D. J. run a eontest using various female singers' reeordings. After eaeh reeording have the listeners write a postal eard or phone in "WHO WAS THAT LADY?" that sang that song.

A natural for your leading disc jockey is a contest for the listeners to supply the best line answer to the old straight line question, *"WHO WAS THAT LADY I SAW YOU WITH LAST NIGHT?"*

SUGGESTED PITCH—*"Hey, Jokesters! Here's an opportunity to put your sense of humor to work, and at the same time have a chance to win guest admissions to see the hilarious new comedy* 'WHO WAS THAT LADY?' *which opens at the* _____ *Theatre. All you have to do is make up a clever original quip or last line answer to the famous question, WHO WAS THAT LADY I SAW YOU WITH LAST NIGHT?, and send it to me on a postcard."*

TV trailers are available from Columbia Pictures. If your TV station will go for a contest, try an identifieation one. Eaeh day they can show a pieture of some world-famous female personality or movie star. For the eomplete set of WHO WAS THAT LADY eorrect answers, prizes ean be promoted



MR. MORRIS suggests that many of the pressbook ads can be adapted (Ad No. 401-above) to teaser use, and recommends that the success record of TONY CURTIS should provide an ad feature.

from local merchants and theatre tickets given to runners-up. This is especially good for sustaining or participating shows.

The records we told you about should get you in every music store window. Capitol already has available window streamers, and you should work with your distributor to get these in every store. Have them imprinted with your play-date and theatre name. Also work with the Colpix distributor and use stills and display pieces around the records so you have a complete window display as well as in-store displays.

Every juke box around should have both the 45 RPM records on them. Contact the juke box operator and see that he places the records and also gives you a card on the juke box reading: *"PLAY THE SONG HITS FROM WHO WAS THAT LADY? AND SEE TONY CURTIS, DEAN MARTIN, AND JANET LEIGH IN 'WHO WAS THAT LADY?' AT THE_____THEATRE."*

Andre Previn, who won an Academy Award for the score of "GIGI," wrote the background score for this picture. Use his albums, with credits for the picture, for window displays.

It should be a cinch to get a merchants' co-op full page on this one. Women's apparel stores, beauty shops, shoe stores, etc., should go in for ads on this contest. Your masthead can read: *"WIN FREE THEATRE TICKETS TO SEE WHO WAS THAT LADY? AT THE BLANK THEATRE BY READING THE MERCHANTS ADS ON THIS PAGE."* In each ad run a clue for a title or name with the word "lady" in it, and make the readers identify the full name. First 25 lists of correct titles or names get two tickets.

To help you get co-op ads, Janet Leigh's hair-do is good for beauty shops and there are many stills available for art. There is also a specal set of stills, 118-124 and P21 that are striking for lounge wear. They can also be used for window displays.

FOR THE COLUMNISTS

There's a strange coincidence that might make a good item for your columnist or a feature story. New York State has two Senators, Javits and Keating. Marion Javits, wife of the Senator, makes her film debut in "Who Was That Lady?" as an FBI secretary. Larry Keating (no relation to the Senator) plays Parker of the CIA, who wants nothing out of life but to live and let live and catch a few spies. Mrs. Javits, by the way, is giving her salary to charity. Columbia has a publicity release on her if your newsman wants to know how she got into the picture. The Javits-Keating item should make a newsy item.

Another merchants' tie-up can be an identification of a mystery woman who will visit the various stores participating in a full page ad. Have your newspaper run stories and a silhouette picture of a girl who will visit all the cooperating stores on a certain day. The picture shows the girl in the clothes she will be wearing, but her face is silhouetted. The first person in each store tapping her on the shoulder with a copy of the paper in which the ads ran and saying, "YOU ARE THE LADY," gets a pair of tickets.

There's no place in town to get your message to the greatest number of people in the shortest time than the Super Markets. Make a tie-up with them so that every hour on the hour, or half hour, you will give away a pair of tickets. Most stores have their cashier stands numbered. Someone can pull out one of these numbers or just select a person at random who is at the cashier's spot. Using a PA system, the voice says *"WHO'S THAT LADY AT CASHIER STAND NUMBER 6."* She wins a pair of tickets. The store can advertise this stunt in their newspaper ads, in-store displays, and stuffers for the bags.

A portrait of beautiful Janet Leigh, with credits to "WHO WAS THAT LADY?" appear in full page, full color Lux soap advertisements with picture credits, in Jan. 11 publication of Life, and the January issues of Good Housekeeping and Ladies Home Journal. Get in touch with your Lux distributor for window displays.

Anyone who has used the taped telephone stunt knows that it really keeps the phone ringing. Columbia has made a 30-second message spoken by Tony Curtis, Dean Martin, and Janet Leigh. Make arrangements with the telephone company to put in an answering phone for this recording. Then have cards made up to be distributed all over town, and for this you can use the art from mat 103 we suggested for the teaser ads. As soon as you have set up for the phone stunt order your tape from Columbia's Exploitation Dept.

I said at the beginning that anyone could do tricks with this title. It was a lot of fun thinking up the ideas expressed, and any showman will have fun executing them. It's one of those pictures that are stimulating, and if you call a staff meeting you will find that there are more showmen in your organization than you thought there were. Give them all a chance to make suggestions, and then let them to work on them. That's what this business needs, more people selling pictures, more people talking about pictures, and more showmen in the making.

COMING!
IN THE ISSUE OF FEB. 3
JIM SHANAHAN, assistant director of advertising and publicity for LOEW'S THEATRES, New York, N.Y.
tells how he would sell . . .
UNITED ARTISTS' Stanley Kramer Production
"ON THE BEACH"

GRAND

N.Y. Herald Tribune

"A COMPLETE DELIGHT FOR ALL!"

Film Daily

Cosmopolitan Magazine

LIVELY

Boston Traveler

CHARMING

Cincinnati Post

A TREAT

Detroit Free Press

WONDERFUL

Chicago Sun-Times

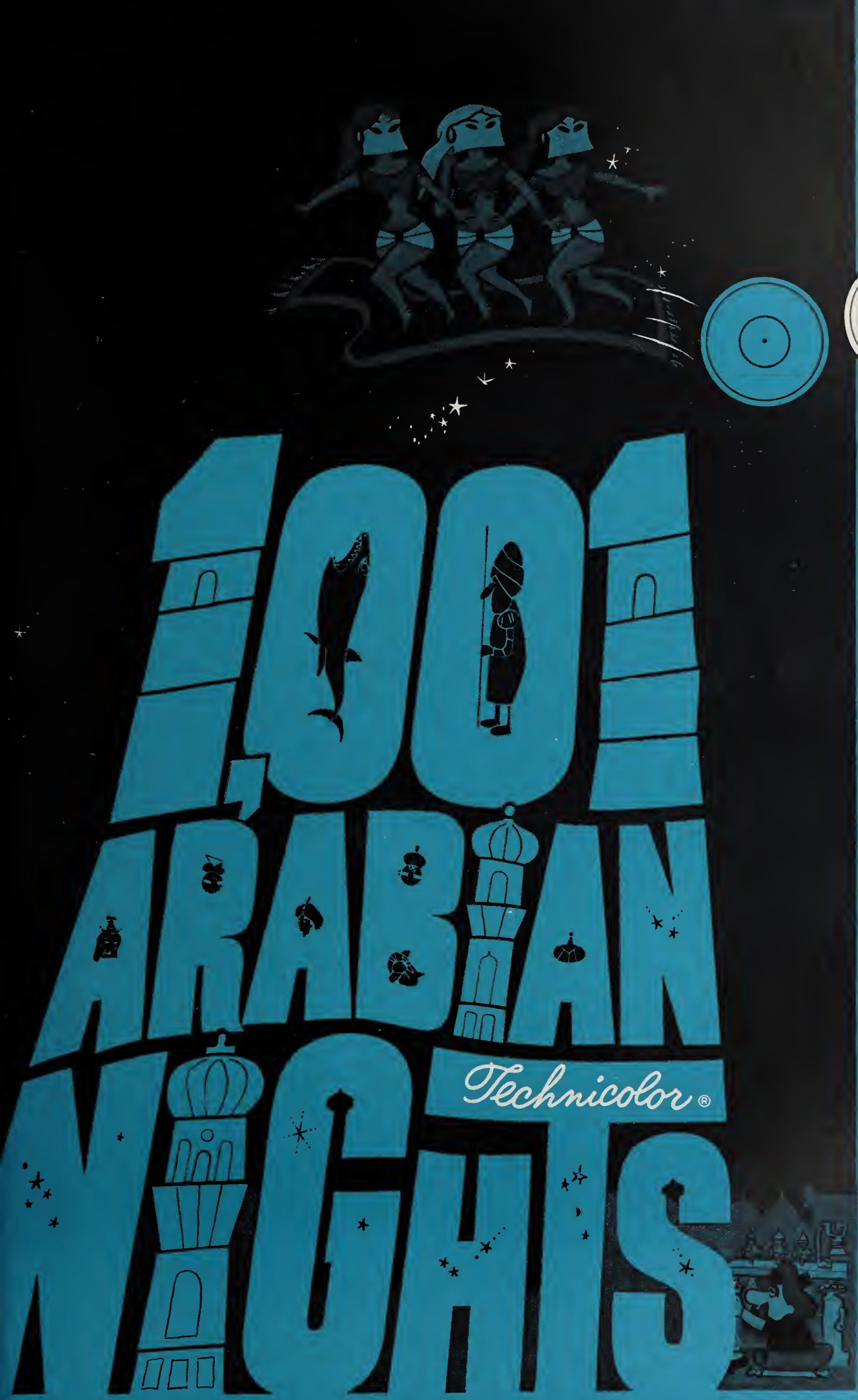
FUN FOR ALL

L. A Examiner





COLUMBIA PICTURES presents a UPA FEATURE PRODUCTION · "1001 ARABIAN NIGHTS" · Produced by STEPHE
Featuring the Voices of: JIM BACKUS as Uncle Abdul Azziz Magoo · KATHRYN GRANT as Princess Yasminda · DWAYN



SUSTOW · Directed by JACK KINNEY · Screenplay by CZENZI ORMONDE
KMAN as Magoo's nephew, Aladdin · HANS CONRIED as The Wicked Wazir

BIG!
BIG!
BIG!
Promotion Campaign

RADIO SPOTS Minutes, 30 seconds, 20 seconds and 10's. Order through your Columbia Exchange.

TV TRAILERS That Carry the Glitter and Glamor of the Picture!

TV FEATURETTE
5 Minute TV Featurette. The Picture Comes Alive with the Stars–from the Drawing Board to Color Film!

OPEN END GAG INTERVIEWS
Magoo (Via Jim Backus) Reveals All...in Just Five Minutes!

COLPIX SOUND TRACK ALBUM
Featuring all the Tuneful Numbers

GENERAL ELECTRIC National Mag Ads, Displays, Streamers–all with Picture Credit! 50,000 Dealers Co-Operate!

U.S. SAVINGS BONDS 40,000 Mail Trucks Display Posters Of Magoo Selling Bonds–with Credit for 1001 NIGHTS! Also in Banks, Post Offices!

COLORING BOOK Published by Whitman. Available in Chain and Department Stores.

MERCURY SLIPPERS
Advertised in SEVENTEEN Magazine. And in 17,000 Retail Stores!



The NEW YORK Scene

By Mel Konecoff

MORE THAN 150 EXHIBITORS showed up at a "look-see" party held at Sardi's Restaurant to see the accessories and listen to the radio spots made up for Joe Levine's "Jack The Ripper," which Paramount is releasing. The film is expected to open in this area in mid-February, and Levine announced the promotion budget is being upped to increase interest in the film through additional radio and TV activity.

Attendees received copies of the promotion kits, in addition to which they heard George Weltner and Hugh Owen of Paramount discuss Levine and the film. Eddie Solomon, Embassy advertising manager, and Ernie Emerling, advertising and publicity chief for Loew's Theatres, discussed some of the facets of the campaign.

MORE ON CAMPAIGNS: The other day our girl Friday was startled when in walked a pigeon accompanied by a couple of handlers who were looking for us to see if we knew what a "Gazebo" was. She became all flustered when she heard that a $5,000,000,000 prize plus a free-steam cleaning for a hat was involved. After trying to reach us all around town, she finally caught up with us, wrote out the answer, and released the fugitive from Duffy Square, who was fancily called a homing pigeon.

His destination was a rendezvous on First Avenue where a mysterious gentleman called up a few moments later with the news that the answer was right. To date no prize, though.

Loew's Ernie Emerling informs that similar stunts were being pulled in other Loew towns within a 500 mile radius of New York, as well as others to call attention to the opening of the Metro release.

KILLER DEPARTMENT: Herbert Leder and Monroe Sachson, director and producer respectively of the forthcoming Continental release, "Pretty Boy Floyd," reported that they expect to have close to 200 dates on the film by mid-February. One of the gimmicks to plug the film will be the posting of a $5,000 reward for information that leads to the arrest of one of the 10 most wanted criminals on the FBI list. Another is a sound track album with a jazz motif that will be played extensively.

The pair made the gangster entry at the Gold Medal Studios in the Bronx and intend to make several others here because costs are lower, good talent is available from the stage and TV, and there is fine cooperation forthcoming from city departments. Their next may be a tearjerker, a so-called woman's picture, which will go in March, while the one to follow will be "Me, Candido," the story of an orphan boy which was an off-Broadway play.

THE METROPOLITAN SCENE: Columbia Pictures and Pyramid Books have developed a national tie-up to promote the forthcoming "Once More With Feeling" in picture and book form . . . Thousands of record dealers throughout the country are featuring the 45 rpm recording of "The Chariot Race Game" in conjunction with local openings of "Solomon And Sheba" over the next four weeks. The gimmick is that different chariots win each time the record is played, and listeners are supposed to guess the outcome . . . Two hundred members of the Mystery Writers of America are getting an advance screening of "Jack The Ripper" . . . Columbia is distributing 250,000 gum-stickers to branches and field men to promote "Suddenly Last Summer." They will be used to herald local playdates . . . UA and the New American Library have set a book-movie promotion on the forthcoming release, "Summer of the Seventeenth Doll," which was filmed on location in Australia.

MGM Names Winners In "Northwest" Contest

NEW YORK—Metro-Goldwyn Mayer announced the winners of its "Best campaigns by theatre managers on 'North By Northwest' contest," awarding a total of $2,300 in prizes to the 10 winners.

The contest, judged by leading motion picture trade paper personnel, was broken down into two segments—large and small situations that played "North By Northwest," with identical cash prizes awarded to the five winners in each category.

In the "large situation" segment, Edward Brunner, Loew's Valencia, New York City, won the top prize of $500 for his campaign; the second prize of $300 went to W. T. Hastings, RKO Orpheum Denver; Zeva Yovan, Loew's Palace, Memphis, garnered the $200 third prize; Joseph McCoy, Loew's Kameo, Brooklyn, N.Y., received the fourth prize of $100; and the final award of $50 went to Fred Kunkel, Penn, Pittsburgh.

The "small situation" category first prize was won by Keith A. Hendee, Gateway, Fort Lauderdale, Fla.; Edward Leigh, Capitol, Moncton, N.B., Canada, earned second prize; the third prize went to Reeves Addington, Dallas, Fordyce, Ark., Miss M. E. Shively, Ritz, Clearfield, Pa., garnered fourth prize; and the fifth prize went to Cliff Knoll, State, Sioux Falls, S.D.

An identical contest offering the same cash prizes is currently being sponsored by MGM on "Never So Few."

Billboards Boost "Spartacus"

NEW YORK—Universal International has started erecting "Spartacus" billboards and neon signs throughout this country, it was revealed by David A. Lipton, U-I vice-president.

With the release of the Super Technirama-70 production still many months off, it is estimated that 1,750,000 people a day currently are being exposed to billboards already erected on busy highways. This number will be increased to millions more each day by mid-summer as additional boards are placed in many other strategic spots.





Variety Club Tent 13, Philadelphia, celebrated its 25th anniversary recently with a dinner in a circus atmosphere at the Bellevue-Stratford Hotel. Participants included, left to right, Leo Beresin, outgoing chief barker; Jack Beresin, International Variety leader; George Eby, International chief barker; Edward Emanuel, International first assistant; George Hoover, International executive; Martin Ellis, in-coming chief barker; Ralph Pries, International representative; 20th-Fox comedy team Tommy Noonan and Pete Marshall flanking star and honored guest Joan Crawford; and attorney Sylvan Cohen, who acted as toastmaster. On the right are seen some of the New York executives who attended, including Si Fabian, Stanley Warner president; with Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; Russell Downing, Radio City Music Hall; Harry Kalmine, Stanley Warner; Charles Alicoate, Film Daily; Harry Mandel, RKO Theatres; and Abe Montague, Columbia Pictures. Cohen presented Miss Crawford with a handsome plaque in recognition of her box office power through the years.

—Goldman Photos

PARAMOUNT'S "Touch" HAS THE BOXOFFICE TOUCH!



Paramount Pictures presents

JAMES MASON
VERA MILES
GEORGE SANDERS
in

a Touch of Larceny

A comedy about cash and women— and a very special touch!









An IVAN FOXWELL Production · Directed by GUY HAMILTON
Screenplay by ROGER MacDOUGALL, GUY HAMILTON and IVAN FOXWELL

"SOLID CONTENDER! A TOTAL DELIGHT!"
—Film Daily

KEY SHOWMEN COAST-TO-COAST ARE PLAYING "TOUCH"!

NEW YORK	Normandie	CHICAGO	Esquire
WASHINGTON	Playhouse	MILWAUKEE	Downer
BALTIMORE	5-West	MINNEAPOLIS	World
ATLANTA	Peachtree Art	ST. LOUIS	Pageant
CHARLOTTE	Visualito	LOS ANGELES	Fox Beverly
GREENSBORO, N.C.	Cinema	SALT LAKE CITY	Tower

CALL **PARAMOUNT** NOW!



LONDON Observations

by Jock MacGregor

THE BITTERNESS arising from the sell out of Independent Film Distributors and its product to Associated Rediffusion Television has in no way lessened. The trade, still reeling from this body blow, is in an unforgiving mood. Few show any sympathy for the Woolf brothers or Danny Angel. Even if the Film Industry Defense organization did slip up in its correspondence, it is generally felt that John Woolf, as a leading member of both the British Film Producers Association and the Kinematograph Renters' Society, should himself have made a subsequent approach before selling.

As anticipated, the Cinema Exhibitors Association made the only decision open to it by recommending its members to refrain from booking the current and future product of the individuals concerned. Those who have to suffer in silence are the British Lion salesmen who handle the IFD product. Contractually, they must endeavor to sell it and accept the exhibitors' pent up emotions first hand.

The Council of the KRS, to which all leading British and American distributors belong, unanimously deplored this sale of 55 feature films to commercial TV and reaffirmed its support for and confidence in FIDO at its January meeting.

I CANNOT RECALL a more representative gathering of the top British creative talent than that which accepted Dick Patterson's invitation to welcome his American chiefs, Russell Holman and Jack Karp, to London. Formerly with the William Morris office in Hollywood, Dick only recently arrived to take over Paramount British and the job of finding stories and talent, and he has certainly wasted no time in getting to know his way around the London scene.

Jerry Pickman accompanied the American party, and with Paramount's British distribution chief, Fred Hutchinson, his American aide, Russell Hadley, Jr., and publicist Tony Reddin was on hand to welcome the guests. The success of the evening may best be judged by the fact the reception started at 6 pm and was still going strong when I left three hours later.

Among those I spoke to in that time were Mike Frankovich, Carl Foreman, Larry Bachman, and Jules Buck, representing the Americans in London; Kenneth Winckles, Rank Organization; and Nat Cohen, Peter Rogers, and Ivan Foxwell, the independents. Jack Goodlatte and Robert Clark headed the Associated British contingent. From MGM British came studio head Matthew Raymond and Pinewood's Betty Box, Ralph Thomas, and Maurice Cowan. Ronald Neame drove straight from Shepperton where he had just started directing Alec Guinness in "Tunes of Glory" for UA release. Star power was provided by Sylvia Sim, now contracted to Paramount, Richard Todd, and Laurence Harvey.



CANADIAN Highlights

By Harry Allen, Jr.

RECORD-BREAKING RUNS in both Montreal and Toronto of MGM's "Ben-Hur" are expected. The film opened at the Alouette, Montreal, managed by Bob Sheppard, and at the University, Toronto, managed by Mike King, to critical acclaim. Both houses are Famous Players, and that circuit's Capitol, Vancouver, will also house the film in March when it has been refurbished. Much of the publicity work was planned through Hilda Cunningham, MGM publicity director in Canada, and Famous Players' ad-pub chief Jim Nairn. Harold Meyers, group sales rep, had assistant George Dixon to work on group sales for the film in Toronto. In Montreal, group sales rep is Bernie McDonald, new to the field, who was inducted by Meyers. Advance sale for the Toronto engagement was about $25,000, and group sales brought over $40,000 a few days before the opening.

WITH CANADA making only 35mm. black-and-white motion picture raw and the continued growth of use of colored raw stock, Canada's raw stock exports have dropped. The 10-month report on footage and revenue by the International Trade Division of the External Trade Section of the Dominion Bureau of Statistics shows that up to the end of October Canada exported 46,888,295 feet, worth $675,360. The United Kingdom, formerly Canada's best customer, is not buying what it once did because domestic production takes care of its needs. A strange customer this past year was the United States, which manufactures its own raw stock. The shipment made from Canadian Kodak in Toronto was to take care of emergency needs only of its parent company, and the U.S. is not expected to remain a steady customer. Ten countries bought from Canada in 1959, while in the previous year there were 12 countries.

A LOOK OVER the list of people who died during the past year leaves a large gap in the industry parade. Latest was Frank Gow, 70, Famous Players partner who retired as its British Columbia district manager about four years ago. He was recently honored by the Canadian Pictures Pioneers. Others who have left the scene were Harry Bercovich, Regina; John G. Ganetakos, Montreal; I. F. Shacker, Hanna, Alta.; Harold Bishop, Winnipeg; W. J. O'Neill, Toronto; Gordon Brewerton, Cardston, Alta.; James Purnell, Red Deer, Alta.; J. Ray Tubman, Ottawa; Mickey Phillet, Edmonton, Alta.; George Cook, Picton, Ont.; and Salvatore Russ, Collingwood, Ont.

Indiana Appeals Court Ruling Against Censors

INDIANAPOLIS—Marion County Prosecuting Attorney Phillip L. Bayt, a former Indianapolis mayor, last fortnight stated he was preparing an appeal to the Indiana Supreme Court as well as urging a new statute for legislative action in an effort to resuscitate Indiana censorship which was severely crippled on Jan. 12 by a ruling of Criminal Court Judge Richard M. Salb.

Held unconstitutional by Judge Salb, the challenged law covers "obscenity" in both literature and motion pictures. The 55-year-old law remains in force pending the appeal to the State Supreme Court.

N.Y. Legislators Ask Classification Support

ALBANY — As Assemblyman Luigi R. Marano, Brooklyn Republican, pressed for support, in Catholic, Jewish and Protestant circles, as well as among veterans organizations and other groups, for his bill providing that if Motion Picture Division, State Education Department, were to classify a film for adults only it would be unlawful to permit admission of any person under 18 and an exhibitor violating the interdict would be subject to a $25 fine, Assemblyman Daniel M. Kelly, Democrat-Liberal of New York, urged the abolition of censorship for adults, this to be coupled with "the widest latitude" for Division, so that it could "effectively" classify pictures for which those under 18 would be barred.

Assemblyman Bentley Kassal, New York Democrat, suggested that Motion Picture Division have the advice and assistance of child psychiatrists in determining what films were unsuited for youngsters.

Kelly would "rely on the good taste and moral upbringing of persons over 18 to penalize the industry, by not patronizing objectionable pictures." If they are "moronic enough" to desire seeing such type films, "no law can refrain them from doing so," he said.

Kelly said, "None of the bills thus far introduced (there are four of the classification variety pending) fully answer the problem: i.e. freedom from censorship for adults and the closest attention to the moral climate in which our youth are reared."

Assemblyman Marano asked Charles J. Tobin, Jr., counsel for State Catholic Welfare Committee, to give his reaction; also Dr. Hugh M. Flick, former director, Motion Picture Division, and current executive assistant to State Education Commissioner James E. Allen, Jr. Dr. Flick approved the Marano measure.

The Brooklyn legislator also looked for an opinion from Bishop William A. Scully, Albany, chairman of State Catholic Welfare Committee.

S.C. Sunday Battle Goes On

GREENVILLE, S.C.—Counsel representing a group of theatre operators and patrons in their appeal to the State Supreme Court last fortnight claimed there were 17 errors in the decision of Circuit Judge T. B. Geneker upholding the validity of the State's blue laws.

The plaintiffs claim that Section 64-1 of the Sunday statute does not apply to the orderly showing of motion pictures on Sunday or, if the statute does apply, it is unconstitutional.

SHOCKING!

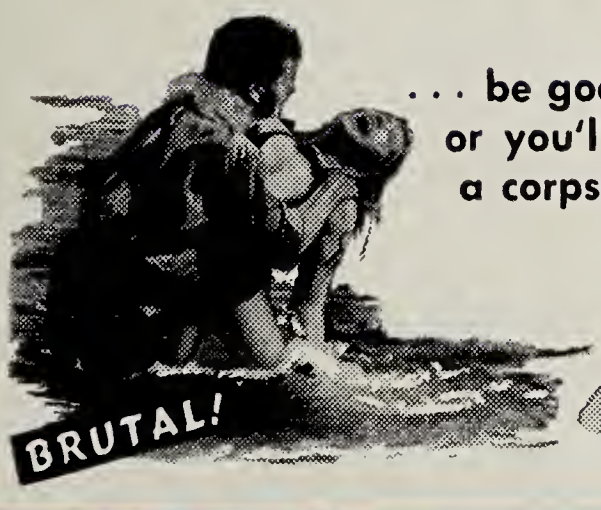


. . . the body of a Venus
the smile of a temptress
. . . and a heart dripping
with fury and revenge!

"The WICKED GO TO HELL!"



I've tamed girls like you before!



. . . be good
or you'll be
a corpse!"



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ALBANY

Columbia was reported engaged in leasing negotiations for space in the RTA Building, 991 Broadway, into which Warners moved early last summer. The company's lease on its present quarters is understood to be expiring. . . . United Artists also may move into the RTA Building, which is a four-story structure extensively remodeled and modernized since Harold Gabrilove, ex-Variety Club chief barker, acquired it. It is located a block from Film Row on the opposite side of the street. . . . Charles Rossi, who operates the Strand, Schroon Lake, during the summer, recently took over the Swan, Greenwich, renaming it White Swan. His brother, John, conductor of the Strand, Schroon Lake, in the vacation months, had earlier assumed control of the Essex, Port Henry, a former Kallet house. . . . Charles Harte reopened the Harte, Hoosick Falls. . . . Paul Marcelli, one-time projectionist at Leeds Drive-In, Leeds, added a second conventional house to his operations by leasing the Community, Catskill. His other house is the Vanderbilt, Greenville. . . . Michael S. Artist was named program manager of Stanley Warner Corporation's WAST-TV station here. He was formerly director of the program department.

ATLANTA

Mr. and Mrs. Stanley Rosenbaum entertained friends at a reception at the Florenca Country Club in honor of Mr. and Mrs. Louis Rosenbaum, who were celebrating their 50th wedding anniversary. The Rosenbaums operate Muscle Shoals Theatres at Florence, Tuscumbia, and Athens, Ala. . . . Thomas Carter has closed his Villa Rica, Villa Rica, Ga. . . . Hazel Bradford has resigned as Army Theatres booker to join her husband in Albany, Ga. . . . Bob Deiselberg has replaced Roger Wood at Capital Releasing Corporation. Wood has joined Universal. . . . Spence Steinhurst was host to a party for all former RKO employes at the Plaza Hotel. . . . Mary Brockett, former head booker, Crescent Amusement Company, Nashville, Ga., was a house guest of Martha Chandler, UA booker. . . . James Irwin has opened the Macon, Tuskegee, Ala., which had been closed since 1957. The house has been remodelled. . . . The old Princess, Nashville, Tenn., over half a century old, is now in the big theatre field. It has opened under a new name, the Crescent Downtown, after being closed three weeks for remodeling and installation of 70mm equipment at an estimated cost of $50,000. . . . The local WOMPI entertained patients at Battle Haven for old folks with a big party. . . . Mrs. Jean Mullins, president, WOMPI, was guest of honor at a luncheon given at the Variety Club. . . . The Better Films Council held their annual party at the Variety Club.

BOSTON

Stan Davis, New England representative for Continental Distributing, has announced that Film Exchange Transfer Company will handle the film delivery instead of Embassy Pictures Corp., for the Boston area. . . . Ruth Kickham, secretary to Joseph E. Levine of Embassy Pictures Corp. is proudly wearing a new diamond sparkler given to her by her fiance, George A. Lucy, Jr., of West Roxbury. . . . Mr. and Mrs. Edward King have given up the lease on the Victoria, Greenfield, Mass., but are continuing to operate the Park Theatre, Jaffrey, N.H. . . . Sumner Redstone, vice-president, Northeast Drive-In Theatres, is recovering at home from a gall bladder operation. . . . Sympathy is expressed to Mrs. Benjamin Sack in the death of her father, Harry Bond of Cambridge. . . . Hy Fine, district manager for New England Theatres, Inc., is planning a 26-day visit to the west coast to combine business and pleasure, jetting out to meet Edward Hyman with whom he will look over the product at the various studios, and to drop in on two sisters and a brother and their families whom he hasn't seen for several years. . . . "The Lovers," the French prize-winning film was breaking house-records at the Coolidge Corner, Brookline.

BUFFALO

Dick Scott, of New York, IATSE representative, was in to install the new officers of Local CE-9, Exchange Employes. Other guests at the installation ceremonies were Danny Gill, business agent, Buffalo IATSE: Bert Ryde, Motion Picture Operators local; and Ken Cavanaugh, Motion Picture Operators. The new officers of Local CE-9 are Robert Neffki, president; Mary Giallella, vice-president; William Abrams, business agent; June Johengen, secretary; James Lavorato, sergeant-at-arms; Evelyn Garnhan, financial secretary. . . . A review of all tent projects, plans for Variety Week celebrations, and an interchange of information between newly elected chief barkers were among the topics discussed at the regional meeting of Variety clubs International in the Statler-Hilton. The international organization was represented at the Buffalo session by chief barker George Eby, first assistant Edward Emanuel, and George Hoover, an executive director. Eby acted as installing officer for the new Tent 7 crew. New officers are Alfred E. Anscombe, chief barker; Mike Ellis Jr., first assistant; James J. Hayes, second assistant; Myron Gross, dough guy; and Nate Dickman, property master. . . . Jean Walrath, writing in the Democrat and Chronicle, discussed the "1950's-Decade of Movie 'Miracles,'" and said, "There were 27 theatres listed in the daily schedule, of which 18 were neighborhoods. Today only two neighborhood theatres exist—the Waring and the East Rochester Rialto. Three others have gone classy as first-run showcases, Monroe, Riviera, and Lyell."

CHICAGO

Samuel Isaacson, 73, a projectionist at the Clark since its opening 27 years ago, retired and was given a farewell party and suitable gift by the theatre management and associates. Soon after leaving, he was stricken with a heart attack, but he rallied. . . . Joseph Hudick, 4-Star manager, proved a hero when smoke from a fire next door filled the theatre. He called the fire department and led the audience of 500, mostly children at a matinee, to safety. . . . Following the premiere of

Film Exchange and Dealer Listing for the
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ALLIED ARTISTS, 1115 High St.—CHerry 4-1783
Booker: Marie Slatkoske. Shipper: Iowa Film Depot. Emerg. Phone: ATlantic 2-3702.

COLUMBIA, 1003 High St.—CHerry 3-0105
Br. Mgr.: Joseph H. Jacobs. Sales: John Dugan. Office Mgr. and Booker: Bill Lyons. Booker: Bill Gippert. Cashier: Marion Peterson. Shipper: Jack Ricketts. Emerg. Phone: BLackburn 5-0313.

METRO-GOLDWYN-MAYER, 618 12th St.—ATlantic 8-1071
Br. Mgr.: Vincent Flynn. Office Mgr.: Darryl M. Johnson. Sales: John J. Pilmaier, Howard Dunn, Fred Feifar. Cashier: Helen Hansen, Shipper: Chester C. Howser. Emerg. Phone: BLackburn 5-7263.

PARAMOUNT, 1125 High St.—ATlantic 8-3638
Br. Mgr.: Frank Richards. Office Mgr.: J. E. Winn. Sales: Ken Bishard, C. A. Caligiuri. Booker: Sam Rich. Cashier: Mildred Babcock. Shipper: Joseph Mauro. Emerg. Phone: CRestwood 4-1230.

REALART, 1120 High St.—ATlantic 2-6583
Br. Mgr.: Bill Field. Emerg. Phone: CRestwood 9-7444.

20TH CENTURY-FOX, 1300 High St.—CHerry 4-4281
Br. Mgr.: D. S. Gold. Sales: Stanley Soderberg. Bookers: William Bell, Adda Rose Beaty. Cashier: Carrie Faber Shipper: Robert C. Boots. Emerg. Phone: CRestwood 9-8318.

UNITED ARTISTS, 1300 High St.—CHerry 4-2115
Br. Mgr.: Harold Kimmel. Sales: Henry Peterson. Booker: Dorothy Pobst. Emerg. Phone: None.

UNIVERSAL-INTERNATIONAL, 1005 High St.—CHerry 4-4219
Sls. Mgr.: Lou Levy. Office Mgr.: Frank Zanotti. Sales: Ralph Olson. Emerg. Phone: ATlantic 3-1114.

WARNER BROS., 209 Plymouth Bldg., 10th and Walnut—CHerry 4-3297
Br. Mgr.: Joe Young. Office Mgr. and Booker: Joe Archer. Sales: Norman Holt. Cashier: Myrtle Bechtel. Emerg. Phone: ATlantic 2-6886.

• *Supply Dealers*

DES MOINES THEATRE SUPPLY CO., 1121 High St.—CHerry 3-6520 Emerg. Phone: CHerry 3-1816
NATIONAL THEATRE SUPPLY CO., 1120 High St.—ATlantic 8-3097 Emerg. Phone: ATlantic 8-8424

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1005 High St.—CHerry 4-3911
Office Mgr.: Carl Sokolof. Sales: Bill Luftman. Emerg. Phone: BLackburn 5-0298.

• *Signs, Advertising and Printing*

NATIONAL SCREEN SERVICE, 1005 High St.—CHerry 4-3911

• *Film Delivery Services*

FILM TRANSPORTATION CO., 214-15th St.—ATlantic 8-9721
INLAND FILM DELIVERY, 214-15th St.—ATlantic 8-9721
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NEXT!
Washington, D.C. Territory
Issue of February 3
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Save Them!

"Scent Of Mystery," Todd's Cinestage, Michael Todd, Jr., gave a lavish midnight champagne party to several hundred guests, at which Milton Berle was m.c., and Elizabeth Taylor was honored guest. . . . Theatre attorneys Jack McConnell and Edward Wagner announced settlement of the long pending suit of the Towne, Milwaukee, against United Artists. Under the terms, UA will return to the Towne 300 shares of preferred stock.

CINCINNATI

Peter and Domonio Palozolo, associated for many years with the late Ruben Shor in the motion picture business, have taken over the operation of the S&S Amusement Co. and other Shor interests. Under the terms of Shor's will, his estate was left to his widow and several charitable organizations. . . . A telethon, sponsored by Tent 3, Variety Club, was scheduled for 11:15 p.m. Saturday, Jan. 23, continuing until 5 p.m. the following day. The fund-raising project was to benefit the Variety workshop for the mentally handicapped in the Ohio Valley Rehabilitation Center of Goodwill Industries. . . . Donald Hicks, Paramount branch manager, was the master of ceremonies at the installation of officers of Tent 3, Variety Club, in the Hotel Metropole. Guests included numerous area exhibitors, together with George Eby, Pittsburgh, chief barker, Variety Clubs International; Edward Emanuel, Philadelphia, assistant chief barker; and George Hoover, Miami, Fla., executive director. . . . Year-end personnel changes on Film Row included the resignations of Arthur E. Brieder, MGM central division sales manager, to become sales manager for Sponsor Publications, Inc., New York, and of William Poppe, Allied Artists office manager and booker during the past three years, who is to enter U.S. postal service. . . . Judson Moses, MGM exploiteer, was in to set up a promotional campaign for "Ben-Hur," scheduled to open at the downtown Capitol in mid-February.

COLUMBUS, O. NEWS—Mary Jose, member of the editorial staff of the Columbus Star for several years, has been appointed theatre editor of the Star, a weekly tabloid. She succeeds George Hahn, who will cover police news and features for the Star. . . . Sam Shubouf, manager, Loew's Ohio, and the Columbus Star are conducting a contest to discover a Columbus double for Gina Lollobrigida, in connection with the Ohio's showing of "Never So Few." . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, appealed to Ohio theatre operators to get pledges from their Congressional representatives that they will vote for the continued exemption of theatre employees from the minimum wage laws. Prickett said theatremen should appeal to the Senate and House labor committees to write a bill containing these exemptions.

CLEVELAND

Haya Harareet, featured in MGM's "Ben-Hur," was guest of honor at a press luncheon hosted by Loew's branch manager Jack Sogg and Loew's theatre division manager Frank Murphy. . . . Ray Schmertz, 20th-Fox branch manager, and E. C. Pearson, area publicity director, were in New York to get first hand facts of forthcoming company product and policies. . . . Sanford Leavitt, Washington Circuit, suffered nothing more serious than bruises in a recent fall down a flight of stairs. . . . Schine Circuit has reopened the Wooster, Wooster. . . . When the Cleveland Critics Circle made its award presentation to producer-director Otto Preminger for "Anatomy of a Murder" as its selection as the best picture of 1959, Columbia Pictures was represented by vice-president Rube Jackter and mideast division manager Sam Galanty, as well as local branch manager Jules Livingston.

The Palace, after playing a reserved seat policy for almost four years, returns to a continuous policy with popular prices starting Jan. 20 with "Goliath and the Barbarians." . . . Dan Cupid has been active in these parts lately. As a result, Robert Szabo, manager, Broadvue, a unit of the Associated Circuit, has announced his forthcoming marriage on May 7 to Virginia Marie Gross; Irene Clay, Buena Vista front office staff, will say her "I Do" to Leo Lenhart on Feb. 27, and Nick Lubich, Ohio Theatre Supply, will take the plunge with Nancy Naperta on May 28.

DALLAS

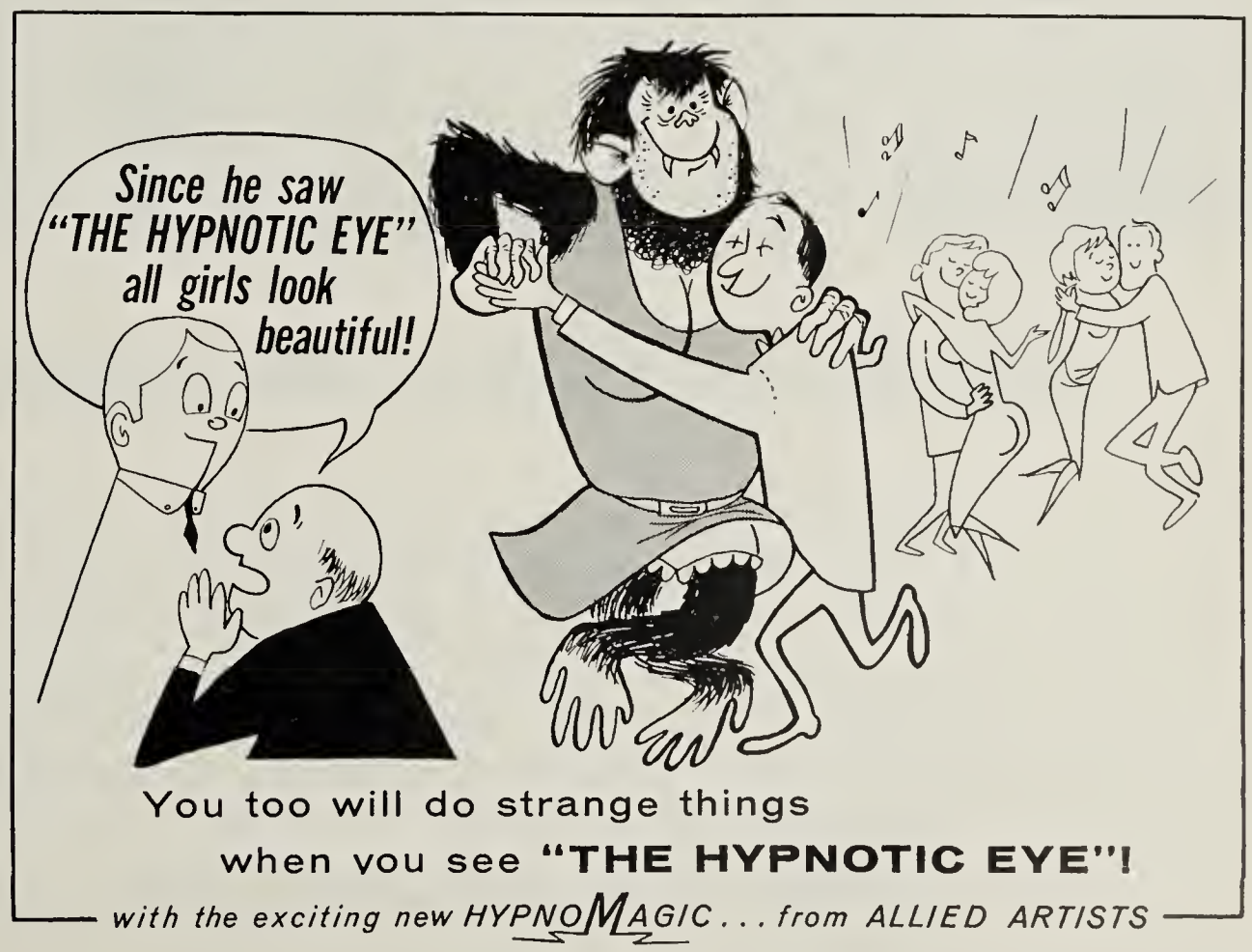
Everett Olson has joined the Dallas office of Paramount Pictures as publicist for this area. He comes to Dallas from Chicago and also has been with Paramount in the southeastern region. . . . The feature female in "Who Was That Lady?," Barbara Hines, is scheduled to make a personal appearance here on Feb. 15, in advance of the opening of the film. . . . Patrons at the Steven filed out of the auditorium without incident when a small fire in a storeroom filled the theatre with smoke. . . . Demolition has started on the Strand which was built by Tom P. Finnegan in 1913. Finnegan not only supervised the construction, but was manager of the house during its first two years. The tract of land which the theatre occupied will be converted into a parking lot. The Strand is the third theatre that has been torn down in recent months to make room for parking. The others were the Capitol and Rialto. . . . Lee Handley, owner, Arcadia, entered Baylor Hospital very ill with a lung infection and also underwent surgery. Betty Groenendyke, who has been employed by Handley for the past seven years, is operating the Arcadia temporarily. . . . Ed Williamson, Warner division manager, has returned from attending a zone meeting in Chicago. . . . Kevin Genther, Warner Bros., reports that Bob Schwartz has completed his training program and will report as fieldman at Detroit.

HOUSTON

The past year ended in Houston as the best show year in the decade and on the brightest note since television ushered the era in amid wails from the motion picture industry. Art Katzen, publicist for the Interstate Theatre Circuit here, said, "This was the best year in some 10 or 15." . . . The appointment of Joel Smith of San Antonio, as sales representative for the Alexander Film Co., in Houston and southeast Texas has been announced by Bert Adcock, southwest zone manager for the film company in Dallas. Smith's theatre background includes 22 years with a major South Texas circuit.

JACKSONVILLE

Carlton Bowden, manager, Florida, Sarasota, Fla., was busy with advance plans for his world premiere of "Toby Tyler, or Ten Weeks At The Circus," a month in advance of the national release. Immediately behind the Sarasota premiere, the motion picture will also open in 22 other theatres operated by Florida State Theatres in other parts of the state. . . . New members welcomed into the WOMPI organization here included Faye Wheeler and Peggy Knott, both of MGM; Virginia Merrit, Benton Bros. Film Express; Enid Kavan, WFGA television; and Dorothy Zeitlinger, FST. . . . Phil Eckert, Columbia staffer who was chairman of the WOMPI Christmas party for local orphans, received a fine letter of appreciation from Walter Sherman, director of the Childrens Home Society of Florida. . . . B. B. Garner, Lakeland exhibitor, donated the expensive fruit cakes which were raffled off by WOMPI members on Film Row. Winners were Walter Tremor, Robert Heekin, and Dorothy Zeitlinger's grandson, all of FST. . . . New cashiers on Film Row are Marian Harris, MGM; Nadine Eddinger, Paramount; and Jeannette Cooper, Capitol. . . . New Warner workers are Betty Jean Davis, contracts, and Dan Wall, shipping. . . . Jack Kirby, Warner manager in Charlotte, N.C., came in for talks with Johnny Tomlinson, local Warner manager. . . . A letter of appreciation from Thomas P. Tidwell, 20th-Fox manager, went to all Florida exhibitors for their participa-





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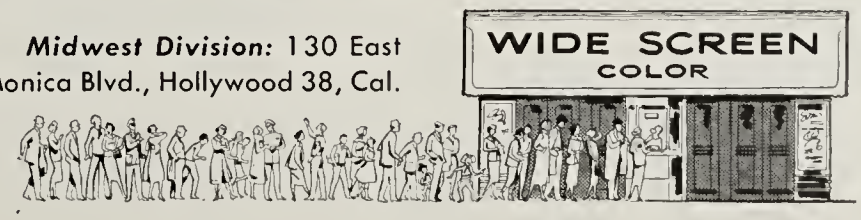


for good pictures and the talk about them!

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say about it... that counts

tion in the record-breaking Spyros Skouras Drive of last month. . . . A year-end report by Ida Belle Levey, WOMPI treasurer, revealed that WOMPI is in a sound financial condition for kicking-off the many charitable projects lined up by its membership during 1960. . . . Mrs. Olga Rogers is the new secretary of Arv Rothschild at Continental Enterprises. . . . R. Cam Price, Capitol manager, is now residing in St. Augustine and commuting to his office on Film Row. . . . E. C. Kaniaris recently closed his Beach Drive-In, St. Augustine Beach, when he began operating the San Marco Drive-In, also at St. Augustine Beach.

MIAMI, FLA., NEWS—New members of the Wometco Theatres Old Guard organization include John Tarnowski, Eugene Gaus, Margaret Ross, and Clayton Conrad, all of the 27th Ave. Drive-In, and Oran Cohen, confection department. . . . Miami City Manager Ira F. Willard canceled a contract with Cinema Guild of Miami for six nights of "experimental" films. Sam Goldberg, retired theatre operator who organized the program, scheduled for showing at Bayfront Park Auditorium, said some 300 subscribers who had paid nine dollars each for season tickets, would get their money back. Willard said both Wometco and Florida State Theatres had complained about the showings. "I'm not too concerned about the aspect of competition," Willard said, "but the descriptions of the movies themselves pose a question of propriety as far as the use of a city-owned facility is concerned." The Miami showings of films similar to those shown in New York City by Cinema 16 were scheduled for adult-only audiences. . . . Mitchell Wolfson, president, Wometco Enterprises, Inc., was renamed to the Miami Off-Street Parking Board. . . . Film star Debbie Reynolds was vacationing in the Miami area.

LOS ANGELES

New offices of Mayfair Pictures are being set up in the new Music Hall, Beverly Hills, Cal., under the supervision of Alex Cooperman, it was announced by Elmer Benjamin, general sales manager. Mayfair also maintains offices in San Francisco, Seattle, and Denver. The Denver office is under the supervision of Joel Nercesian, covering the Salt Lake and Denver territories.

MEMPHIS

The new Mayor here has appointed a completely new censor board. Mrs. J. Judson McKellar is chairman, with Fred Morton, business representative, International Association of Machinists; Eugene Bearman, attorney; Mrs. Richard Towne; and Mrs. P. M. Wiebenga, wife of a local police inspector. Unlike previous censor boards, this one serves without pay. . . . Alton Sims, Rowley United, announces the Razorback Drive-In, Little Rock, Ark., went on week-end operations. . . . Cecil Vogel, retired former manager, Loew's Palace here, and Mrs. Vogel have returned to Florida after visiting their daughter and son-in-law in Memphis. . . . Nelson Browning advises the Tutwiler, Tutwiler, Miss., will be closed for several months, and 71-Drive-In, Fort Smith, Ark. is on week-end operation. . . . J. U. Burton is now a partner in Lake Drive-In, Wynnburg, Tenn. . . . The bowling chain operated by M. A. Lightman, head of the Malco Circuit, now has 10 bowling houses in four states.

NEW HAVEN

Attorney John L. Calvocoressi, partner in the Manchester Drive-In Theatre Corporation, Bolton Notch, Conn., has been admitted to practice before the U.S. Supreme Court. . . . Latest move in the recently-stepped up regional drive to boost attendance via price-cutting has appeared in Worcester, central Massachusetts city of 200,000 population. Leo Lajoie, manager, Capitol, operated by New England Theatres, Inc., the regional AB-PT affiliate, has announced a 50 cent charge, advertised as a "Shopper's Special," after 9 p.m. on Thursday nights, evenings on which downtown department stores are open later. In addition, the Capitol is continuing its plan calling for 50 cents admission up to noon, Monday through Friday. A similar policy is in effect at both NET and Stanley Warner houses throughout Connecticut and western Massachusetts. . . . Mrs. Lucy Bradshaw, formerly on the Paramount studio publicity staff, has been named to the newly-created post of lower county bureau chief, supervising coverage of the Old Saybrook-Westbrook, Conn., area, for the Middletown (Conn.) Press, afternoon daily. . . . Ernest A. Grecula has returned to managership of the Colonial, Hartford, a post he relinquished several years ago to go into independent exhibition as operator of the State, Torrington, Conn. Grecula succeeds William Flanagan, who has left to rejoin the Connecticut Company, bus transportation firm. . . . Paul Macbeth, general manager, Community Theatres, Inc., five unit suburban Hartford group, reports an encouraging public response to the month-old "Early Bird" policy in effect at four situations, the Colonial, Lenox, and Lyric, Hartford, and Central, West Hartford. Under the plan, the main feature is screened by 8:15 p.m., to enable patrons to get home earlier.

NEW ORLEANS

Mrs. Evelyn Miller, Saenger cashier, was a robbery victim, the thief making off with about $200. . . . Lewis Watts closed the Strand, Oil City, La. . . . Sympathy to Nick Herkes, Film Inspection shipper, on the death of his father. . . . Eddie Voisin reopened the GC, Dulac, La., which was closed less than two weeks before by A. J. Authement. . . . L. E. Botler closed the Park, Raymond, Miss. . . . Mrs. James Fitzhugh closed the Crosby, Crosby, Miss., temporarily. . . . Leona Schmitt left a NTS secretarial post to join Columbia's booking staff, succeeding Patsy Lynch, who left to await the arrival of her first baby. . . . UA's newcomer is Kay Alexandria in the booking department. She replaced Margaret Thomas, who moved to Natchez, Miss. . . . August Stierwald, Columbia, was installed as president, IATSE, Front Office Workers Union, Local B57. Other officers are Walter DesForges, vice-president; Gladys Villars, financial secretary; Marie Saucier, recording secretary; Joseph Williams, business agent; and Anthony Tortorich, sergeant at arms.

PHILADELPHIA

Franklin Pease, Alan Trading Company, held another in the series of screenings of Japanese films he is holding at the New Broadway. This was Shochiku's "Payoff With Love." . . . Film Row was glad to see Nate Milgram, Milgram Buying and Booking Service, back fully recovered from his recent illness. . . . Also, Stanley Goldberg, National Screen Service branch manager, who underwent throat surgery. . . . Moe Koppleman, National Screen Service office manager, is recuperating in a New York hospital. . . . Ted Loupis has taken the Rivoli, 52nd and Sansom Streets, and will convert the old movie house for a legit presentation of his "The Rapist." . . . Jack Harris, local producer-son of American Film's Benny Harris, plans moving his family to California. . . . Bob

(*Continued on page* 30)

To All Exhibitors:

The winter is here. To avoid miss-outs, we must have your programs early so we can check with the exchanges to make certain we can get your shows to you on time.

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BELOVED INFIDEL (20th FOX)

Paramount, New York, (**$29,850)	4	"	....109%
Fox, San Francisco (**$12,230)	2	"	. . 93%
Ambassador, St. Louis (No Ave.)	2 wks	Ave.	$8,000
Orpheum, Omaha (**$6,590)	2	"	.... 69%
Midtown, Philadelphia (**$9,000)	5	"	....105%
Fox, Detroit (**$14,380)	3	"	.... 88%
Coliseum, Seattle (**$7,555)	2	"	....100%
Oriental, Chicago (**$24,560)	3	"	....102%
Metropolitan, Boston (**$15,120)	4	"	.... 71%
Rialto, Louisville (**$9,220)	1	"	... 61%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	7	"	....275%
Loew's State, New York (**$43,175)	8	"	....134%
Boyd, Philadelphia (**$12,300)	7	"	....255%
Todd, Chicago (No Ave.)	3 wk.	Ave.	$33,300
Coronet, San Francisco ($13,200)	3	"	....237%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	23	"	.... 90%
Midtown, Philadelphia (**$9,000)	8	"	....111%
Brown, Louisville (**$4,950)	7	"	....151%
Gary, Boston (**$11,100)	6	"	.... 82%
Pageant, St. Louis (**$4,850)	5	"	....137%
Blue Mouse Seattle (**$5,040)	5	"	....140%
United Artists, Detroit (**$8,810)	8	"	....113%

CASH McCALL (WB)

Stanley, Philadelphia ($17,000)	2	"	....118%

EDGE OF ETERNITY (COL.)

Pilgrim, Boston (**$8,610)	1	"	.... 94%
Garrick, Chicago (**$14.300)	1	"	.... 51%
Rialto, Louisville (**$9,220)	1	"	.... 50%
Palms, Detroit (**$19,850)	1	"	.... 79%
Fifth Avenue, Seattle (**$7,480)	1	"	.... 46%
Paramount, San Francisco, (**$10,410)	1	"	.... 87%

4-D MAN (UI)

Orpheum, Seattle (**$5,660)	1	"	... 90%
Golden Gate, San Franc. (**$15,150)	1	"	.... 74%
Pilgrim, Boston (**$8,610)	1	"	....100%
Palms, Detroit (**$19,850)	1	"	.... 79%

GENE KRUPA STORY (COL.)

Forum, New York (**$13,920)	3	"	....136%
Gary, Boston (**11,110)	3	"	.... 89%
Broadway-Capitol, Detroit (**$10,120)	2	"	....194%

GOLIATH AND THE BARBARIANS (AIP)

Roosevelt, Chicago (**$21,230)	4	"	....114%
Palms, Detroit (**$19,850)	3	"	....111%
Stanton, Philadelphia ($11,000)	2	"	.... 89%

HAPPY ANNIVERSARY (UA)

Victoria, New York (**$20,150)	8	"	.... 75%
United Artists, San Franc. (**$16,230)	4	"	.... 72%
Gary, Boston (**$11,110)	5	"	.... 89%
Viking, Philadelphia (**8,330)	3	"	....112%
Music Box, Seattle (**$4,215)	3	"	....100%
Roosevelt, Chicago (**$21,230)	3	"	.... 70%
Loew's St. Louis (**$11,600)	2	"	.... 86%
Madison, Detroit ($12,900)	2	"	....143%

HOUSE OF SEVEN HAWKS (MGM)

Loop, Chicago (**$15,140)	2	"	.... 51%
Fox, Philadelphia (**$14,580)	1	"	.... 48%
Loew's St. Louis (**$11,600)	1	"	.... 73%
State, Omaha (**$5,960)	1	"	.... 46%
Michigan, Detroit (**$21,120)	2	"	.... 93%
United Artists, Louisville (**$7,690)	1	"	.... 68%
Orpheum, Seattle (**$5,660)	1	"	.... 52%

JOURNEY TO THE CENTER OF THE EARTH (20th-FOX)

Paramount, New York (**$29,850)	4	"	....211%
Pilgrim, Boston (**$8,610)	3	"	....124%
St. Louis, St. Louis (**$12,850)	3	"	....102%
Rialto, Louisville (**$9,220)	4	"	....107%
Oriental, Chicago (**$24,550)	4	"	....171%
Arcadia, Philadelphia (**$10,030)	3	"	....134%
Fox, Detroit (**$14,380)	4	"	....177%
Fox, San Francisco (**$12,230)	3	"	....189%
Omaha, Omaha (**$5,450)	2	"	....141%
Fifth Avenue, Seattle ($5,700)	2	"	....254%

LAST ANGRY MAN (COL.)

Kenmore, Boston (**$9,600)	8	"	....110%
Forum, New York (**$13,920)	9	"	....106%
Trans-Lux, Philadelphia (**$4,450)	7	"	....158%
Madison, Detroit (**$19,920)	2	"	.... 62%
St. Francis, San Francisco (**$10,550)	1	"	....115%
Brown, Louisville (**$4,950)	1	"	.... 82%
Loop, Chicago (**$15,140)	3	"	.... 86%
Coliseum, Seattle ($7,000)	1	"	.... 72%

LIBEL (MGM)

Oriental, Chicago (**$24,550)	2	"	.... 50%
Orpheum, St. Louis (**$6,730)	1	"	.... 60%
Roxy, New York (**$52,620)	2	"	.... 60%
United Artists, Louisville (**$7,690)	1	"	.... 61%

LI'L ABNER (PAR.)

Roxy, New York (**$52,620)	5	"	....145%
Paramount, Boston (**$11,920)	2	"	....126%
Fox, St. Louis (**$13,400)	2	"	....103%
Esquire, Chicago (**$12,315)	4	"	.... 82%
Stanton, Philadelphia (**$12,270)	2	"	.... 99%
Coliseum, Seattle (**$7,555)	2	"	....107%
Michigan, Detroit (**$21,120)	2	"	.... 90%
Orpheum, Omaha (**$6,590)	2	"	....104%
Ohio, Louisville (No. Ave.)	4	"	Ave. $6,000
St. Francis, San Francisco ($11,200)	3	"	....107%

MIRACLE (WB)

Radio City, New York (**$142,810)	3	"	.... 83%
Orpheum, Seattle (**$5,660)	1	"	.... 72%
United Artists, Chicago (**$17,800)	3	"	....143%
Mary Anderson, Louisville (**$4,880)	3	"	....147%
Omaha, Omaha ($6,500)	2	"	.... 78%
Randolph, Philadelphia ($9,900)	2	"	....104%
Fox, St. Louis ($13,600)	2	"	.... 92%
Metropolitan, Boston ($16,800)	2	"	.... 79%
Michigan, Detroit ($18,300)	2	"	.... 79%
Paramount, San Francisco ($13,100)	2	"	.... 96%

MOUSE THAT ROARED (COL.)

Esquire, Chicago (**$12,315)	4	"	....131%
Trans-Lux, Philadelphia (**$4,450)	3	"	....192%
T-L Krim, Detroit (**$6,000)	3	"	....150%
Pageant, St. Louis (**$4,850)	2	"	.... 79%

NEVER SO FEW (MGM)

Blue Mouse, Seattle (**$5,040)	3	"	....106%
Adams, Detroit (**$8,650)	3	"	....193%
State, Omaha (**$5,960)	3	"	.... 90%
Warfield, San Francisco ($10,200)	1	"	....186%
Loew's, St. Louis ($8,600)	2	"	....179%
Orpheum, Boston ($15,400)	2	"	.... 136%
United Artists, Louisville ($6,500)	2	"	....154%

ON THE BEACH (UA)

Astor, New York (**$18,880)	4	"	....271%
State-Lake, Chicago (**$25,800)	4	"	....187%
United Artists, San Francisco (6,500)	3	"	....331%

OPERATION PETTICOAT (U-I)

Radio City, New York (**$142,810)	6	"	....131%
Music Hall, Seattle (**$6,700)	3	"	....158%
Ambassador, St. Louis (No Ave.)	2	"	Ave. $17,500
Midtown, Philadelphia (**$9,000)	3	"	....255%
Memorial, Boston (**$17,080)	3	"	.... 178%
Chicago, Chicago (**$22,480)	3	"	....265%
Golden Gate, San Francisco ($13,700)	3	"	....192%
Orpheum, Omaha ($5,800)	2	"	... 302%

PILLOW TALK (U-I)

Michigan, Detroit (**$21,120)	4	"	....108%
Music Box, Seattle (**$6,700)	10	"	....152%
United Artists, Chicago (**$17,800)	10	"	....170%
Palace, New York (**$16,770)	10	"	....185%
Golden Gate, San Franc. (**$15,150)	4	"	....117%
Kentucky, Louisville (**$5,850)	11	"	....121%
Metropolitan, Boston (**$15,120)	6	"	....150%
Fox, St. Louis (**$13,400)	4	"	....128%
Omaha, Omaha (**$5,450)	3	"	....149%
Stanley, Philadelphia (**$17,650)	7	"	....111%

PORGY AND BESS (COL.)

Warner, New York ($23,270)	28	"	....123%
McVickers, Chicago (**$13,050)	22	"	....149%
Astor, Boston (**$8,370)	20	"	....143%
Coronet, San Franc. (No Record)	18	"	Ave. $15,800
Goldman, Philadelphia (**$10,750)	14	"	....128%
Kenmore, Boston (**$9,600)	3	"	....124%
Brown, Louisville (**$4,950)	3	"	....138%
Mercury, Detroit (No Ave.)	4	"	Ave. $18,000
Surf, Chicago (No Ave.)	3	"	Ave. $8,300

PURPLE GANG (AA)

Paramount, Boston ($12,300)	1	"	. . . 82%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	5	"	.... 71%
Capri, Boston (**$6,380)	2	"	....137%
Todd Cinestage, Chicago (**$16,600)	3	"	.... 71%
Stanton, Philadelphia (**12,270)	2	"	.... 71%
Sutton, New York (**$19,150)	7	"	.... 71%

STORY ON PAGE ONE (20th-FOX)

Astor, Boston (**$8,370)	3	"	....153%
Fox, San Francisco ($12,000)	1	"	.... 84%
Coliseum, Seattle ($7,000)	1	"	.... 86%

SOLOMON AND SHEBA (UA)

Capitol, New York (**$24,950)	3	"	....393%
Capri, Boston (**$6,380)	3	"	....315%
Woods, Chicago (**$19,400)	3	"	....262%
Fox, Philadelphia (**$14,580)	3	"	....343%
Paramount, Seattle (**$8,040)	3	"	....217%
United Artists, Detroit (**$8,810)	3	"	....331%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	3	"	....271%
Sutton, New York ($11,700)	3	"	....168%

SUMMER PLACE (WB)

Radio City, New York (**$142,810)	3	"	.... 92%
Memorial, Boston (**$17,080)	6	"	.... 93%
Michigan, Detroit (**$21,120)	4	"	.... 85%
Paramount, San Franc. (**$10,410)	3	"	....139%
Randolph, Philadelphia (**$13,730)	5	"	.... 70%
Mary Anderson, Louisville (**$4,880)	5	"	....149%
Omaha, Omaha (**$5,450)	2	"	....121%
Music Hall, Seattle (**$6,700)	4	"	.... 91%
Chicago, Chicago (**$22,480)	4	"	.... 91%

THEY CAME TO CORDURA (COL.)

State-Lake, Chicago (**$25,800)	4	"	.... 75%
St. Francis, San Franc. (**$10,550)	4	"	....105%
Loew's, St. Louis (**$11,600)	2	"	.... 82%
Criterion, New York (**$20,380)	9	"	....116%
United Artists, Louisville (**$7,690)	2	"	....120%
Orpheum, Boston (**$19,580)	2	"	.... 81%
Madison, Detroit (**$19,920)	3	"	.... 78%
Fox, Philadelphia (**$14,580)	3	"	....114%
Orpheum, Omaha (**$6,500)	1	"	....108%
Paramount, Seattle (**$8,040)	3	"	.... 89%

THIRD MAN ON THE MOUNTAIN (BV)

Normandie, New York (**$7,340)	4	"	....103%
United Artists, San Franc. (**$16,230)	2	"	.... 52%
Garrick, Chicago (**$14,300)	3	"	.... 68%
Fox, Philadelphia (**$14,580)	2	"	.... 79%
Orpheum, St. Louis (**$6,730)	3	"	.... 75%
Beacon Hill, Boston (**$9,650)	6	"	.... 58%
State, Omaha (**$5,960)	3	"	....110%
Madison, Detroit (**$19,920)	2	"	.... 89%

—30— (WB)

Palms, Detroit (**$19,850)	1	"	.... 98%
Paramount, San Franc (**$10,410)	1	"	....106%
Roosevelt, Chicago (**$21,230)	2	"	.... 71%
Randolph, Philadelphia (**$13,730)	1	"	.... 61%
Paramount, Boston (**$11,920)	1	"	.... 93%
Fox, St. Louis (**$13,400)	1	"	.... 81%
Mary Anderson, Louisville (**$4,880)	1	"	.... 84%

1001 ARABIAN NIGHTS (COL.)

Orpheum, Boston (**$19,680)	2	"	.... 73%
Orpheum, St. Louis (**$6,730)	2	"	.... 92%
United Artists, Louisville (**$7,690)	2	"	....106%
Garrick, Chicago (**$14,300)	4	"	.... 80%
Randolph, Philadelphia (**$13,730)	2	"	.... 52%
Fifth Avenue, Seattle (**$7,480)	2	"	.... 82%
Madison, Detroit (**$19,920)	2	"	.... 69%
Paramount, San Francisco (**$10,410)	1	"	....116%

WRECK OF THE MARY DEARE (MGM)

Roxy, New York (**$52,620)	5	"	.... 71%
Orpheum, Boston (**$19,580)	2	"	....100%
Loew's, St. Louis (**$11,600)	2	"	.... 79%
United Artists, Louisville (**$7,690)	1	"	.... 91%
Woods, Chicago (**$19,400)	4	"	.... 85%
Viking, Philadelphia (**$8,330)	5	"	.... 93%
Orpheum, Seattle (**$5,660)	2	"	....101%
Adams, Detroit (**$8,650)	4	"	.... 82%
Warfield, San Francisco ($10,200)	2	"	.... 97%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

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Theatre Installations and Maintenance

PHILADELPHIA (*Continued from page* 28)

Abel has moved his office to the Girard theatre. . . . The 13 Sears, Roebuck stores in the area will begin acting as a ticket agency for the SW Boyd by taking advanced reservations for MGM's "Ben-Hur.". . . The Riviera, Manayunk, is closed. . . . Harry Perleman gave up his lease on the Ambassador.

PITTSBURGH

Bernie Elinoff, Squirrel Hill manager, arranged an exhibit of paintings by famed American artist Henry Koerner, who was recently acclaimed by Time Magazine as "one of America's greatest living artists." Exhibit was shown during long run of "The Mouse That Roared". . . . Local singer Tim Kirby was flown to Hollywood by Paramount, to test for a running role in a new TV series as well as for some movie parts. . . . Henry Greenblatt, who once managed the RKO exchange in Pittsburgh, is now in the wholesale drug business in New York. . . . Charles Comar transferred from Stanley Warner's Kenyon to the deluxe Warner, where "Ben Hur" opened its long-run reserved seat engagement. Long-time Stanley Warner manager Robert Suits was assigned to the Whitehall, Brentwood, circuit's key South Hills area theatre. Returning to the Kenyon was former manager Albert Skigen, who had left to enter another business. . . . Israeli actress Haya Harareet, who stars in "Ben-Hur," was a recent visitor, and charmed the press. She received a record number of newspaper breaks, as well as television and radio interviews. Accompanying her on her tour was Mrs. Mildred Galanter. . . . Film Row is cheering for the Penn Hills High School basketball team—what with Gary Brown, son of Buena Vista's Dave Brown, playing on it. . . . Former Enright manager Bill Hock, who now lives on the west coast, was in Savannah for the marriage of his son, Army Lieutenant Robert C. Hock. . . . The State, Altoona, Pa., was damaged to the extent of $20,000 by a fire.

ST. LOUIS

Samuel X. Hurst, 70, former newspape an and trade paper reporter, who was assis. nt to Director of Streets, died. . . . The Royal, Licking, Mo., reopened. . . . Chester Scott is now operating the Hollywood, Albion, Ill., under a leasing arrangement with Turner-Farrar Theatres, Harrisburg, Ill. . . . Ira Dyer leased the Town Hall, Hardin, Ill., from Mrs. George Varble, and reopened it. . . . Vincent Rost turned over his Dixie, New Madrid, Mo., to his projectionist, Earl Cokenour, who has worked for him for the past 22 years. . . . The Savoy, Blytheville, Ark., closed. . . . The Lyric, Salem, Ill., closed. . . . The Hope, Sesser, Ill., closed temporarily. . . . Edward B. Arthur, general manager, Arthur Enterprises, was a guest on the "Eyes On St. Louis" TV program on KMOX-TV recently and predicted that 1960 will be a good year for the industry. . . . Variety Club of St. Louis honored Sophie Tucker on her birthday at an observance held in the Chase Club of the Hotel Chase. She was presented with an award terming her "first lady of show business." . . . Kerasotes Theatres has added the Twin City Drive-In, Champaign, Ill., making it the 12th drive-in in their circuit. The spot was purchased from Mrs. Penelope Mandusich. . . . National Theatres Amusement Corporation, Kansas City, announced plans to close the Grand, Moberly, Mo., with the theatre to be remodeled for use by J. C. Penney Company as a department store. It had been operated for about 30 years by NTA. . . . The Strand, 470 seat Market Street house, has been closed by Tommy James. He also owns and operates the New Comet and Douglass. . . . The local Amythis, dark since January, 1956, will be reopened soon by J. Siler, who was associated with Universal Pictures in various capacities for some 40 years. The building has been owned for some time by Barney Diamond. . . . Ruth Shurnas, Paramount, "Miss Film Row, 1960," accompanied by her cousin, Alvina Knaup, planed to Las Vegas for a vacation, one of the honors conferred on her for winning the title at the annual meeting of the Missouri-Illinois Theatre Owners.

SALT LAKE CITY

MGM's "Ben-Hur" has been set for a March 2 opening at the Centre on a reserved seat basis. . . . The Ute Drive-In was snowed in recently and advertised: "No Show; Heap Big Snow". . . . Buena Vista exchange was visited by thieves who took office supplies, a top coat, etc., valued at approximately $100. . . . Mike Pilaris, for some time house manager for Warren Bunting at the Lyric of the Utah Drive-In Corporation, of which Bunting is regional supervisor, has now been made city manager and will manage both the Lyric and the Gem, downtown houses. . . . Extra performances of "The Big Fisherman" were set at the Villa due to popular demand. "Porgy and Bess," after two postponements, follows with a premiere on Jan. 28.

SAN ANTONIO

W. D. McCary, Interstate Theatres sound engineer here, was back from a trip to Dallas, where he helped install new 70 mm. equipment at two more Dallas houses, the Capri, formerly the Melba, and the Esquire. This brings to four the number of Dallas movie houses so equipped. San Antonio has but one, the Broadway. . . . A charter application for a San Antonio motion picture firm was submitted to the Secretary of State at Austin, Tex. Attorney Joe Lee Hensley and Thomas A. Reynolds submitted articles of incorporation for Signal Pictures Corporation, with offices in the Petroleum Center. A variety of purposes in addition to "manufacture of motion picture films" are set out in the articles. They include advertising enterprises, film exchanges, theatre operation and promotion, general photography, and photographic supply, scenery, and toy manufacture. Hensley, Reynolds, Harry Evons, and William M. Lightfoot, all of San Antonio, are listed as incorporators.

SEATTLE

Fred Thibodeau, who also operates the New Marysville, Marysville, Wash., recently purchased the Olympic, Arlington, Wash. . . . Mark Sheridan, 20th-Fox branch manager, and Warren Slee returned from the home office meeting held in New York. . . . Mr. and Mrs. Richard Lembo (she formerly was cashier at Columbia) became parents of a baby girl. . . . The "Old Seattle Theatre Company" is the new name of a little theatre association which has taken over the Rivoli, which has been closed the past several months. . . . Governor Albert D. Rosellini announced that Washington is being considered as a location for filming a motion picture on Chief Joseph, one of the state's famous Indians. Rosellini conferred in Hollywood recently with Sol Siegel, producer for MGM, which holds rights for the movie, and said he would comply with requests for pictures of proposed location sites.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



JANUARY 27, 1960 SECTION TWO VOL. 63 NO. 10

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy; CAR—Cartoon; COMP—Compilation; D—Drama; DOC—Documentary; MD—Melodrama; MU—Musical; W—Western; NOV—Novelty; TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope; DC—DeLuxe Color; EC—Eastman Color; MC—MetroColor; NA—Naturama; RE—Reissue; RS—Regalscope; SS—SuperScope; TC—Technicolor; TE—Technirama; TR—Trucolor; VV—VistaVision; WC—WarnerColor; C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
HOUSE OF INTRIGUE, THE—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Jan. **HYPNOTIC EYE, THE**—(Hypnovision)—Jacques Bergerac, Allison Hayes
Jan. **RAYMIE**—David Ladd, Julie Adams

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
I PASSED FOR WHITE—Sonya Wilde, James Franciscus
PAY OR DIE—Ernest Borgnine, Zohra Lampert
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

ANGRY RED PLANET—(Cinemagic; EC)—Gerald Mohr, Nora Hayden
CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—Vincent Price, Mark Damon, Myrna Fahey
GIRL ON DEATH ROW—Terry Moore, Mara Corday
JAILBREAKERS, THE—Robert Hutton, Mary Castle

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn		MGM
Al Capone	A3	AA
•Alamo		UA
Alaskan Passage	B	Fox
Alias Jesse James	A1	UA
•All The Fine Young Cannibals		MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
•Angry Red Planet		A-I
•Apartment, The		UA
Aren't We Wonderful		For.
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine	A2	AA
Attack of the Jungle Women		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
•Because They're Young		Col.
Behind The Great Wall		Misc.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth— See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
•Big Night, The	A1	Par.
Big Operator, The	A3	MGM
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
•Boy and the Pirates, The		UA
Bramble Bush, The	B	WB
•Breath of Scandal, A		Par.
Bridal Path, The	A2	For.
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
•Chance Meeting		Par.
•Cimarron		MGM
•Cinderfella		Par.
Circle, The		For.
•Circus of Horrors		A-I
•Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Compulsion	A3	Fox
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE	A2	Par.
•Crack in the Mirror		Fox
Cranes Are Flying, The		WB
Crawling Eye, The	A2	For.
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A		UA
Don't Give Up the Ship	A3	Par.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
•Electronic Monster, The		Col.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gla Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
330 **FORBIDDEN ISLAND**—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
326 **RIDE LONESOME**—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1000 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Feb. **BABETTE GOES TO WAR**—(CS; C)—Brigitte Bardot
Feb. **MAN ON A STRING**—Ernest Borgnine, Coleen Dewhurst
Feb. **OUR MAN IN HAVANA**—(CS)—Alec Guinness, Maureen O'Hara

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weld
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
ELECTRONIC MONSTER, THE—Rod Cameron, Mary Murphy
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
REACH FOR TOMORROW—Burl Ives, Shelley Winters
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
915 **FIRST MAN INTO SPACE**—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery—
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
910 **JOURNEY, THE**—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
LAST VOYAGE, THE—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
911 **NIGHT OF THE QUARTER MOON**—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Mar. **HOME FROM THE HILL**—(CS; MC)—Robert Mitchum, Eleanor Parker

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holliday, Dean Martin
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
FAIR BRIDE, THE—Ava Gardener, Dirk Bogarde, Joseph Cotten
KEY WITNESS—Jeff Hunter, Pat Crowley
PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
PLEASE DON'T EAT THE DAISIES—(CS; C)—Doris Day, David Niven
SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
R 5816—**STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5911 **TOUCH OF LARCENY, A**—C—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-104m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5812 **YOUNG CAPTIVES, THE**—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

Feb. **BIG NIGHT, THE**—Randy Sparks, Dick Foran
Feb. **JACK THE RIPPER**—Lee Patterson, Eddie Byrne

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BLOOD AND ROSES—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CHANCE MEETING—Harry Kruger, Micheline Presle
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
HELLER IN PINK TIGHTS—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
VISIT TO A SMALL PLANET, A—Jerry Lewis, Joan Blackman
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WALK LIKE A DRAGON—Jack Lord, Nobu McCarthy, James Shigeta
WORLD OF SUZIE WONG—(TC)—William Holden, France Nuyen

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 **ALASKA PASSAGE**—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
957 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
915 **COMPULSION**—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
DIARY OF ANNE FRANK, THE—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

•Fair Bride, The		MGM
•Fall of the House of Usher		AI
First Man Into Space	A2	MGM
•Ferry to Hong Kong		Fox
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
•Flame Over India		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The	A2	Col.
Forbidden Island	B	Col.
For the First Time	A1	MGM
Forbidden Fruit	B	For.
400 Blows, The	A3	For.
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Gidget	A3	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl in the Bikini, The	B	For.
•Girl In the Red Bikini, The		Fox
•Girl On Death Row		A-I
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Misc.
Goliath and the Barbarians	A3	A-I
•Gorgo		UA
Great Is My Country		For.
Great St. Louis Bank Robbery, The	B	UA
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns of the Timberland	A1	WB
Gunfighters of Abilene		UA
Gunmen from Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hangman, The	A2	Par.
Happy Anniversary	B	UA
Happy Is the Bride		For.
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
•Helen of Troy—RE	A2	WB
•Hell Bent for Leather		U-I
Heller In Pink Tights		U-I
Hercules	A1	WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
Hidden Fortress, The		For.
High School Big Shot		Misc.
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
•Home from the Hill	A3	MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
•House On Airport Drive		UA
House On The Waterfront, The	B	For.
•Hypnotic Eye, The		AA

I

•I Aim At the Stars		Col.
I, Mobster	B	Fox
•I Passed for White		AA
I Was Monty's Double	A1	For.
•Ice Palace		WB
11 Generale Della Rovere		For.
I'll Give My Life	A1	Misc.
Imitation of Life	A3	U-I
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM

J

•Jack the Ripper	B	Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey, The	A3	MGM
Journey to the Center of the Earth, A	A1	Fox
•Jovanka and the Others		Par.
Juke Box Rhythm	A1	Col.
Just My Luck		For.

K

•Key Witness		MGM
•Killers of Kilimanjaro		Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
Last Angry Man, The	A1	Col.
Last Mile, The	B	UA
Last Train from Gun Hill	A2	Par.
Last Voyage, The		MGM
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
Libel	A1	MGM
Light Touch, The	A1	U-I
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lonely Sex, The		Misc.
Look Back in Anger	A3	WB
Lotna		For.
Love Is My Profession	C	For.
Love Story, A		For.
Lovers, The	C	For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Mad Little Island		For.
Magician, The	A3	For.
•Malaga		WB
Man in the Net	A2	UA
Man in the Saddle—RE	A2	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Masters of the Congo Jungle		Fox
Mating Game, The	A3	MGM
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Mistress, The	A3	For.
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Mustang	A1	UA
•My Dog, Buddy		Col.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
Never So Few	B	MGM
Night of the Quarter Moon	B	MGM
•Nightfighters, The		UA
Nine Lives	A1	For.
Non-Scheduled Train, A		For.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
•Oklahoma Territory		UA
On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
•Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
ROOKIE, THE—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
SEVEN THIEVES—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
SON OF ROBIN HOOD, THE—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
STORY ON PAGE ONE, THE—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
917 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
914 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Feb. **THIRD VOICE, THE**—(CS)—Edmond O'Brien, Julie London
Feb. **THREE MURDERESSES**—(EC)—Alain Deloin, Mylene Demongeot
Feb. **WHEN COMEDY WAS KING**—Compilation
Feb. **SINK THE BISMARCK**—Kenneth More, Dana Wynter—England

COMING

CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLane, Maurice Chevalier
CAPTAIN'S TABLE—John Gregson—England
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FERRY TO HONG KONG—Curt Jurgens, Orson Welles, Sylvia Sims—England
FLAME OVER INDIA—Kenneth More, Lauren Bacall—England
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
OPERATION AMSTERDAM—Peter Finch, Eva Bartok—England
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Tom Tryon, Peggy Wood
THIRTEEN FIGHTING MEN—(CS)—Grant Williams, Carole Mathews
39 STEPS—Kenneth More, Taina Elg—England
TWELVE HOURS TO KILL—(CS)—Nico Minardos, Barbara Eden
UPSTAIRS AND DOWNSTAIRS—Michael Craig, Mylene Demongeot—England
VALLEY OF THE REDWOODS—(CS)—Lynn Bernay, John Hudson
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick
WIND CANNOT READ, THE—Dirk Bogarde, Yoko Tani—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for lower half—Vogue
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Mar. **FUGITIVE KIND, THE**—Marlon Brando, Anna Magnani—Pennebaker
Mar. **OKLAHOMA TERRITORY**—Bill Williams, Gloria Talbot—Kent

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
BOY AND THE PIRATES, THE—(Perceptovision;-EC)—Mervyn Vye, Charles Herbert, Susan Gordon—Gordon
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GORGO—Bill Travers, William Sylvester—King
HOUSE ON AIRPORT DRIVE—Cameron Mitchell, Steve Brodie—Vogue
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
NIGHTFIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineman
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
HELL BENT FOR LEATHER—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
5918 **IMITATION OF LIFE**—D-124m.—(EC)—Lana Turner, John Gavin- -4558 (2-11-59)—High rating drama
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
5903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior import
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
5914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren

COMING

HEAD OF A TYRANT—(C)—Massima Girotti, Isabelle Corey—Italian-French
LEECH, THE—Coleen Gray, Grant Williams
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons
TOO SOON TO LOVE—Jennifer West, Richard Evans

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
BRAMBLE BUSH, THE—D-105m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
813 **RIO BRAVO**—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
904 —30— —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
809 **UP PERISCOPE**—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

Feb. **RISE AND FALL OF LEGS DIAMOND, THE**—Ray Danton, Karen Steele

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
GUNS OF THE TIMBERLAND—(TC)—Alan Ladd, Jeanne Crain
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MALAGA—Trevor Howard, Dorothy Dandridge
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
TALL STORY—Anthony Perkins, Jane Fonda
THIS REBEL BREED—Rita Moreno, Mark Damon
TRIAL OF SERGEANT RUTLEDGE, THE—(TC)—Jeffrey Hunter, Constance Towers

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
BRIDAL PATH, THE—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Lopert
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental

•One-Eyed Jacks		Par.
•Operation Amsterdam		Fox
Operations Dames	A3	A-I
•Operation Murder		UA
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Our Man in Havana		Col.

P

Paratrooper Command	A3	AI
Paris Hotel		For.
•Pay or Die		AA
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Place in the Sun, A—RE	A2	Par.
•Platinum High School		MGM
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Premier May	A2	For.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Psycho		Par.
Purple Gang, The		AA
Pusher, The		UA

Q

Question of Adultery	C	For.

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
Rape of Malaya		For.
•Rat Race, The		Par.
•Raymie		AA
•Reach for Tomorrow		Col.
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Ride Lonesome	A1	Col.
Rio Bravo	A3	WB
Riot in Juvenile Prison	B	UA
•Rise and Fall of Legs Diamond, The		WB
Road Racers	B	A-I
Rookie, The	B	Fox
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scent of Mystery		Misc.
Seven Thieves		Fox
•Sexpot Goes To College		AA
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
Sign of the Gladiator	B	AI
•Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End		Col.
•Sons and Lovers		Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
Stranger In My Arms, A	A2	UI
•Strangers When We Meet		Col.
Subway in the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
•Third Voice, The		Fox
•Thirteen Fighting Men		Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed		WB
Thousand and One Arabian Nights	A1	Col.
•Three Murderesses		Fox
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Toby Tyler		Misc.
Too Many Crooks		For.
•Too Soon To Love		U-I
Tosca		For.
Touch of Larceny	A3	Par.
•Trial of Sergeant Rutledge, The		WB
Truth about Women, The		For.
•Twelve Hours To Kill		Fox

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
•Unforgiven, The		UA
Up Periscope	A1	WB
•Upstairs and Downstairs		Fox

V

•Valley of the Redwoods		Fox
Verboten	A2	Col.
Vice Raid		UA
Virtuous Bigamist, The	A2	For.
•Visit to a Small Planet, A		Par.

W

•Wake Me When It's Over		Fox
•Walk Like A Dragon		Par.
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
Westbound	A1	WB
•When Comedy Was King		Fox
Who Was That Lady?	B	Col.
Wild and the Innocent	A2	U-I
•Wild River		Fox
Wild Strawberries	A3	For.
•Wind Cannot Read, The		Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Captives, The	B	Par.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Worner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles Casino

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

THIRD SEX, THE—(Bewildered Youth)—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots——Titles—Casolaro-Giglio

JAPANESE

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay
MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair Import—English titles—Films Around The World
SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus
THREE STRANGE LOVES—D-84m.—Eva Henning, Birgor Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5903	The Giant Behemoth	Feb.
5904	Arson for Hire	Feb.
5905	Al Capone	Mar.
5907	Battle Flame	April
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5912	The House of Intrigue	Nov.
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
5917	The Bat	Aug.
5918	Crime and Punishment, U. S. A.	Nov.
5919	Atomic Submarine	Dec.
5920	Raymie and the Barracuda	Jan.
	The Purple Gang	Dec.
6002	Bluebeard's Ten Honeymoons	Jan.
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	Feb.

American-International

Tank Commandos	Mar.
Operation Dames	Mar.
Daddy-O	April
Roadracers	April
Horrors Of The Black Museum	May
The Headless Ghost	May
Dragstrip Girl (RE)	June
Reform School Girl (RE)	June
Diary Of A High School Bride	July
Ghost Of Dragstrip Hollow	July
Sign Of The Gladiator	Sept.
A Bucket Of Blood	Oct.
The Leeches	Oct.
The Killer Shrews	Nov.
Giant Gila Monster	Nov.
Goliath and The Barbarians	Dec.
Angry Red Planet	Feb.

Columbia

326	Ride Lonesome	Feb
327	Gideon of Scotland Yard	Feb.
328	City of Fear	Feb.
329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman from Laredo	Mar
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On the Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face of a Fugitive	May
339	Hey Boy, Hey Girl!	May
	Gilda—RE	May
340	Man In the Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gene Krupa Story	Jan
	Our Man In Havanna	Feb.

MGM

910	The Journey	Feb.
911	Night of the Quarter Moon	Feb.
912	The Mating Game	Mar.
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man Into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watsiu	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	Jan.
10	The Gazabo	Jan.
	The Last Voyage	Feb.

Paramount

5811	The Trap	Feb.
5812	Young Captives	Feb.
5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place in the Sun—RE	Feb.
R5816	Stalag 17—RE	Feb.
5817	Thunder in the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July

(continued on next page)

PARAMOUNT (continued from preceding page)

5821 Last Train from Gun Hill....July
5823 The Five Pennies....Aug.
5826 The Man Who Could Cheat Death....Sept.
5822 Tarzan's Greatest Adventure....Sept.
R5824 Loving You—RE....July
R5825 King Creole—RE....July
5901 That Kind of Woman....Sept.
R5902 Samson and Delilah—RE....Sept.
5903 But Not for Me....Oct.
5904 The Jayhawkers....Oct.
R5905 The Country Girl—RE....Feb.
R5906 The Bridges at Toko-Ri—RE....Feb.
5907 Career....Nov.
5908 Li'l Abner....Dec.
R5909 Ulysses—RE....Dec.
5910 Jack The Ripper....Feb.
5911 A Touch of Larceny....Jan.
5912 The Big Night....Feb.
5913 Circus Stars (U. S. S. R.)....Feb.

20th-Fox

905 I, Mobster....Feb.
906 These Thousand Hills....Feb.
907 Intent to Kill....Feb.
908 Alaska Passage....Feb.
909 The Remarkable Mr. Pennypacker....Feb.
910 The Sound and the Fury....Mar.
911 Lone Texan....Mar.
912 The Sad Horse....May
913 Little Savage....May
914 Warlock....April
915 Compulsion....April
916 The Diary of Anne Frank....July
917 Woman Obsessed....May
918 Say One for Me....June
919 The Man Who Understood Women....Sept.
920 Here Come the Jets....June
921 The Son of Robin Hood....July
922 South Pacific....July
923 Holiday for Lovers....July
924 The Miracle of the Hills....July
925 Blue Denim....Aug.
926 A Private's Affair....Aug.
927 Alligator People....Aug.
928 The Return of the Fly....Sept.
929 The Blue Angel....Oct.
930 The Oregon Trail....Sept.
931 The Best of Everything....Oct.
923 Five Gates to Hell....Oct.
933 Hound Dog Man....Nov.
934 Journey to the Center of the Earth....Nov.
935 A Dog of Flanders....Dec.
936 Beloved Infidel....Dec.
957 Blood and Steel....Dec.
Story on Page One....Jan.
Dog Of Flanders....Jan.
Seven Thieves....Jan.
Masters Of The Congo Jungle....
The Rookie....Jan.
Sink The Bismarck....Feb.

United Artists

Separate Tables....Feb
Anna Lucasta....Feb
The Great St. Louis Bank Robbery....Feb.
Lonely Hearts....Mar.
Mustang....Mar.
Naked Maja....April
Some Like It Hot....April
Alias Jesse James....April
Riot in Juvenile Prison....April
Ten Seconds to Hell....April
The Man in the Net....May
Gunfight at Dodge City....May
Pork Chop Hill....May
Pier 5, Havana....June
The Invisible Invaders....June
Four Skulls of Jonathan Drake....June
Hound of the Baskervilles....June
Shake Hands with the Devil....June
The Horse Soldiers....July
Day of the Outlaw....July
The Devil's Disciple....July
A Hole in the Head....July
The Wonderful Country....Aug.
Cry Tough....Aug.
The Rabbit Trap....Aug.
Ten Seconds to Hell....Sept.
Cast a Long Shadow....Sept.
Inside the Mafia....Sept.
Take a Giant Step....Oct.
Counter Plot....Oct.
Timbuktu....Oct.
The Wonderful Country....Oct.
Odds Against Tomorrow....Nov.
Subway in the Sky....Nov.
Happy Anniversary....Dec.
Gunfighters of Abilene....Jan.
Dog's Best Friend....Jan.
Solomon and Sheba....Jan.
On The Beach....Feb.
Vice Raid....Feb.
The Pusher....Feb.
Some Like It Hot....Mar.
Take A Giant Step....Mar.
Oklahoma Territory....Mar.

Universal

5914 A Stranger in My Arms....Feb.
5915 No Name on the Bullet....Feb.
5916 Never Steal Anything Small....April
5917 Step Down to Terror....Mar.
5918 Imitation of Life....Mar.
5919 The Wild and the Innocent....May
5920 Floods of Fear....May
5921 Johnny Dark—RE....May
5922 Man Without a Star—RE....May
5923 The Mummy....June
5924 Curse of the Undead....June
5925 This Earth Is Mine....July
5926 Born to Be Loved....Aug.
5927 Pillow Talk....Oct.
6001 4-D Man....Nov.
6002 Sapphire....Nov.
6003 Operation Petticoat....Dec.
6004 Private Lives Of Adam and Eve....Feb.
6005 Othello....Jan.
Hell Bent For Leather....Feb.

Warners

810 The Hanging Tree....Feb.
811 Helen of Troy—RE....Mar.
812 Land of the Pharaohs—RE....Mar.
813 Rio Bravo....April
814 A Star Is Born—RE....April
815 Westbound....April
816 Born Reckless....May
817 Island of Lost Women....May
818 The Young Philadelphians....June
819 Gigantis, the Fire Monster....June
820 Teenagers from Outer Space....June
821 The Nun's Story....July
822 Hercules....July
823 John Paul Jones....Aug.
901 Yellowstone Kelly....Sept.
902 Look Back in Anger....Sept.
903 The FBI Story....Oct.
904 —30....Nov.
905 A Summer Place....Nov.
906 The Boy And The Laughing Dog—RE....Nov.
The Cranes Are Flying....Nov.
907 The Miracle....Dec.
908 Cash McCall....Jan.
The Bramble Bush....Feb.
Life And Death Of Legs Diamond....Feb.

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FEBRUARY 3, 1960 Volume 63 Number 11

IN THREE SECTIONS • THIS IS SECTION ONE



SAG Asks Members To Vote On Strike

(See Page 8)

U-I Streamlining Brings '59 Profit

(See Page 11)

Harold Brooks is chairman of the eighth annual Texas Drive-in Theatre Owners Convention, to take place in Dallas on Feb. 9-11. A varied program has been planned.

editorial: Feb. 8-14 Is Variety Week . . . See Page 5

91 MIN

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"Smashing story, swiftly told."—*M. P. Daily*

"One of most spectacular ever filmed."
—*Hollywood Reporter*

"Will probably not be surpassed as pure excitement for months."—*Variety (Daily)*

METRO-GOLDWYN-MAYER Presents

AN ANDREW and VIRGINIA STONE Producti

THE

Starring

ROBERT STACK · DOROTHY MALON

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SUSPENSE

ICTURE HISTORY!

EVERY DRAMATIC MOMENT FILMED ENTIRELY ABOARD THE WORLD'S MOST GLAMOROUS LUXURY LINER!

BIG BOX-OFFICE LAUNCHING!

WATCH SUSPENSEFUL SHOWMANSHIP IN FIRST ENGAGEMENTS! (Feb. 18th) San Francisco, St. Louis, Buffalo, Columbus, Toledo, Fresno, Norfolk, Richmond, Sacramento, Stockton, San Jose. (Feb. 19th) Charlotte. Los Angeles saturation bookings start Feb. 24th. Texas saturations Feb.25th. More to come!

LAST VOYAGE

IN METROCOLOR



ORGE SANDERS · EDMOND O'BRIEN · TAMMY MARIHUGH · Written and Directed by ANDREW L. STONE

RIGHT NOW



this man* is getting on film three of the greatest performances ever given in a powerful dramatic story of the making of the New South...

MONTGOMERY **CLIFT** LEE **REMICK** JO **VAN FLEET**

prepare for

***ELIA KAZAN'S Wild River**

from 20th!



42 Years of Service to the Theatre Industry

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MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

VOLUME 63 • NO. 11

FEBRUARY 3, 1960

FEB. 8-14 IS VARIETY CLUBS WEEK

No prouder accomplishment has ever resulted, from any activity, by any branch of show business, down through all of the years since Shakespeare, than that of the humanitarian and charitable feats of the VARIETY CLUBS during their 32 short years. No less than a carefully documented $78,000,000 has been raised, over $3,000,000 of it in 1959 alone, with none of it being charged off to executive salaries or management fees. One-hundred per cent of these vast sums has been directed to mentally or physically handicapped children, or to the research that can contribute to their future well-being.

Except for the annual VARIETY CLUBS WEEK of the past two years, only a minimum of publicity on these accomplishments has been directed to the public. Wisely this week is being repeated and enlarged.

Every segment of our business—production, distribution, exhibition, and all allied trades—should give every help at their command to the winning of more and more attention to VARIETY CLUBS WEEK, and to the gaining of maximum publicity for what the VARIETY CLUBS stand for.

We may all bask in their reflected reputation for true charity.

Let's get behind VARIETY CLUBS WEEK!

AS A CATHOLIC COLUMNIST LOOKS AT CENSORSHIP

We like several pungent paragraphs in John E. Fitzgerald's bylined column LOOKING AND LISTENING that appears in the current issue of Our Sunday Visitor, largest ABC circulation in the Catholic weekly press. Speaking of censorship and/or classification-by-age groups, Mr. Fitzgerald concludes: *"Censorship isn't the solution because we never know who's doing the censoring, their qualifications (usually that they worked hard to get someone elected and have been given the cushy job of going to the movies and demanding certain things be cut out), or what norms they use to make their decisions that are supposed to protect us."*

And about classification: *"Who will classify under what authority for whom and by what norms place the work into what category for how long under what circumstance? . . . Stated another way we might say that only groups can classify, and the classification can be binding only on members of the groups. Parents must classify for their children. The Church must do so for its children. There must be personal and social responsibility."*

As usual, Mr. Fitzgerald reflects a wholesome regard for man's free will.

Censorship does not.

DAMAGED PRINTS

Whether the fault lies with the distributor or with his exhibitor customers, we keep hearing more and more complaints about prints being received in bad condition, or actually so damaged as to make them relatively unuseable. Trying to do business with too few prints, and therefore accepting dates too close together to permit careful inspection, may contribute some of the cause. Bad maintenance of projection and sound equipment in fringe theatres may contribute more. But regardless of the causes this is one department where the public is the eventual victim, to everyone's loss, so we had better check it quickly.

We have before us a blind copy of a letter to a film exchange in which an executive theatreman describes some *"very poorly constructed tape patches"* that needed to be replaced, and *"some badly mutilated sprocket holes"* that had torn away the sound track in most of one whole reel. All of this had resulted in "audience dissatisfaction."

Letter from another theatreman describes a *"wavy scratch"* through the very center of all frames, right from the beginning of a show to its end, and of the audience *"stamping, whistling, and demands for refunds"* that resulted.

And, just the other day at lunch, an equipment manufacturer told us of an entire reel of a 70mm Technicolor film that he had seen completely ruined by a projectionist who failed to change one of his 35mm sprockets, so started a completely new set of his own holes right down the center of the print.

Some of this can be the result of accident. Where possible it should be paid for by the theatre, or by the inspector, where the damage occurred; but the damaged film, and all of the patron ire attendant to it, shouldn't be passed along to the next run where some innocent third party gets hurt.

Protect yourself! At each change of show, inspect the print you receive at the earliest possible moment. If it is in bad repair, don't run it. It is better to stay dark than to convey the impression to your patrons that your equipment is bad. If the damage is fixable and you do run, record your complaint with the film distributor. And keep recording such complaints every single time.

Only through your reports will faulty equipment in some unknown run ahead of you ever be discovered.

Report 'em!

70 mm. UNION SCALES

While no definite national policy has emerged, all reports indicate that I.A.T.S.E. locals will demand higher pay scales for the handling of the new, bigger, heavier, and more critically attuned jumbo prints. Some of this is justified by the increased physical burden attendant to the added weight and higher lift to the upper magazines. But in an industry where survival has been a very important consideration for so many years, we believe that some effort should be made to allow theatremen to "see around the corner" of this new development before clobbering them with hiked costs.

If the new development is permanently profitable, some wage adjustments should be made. But, until time proves such profits, everyone should stand pat on overhead increases.

It's a matter of "Wait and see."

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEW YORK, N. Y.

I think the letter writer in your issue of Jan. 20 (NEWSPAPERS—GOD BLESS 'EM!) hit the nail on the head when he said, *"Big newspaper ads have yet to help the picture the public doesn't want to see."* You can't sell anti-freeze in the south no matter how much you advertise it. The public just doesn't want it.

It is the same way with any product or service. If the public isn't interested—if the quality isn't good—advertising won't make it so.

I suggest to your letter writer that if he is so skeptical about newspaper advertising why doesn't he discontinue it for a month or so to prove it to himself.

ROBERT U. BROWN, Publisher and Editor
Editor & Publisher (Mag.)

EDITOR'S NOTE: We believe it was our correspondent's point that too much money was being spent on large *newspaper display ads, as compared to smaller informative but listing-type ads, particularly when the advertised product could only be purchased at one retail sales outlet—his theatre.*

From WASHINGTON, N. J.

"One of these days we would like to open a big blockbuster in a barn and use a 100 line ad to announce it. Wanna bet we don't do business?"

The above is quoted from the remarks of a New England exhibitor on the editorial page of your current issue (Jan. 20). This remark reflects the thinking of too many people in our industry. Just because some pictures do a lot of business and others do much less we are tempted to jump to the conclusion that each picture has a certain "built-in" gross that may be expected and nothing is going to change it. There is just enough truth to this to make it dangerous, because it leads some to think that nothing else makes any difference, and that is not true.

If the New England exhibitor is only concerned with the customers who are so anxious to see a particular picture that they will endure almost any discomfort to see it, let him conduct his experiment in the barn. He will simply prove that it is difficult to stop a blockbuster from doing business, and this is already a well known fact.

For the most part (and there are some exceptions) the theatres of the country are in bad shape physically and do not afford the patron nearly the comforts to which he is entitled. Our industry is showing blockbusters in thousands of barns every day, and this is not good and cannot be justified by occasional good grosses. These grosses merely serve to make a lot of lazy exhibitors think that nothing else makes any difference.

ALVIN SLOAN
St. Cloud Building Corp.

EDITOR'S NOTE: We hope that the comment about "a barn" and a "100 line ad" was a fictitious extreme and not a recommended future business policy. But, as we said at the time, we expected "a storm of disagreement." It's storming.!

From OMAHA, NEB.

MOTION PICTURE EXHIBITOR is to be congratulated on the excellent editorial "70mm . . . THE GIANT QUESTION MARK" as published in the Jan. 6 issue. This certainly hits the nail right on the head and should cause some much needed serious thinking.

There is one point not covered and I just wonder what the answer is. What would be the dollars and cents result if outstanding attractions such as now released in 70mm. received saturation bookings in a large number of well advertised quality theatres in 35mm.? The answer may come when MGM makes "Ben-Hur" available in 35mm. next May. But, whatever its success, it would seem that those 35mm. dates could have done even better if timed to the original pre-Christmas national "break."

R. S. BALLANTYNE
The Ballantyne Company

EDITOR'S NOTE: Some points are still obscure and only history will supply the answers.

From BURBANK, CAL.

It would be greatly appreciated if you could carry a list of our latest one-reel animated cartoons in the yellow SERVISECTION. It is "MAGOO MEETS BOING-BOING" six minutes—547 feet.

THORNTON SARGENT
U.P.A. Pictures, Inc.

EDITOR'S NOTE: We can only carry advance listings on shorts that have national distribution through some one of the established outlets. Regular listings, on all shorts, for 12 full months, start with each individual review. We want *to review them!*

From NEWARK, N. J.

As a reader of MOTION PICTURE EXHIBITOR can you give me the benefit of your advice.

I came to this country in 1955 after having managed a theatrical chain in Tunisia (North Africa) for over 10 years. In August, 1958, I went back to the theatre business as an assistant manager in a first-run theatre, where I now am. I would like to advance myself, but my past experience as a theatre executive is not considered, and I will admit that your American way of doing things differs widely from the European way of doing some of the same things. Do you know of any professional organization, agency, school, etc., from which I could get basic instructions in theatre advertising, booking, promotion, etc.

FRED OZANNE
Assistant Manager

EDITOR'S NOTE: We are just a little embarrassed to admit to Mr. Ozanne that this great industry has no recruiting or training center for the development of its future manpower. Several books, forms, and other recorded facts are being forwarded to him. But his future will depend on his own self-help.

From NEW HAVEN, CONN.

I have a friend in Belgium who is interested in the drive-in open-air motion picture business, and has asked me to obtain for him any information concerning the layout, organization, and operation of such theatres.

Have you published any general articles on this subject in the past? If so, would they be obtainable?

FREDERICK FRANZ, President
Franz Manufacturing Co., Inc.

EDITOR'S NOTE: Ten past annual editions of THEATRE CATALOG published 4,680 profusely illustrated pages of data on all aspects of the physical theatre building, whether roofed or drive-in. Some months back a cumulative index to all such authoritative data was prepared. A copy to Mr. Franz will now permit him to supply his friend with the maximum knowledge available.

From BROOKLYN, N.Y.

I seem to recall having read in a recent issue of MOTION PICTURE EXHIBITOR an article to the effect that owners of small corporations can deduct losses of such corporations for their personal income tax returns, but I do not remember the particular issue. Nor do I seem to be able to find it. If available, would you please send me a copy of same?

AL KLEIN
Rogers Theatre

EDITOR'S NOTE: The reference was carried on the Editorial Page of the Dec. 16, 1959, issue, under the title "TIME TO CONSULT YOUR AUDITOR?" We know many who did. To their advantage.

From WINOOSKI, VT.

We would like any information you can give us concerning the possible rental of Hollywood films for showing here on our own projector. We already have on hand a good 16mm. sound projector and we estimate that there are about 11 week-ends left on which films might be shown. Are there package deals of features and short subjects?

ROBERT MINOTTI
President of the Freshman Class
St. Michael's College

EDITOR'S NOTE: 16mm. is just a different business, with completely different supply sources, from the professional 35mm. to 70mm. one. Possibly your local theatreman will be happy to set up a service of acceptable week-end showings of his professional films, at prices lower than you might rent the older small-gauge prints.

From BOSCOMBE, BOURNEMOUTH, ENGLAND

Following the Achievement Citation from MOTION PICTURE EXHIBITOR for the film "CARRY ON TEACHER," the attached editorial mention was obtained in the Christchurch Times. Naturally I explained to them that I had not briefed your publication on the geographical relationship of Christchurch . . . a town on the Hampshire Coast. I think you will agree that the whole thing has resulted in both the ABC Carlton Theatre and your trade paper receiving some more good press attention.

BRIAN W. LEWIS, Asst. Mgr.
Carlton Theatre

EDITOR'S NOTE: Our geographical slip is showing. Unfortunately, in explaining Mr. Lewis' EXPLOITATION effort we said it was "a local parade held in connection with a church carnival." We apologize to the town of Christchurch, and to its annual carnival.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

David Picker and wife, **Caryl**, became the parents of a daughter, **Pamela Lee**, born last fortnight at Doctors Hospital, New York Father is executive vice-president of United Artists Records and executive assistant to **Max E. Youngstein**, UA vice-president.

Bert Schneider, vice-president and general manager, Screen Gems, became the father of a daughter, **Audrey**, born last fortnight at Doctor's Hospital, in Manhattan. The baby is the second grandchild of **A. Schneider**, president, Columbia Pictures, born in the past few months.

Diamond Ring

Fran Krowitz, secretary to **Arnold M. Picker**, United Artists vice-president in charge of foreign distribution, announced her engagement to **Sheldon Brown**, a mathematics teacher. A June wedding is planned.

Gold Band

James Darren and **Evy Norlund**, two of Columbia's young stars, will be married on Feb. 6 in the Our Lady Chapel of St. Patrick's Cathedral, New York City. They will spend a European honeymoon and visit Miss Norlund's parents in Copenhagen.

Obituaries

Edward E. Barison, 53, pioneer independent distributor and head, Cinema Distributing Company, died of a heart attack at his Hollywood home.

George Bowser, 67, retired general manager, Fox West Coast Theatres, died last week in Santa Barbara, Cal., after a long illness. A native of Greece, he first worked with the Skouras brothers in St. Louis, and came to Los Angeles in 1932. He retired in 1955. He was a past chief barker of Variety Club of Southern California, Tent 25.

Robert G. Day, 60, pioneer projector of sound motion pictures, died of a heart attack at his Dumont, N.J., home. He was the first man to ever take a commercial sound motion picture on the road in 1928. He was one of Movietonews' first men back in 1927. A member of Local 306, he served under **Cortland Smith**, **Truman Talley**, and **Edmund Reek**, and, with **Ray Nolan**, was the personal projector for **E. I. Sponable**, co-inventor of sound on film. He is survived by his wife and two children.

William H. (Bill) Green, 57, promotion director for the midwest for Cinerama, and veteran publicist, died last fortnight of cancer. He was a past president of the Michigan Showman's Association. He is survived by his sister, with whom he lived in Detroit.

Roy Haines, 71, general sales manager, UPA Pictures, and veteran distribution executive for many years with Warners, died last fortnight of a heart attack en route to a Hollywood hospital. He is survived by his widow and a son.

William Harwell, 63, who was city manager in Portsmouth, Ohio, for Warner Theatres for five years, died in Atlanta. He had been in ill health since a heart attack in 1953. He is survived by two sisters, both of Atlanta.

ITOA Names Bilgrey To Censorship Group

NEW YORK—Recognizing the intensification of censorship efforts in the Empire State, Felix J. Bilgrey was appointed chairman of the newly created Censorship Committee of the Independent Theatre Owners Association of New York, according to an announcement by Harry Brandt, president of the organization.

Bilgrey, affiliated with the Little Carnegie and World, New York, is an attorney with an eminent background in censorship matters. He has been active in censorship cases involving "The Case of Dr. Laurent," "The Snow Was Black," "The Game of Love," and "One Summer of Happiness." He has pleaded censorship cases in numerous jurisdictions and has been instrumental in securing high court reversals of local censorship rulings.

Currently, New York legislators are debating the advisability of adopting a classification system, designating certain motion pictures as suited for adults only. No less than three such measures are under discussion in the State Legislature.

Two Conn. Theatres Shut For Conversion

NEW HAVEN—Fishman Theatres, Inc., are shuttering two subsequent-runs, the Dixwell Playhouse, Hamden, Conn., and Howard, New Haven, immediately, the theatres to be converted into modern bowling alleys at a total cost of more than $500,000 by the B & C Bowling Alley Builders, a division of Barchris Construction Corporation, New York. Latter firm is to then lease the alleys to outside interests.

Fishman Theatres Inc., headed by Dr. Jacob B. Fisherman, will continue to operate the Rivoli, West Haven, Conn., and the Community, Fairfield, Conn.

The Dixwell Playhouse and Howard had been under motion picture policy since 1925.

BROADWAY GROSSES

"Our Man" Sets New Mark

NEW YORK—Columbia's "Our Man In Havana" broke the house record in its opening week at the Forum, while the rest of the Broadway first-runs continued doing satisfactory business with holdovers.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"JOURNEY TO THE CENTER OF THE EARTH" (20th-Fox). Paramount ($39,435)*—The seventh week was claimed at $21,000.

"NEVER SO FEW" (MGM). Radio City Music Hall ($147,610)*—Thursday through Sunday accounted for $90,000, with the second session sure to top $135,000. Stage show.

"THE GAZEBO" (MGM). Roxy ($55,404)*—Friday, Saturday and Sunday hit $30,000, with the third session bound to tally $38,000. Stage show.

"SOLOMON AND SHEBA" (UA). Capitol announced that the sixth week would reach $38,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy reported $45,000 for the 11th week.

"THE PURPLE GANG" (Allied Artists). Victoria ($22,900)—The second week was announced as $16,000.

"ON THE BEACH" (UA). Astor expected the seventh week to tally $32,000.

"OUR MAN IN HAVANA" (Col.). Forum claimed the opening week reached a new house record of $35,000.

"SUDDENLY LAST SUMMER" (Col.). Criterion claimed that sixth week was $33,500.

"THE STORY ON PAGE ONE" (20th-Fox). Rivoli stated that the third session was $16,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.



Seen on the left at the recent first regional meeting of Variety Clubs International at the Fontainebleu Hotel, Miami Beach, Fla., where the Variety International convention will be held in 1961, are, front row, left to right, Victor Levine, past chief barker, Miami Tent 33; Frank Crown, editor, The Barker magazine and first assistant, Tent 33; George C. Hoover, international executive director; Abe Gurevitz, dough guy, Tent 33; Edward Melniker, chief barker, Tent 33; and, second row, left to right, Martin Ellis, chief barker, Philadelphia Tent 13; Tracy B. Hare, administrative director, Variety Children's Hospital and chairman, Variety Clubs International Charities Committee; Edward Emanuel, first assistant international chief barker; Ralph Pries, international representative; George Eby, international chief barker; and Ira Meinhardt, past chief barker, New York Tent 35. On the right, left to right, are Hoover; Eby; Emanuel; Meinhardt; Charles Okun, of Coca-Cola Company and member of New York Tent 35; and William Scully, member of the board of directors of Variety Children's Hospital and Variety Research Center, at the dedication ceremonies of the Variety Research Building, Miami.

SAG Submits Strike Issue To Vote

Current Contract Extended As Mail Referendum Asks Okay To Take Strike Action On TV Question

HOLLYWOOD—Following a meeting of the board of directors last fortnight, the Screen Actors Guild announced that it will submit the central issue of its new contract negotiations with the major studios to its entire membership in a mail referendum.

The expiration date of its present contract, which was Jan. 31, has been extended indefinitely by mutual consent of SAG and AMPP, with both parties having the right of cancellation of this extension on 10-days notice.

It was estimated that three to four weeks would be needed to prepare and post the ballots to 14,000 actors throughout the country and abroad, and a suitable allowance of time for the return of the ballots.

The members are to be asked to authorize the SAG board to take strike action if and when the board shall determine that such action is warranted.

The key issue being put to the membership is the SAG demand for participation in producer proceeds from the release of post-1948 theatrical pictures to television.

A secondary issue is a demand "not yet met by producers" for an industry-wide welfare and pension plan to be financed by employer contribution of five per cent of the total actor payroll.

Guild by-laws require that 75 per cent of voters must vote in favor of a strike, to be effective.

SAG also will inform its members that the strike, if one should come, will affect theatrical picture production only, and "will not affect employment of actors in TV films, TV commercials, and other forms of motion pictures."

Meanwhile, it has been reported that the actor's group has reached settlements on the ticklish TV sale question with some independent producers.

The Writers Guild Of America continued on Strike.

Louis Shor Heads Circuit

CINCINNATI — Louis Shor, of Williamson, W. Va., a cousin of the late Ruben Shor, has been elected president of the reorganized Shor Theatre Circuit, it was announced last fortnight by Peter J. Palazzolo, prominent local business executive and partner associated with Ruben Shor since 1948.

Palazzolo himself is executive vice-president, and attorney Earl Goldsmith, son-in-law of Ruben Shor and executor of his estate, is vice-president and treasurer. John H. Hayes is general manager; Carl Ferrazza is in charge of promotion, film buying and program operations; and Walter Watson is in charge of mechanical and physical operation of theatres.

The Shor Theatres will continue to operate the local Keith, Esquire, Hyde Park, West Hills, Westwood, Forestville and Twin Drive-In, as well as the Ramona and Valley Drive-Ins, Hamilton, Ohio; Colonial, Middletown, Ohio; Hippodrome, Newport, Ky.; State, Charleston, W. Va.; Price, Dunbar, W. Va.; and Valley Drive-In, St. Albins, W. Va.

Negotiations are under way for the sale of their theatres in Ellston, Md., and Delmar, Del.

Johnston Calls Movies Force For Understanding

NEW YORK—Eric Johnston, MPAA president, told a Seminar of the Institute of Human Relations of the American Jewish Committee last fortnight that motion pictures combat bigotry.

He noted that American films are seen by a weekly audience of 250 million persons in the world, adding that "films will reach their ultimate fulfillment as an ambassador carrying the image of men in one country to the eyes of men in another. Movies will prove man's greatest single force and ally in bringing about man's understanding of man."

Theatre-TV Company May Be Dissolved

NEW YORK — New York State Attorney General Louis Lefkowitz last fortnight began proceedings to dissolve TelePrompTer Corporation as a penalty for the company's dealings relative to the Patterson-Johanssen heavyweight championship bout last June.

New York Supreme Court Justice Samuel H. Hofstadter signed an order for Lefkowitz to proceed against TelePrompTer and Floyd Patterson Enterprises, Ltd.

The Attorney General's actions are aimed at breaking an alleged attempt to control through "monopoly and conspiracy" the world heavyweight championship and the ancillary rights to the Patterson-Johanssen fight last June, and future heavyweight championship matches.

Specifically named by the Attorney General are Irving Kahn, president, TelePrompTer, and Gus D'Amato, one of the principal stockholders of Floyd Patterson Enterprises. Antitrust proceedings will be taken against the individuals and firms involved under the Donnelly Act.

Separate action is being taken to recover taxes due on the television, motion picture and radio proceeds of the championship bout. The parties involved are Feature Sports, Inc., Floyd Patterson Enterprises, TelePrompTer Corporation, Floyd Patterson, and others.

"Petticoat" Tops "Pillow"

NEW YORK—"Operation Petticoat," the Granart Production in Eastman Color starring Cary Grant and Tony Curtis and being released by Universal-International, is running a record 41.69 per cent ahead of "Pillow Talk," U-I's big grosser of this past fall, in its first 154 completed engagements as of the current week, according to information compiled by U-I.

The picture, which set 26 all-time house records and 86 U-I opening week records in its first 186 key engagements which started with the Christmas-New Year's holidays, is continuing to roll up the same type of record business in subsequent holdover weeks in these engagements.

The record increase of 41.69 per cent over "Pillow Talk" scored by "Operation Petticoat" does not reflect the seven record weeks of "Operation Petticoat" at Radio City Music Hall in New York nor does it reflect current record-breaking holdovers where "Operation Petticoat" is just completing fifth weeks and starting sixth weeks and fourth weeks and starting fifth weeks.

Md. Allied Unit Hits Fox Release Policy

BALTIMORE—In a "vigorous" protest to Spyros Skouras, Allied Theatre Owners of Maryland claimed that 20th Century-Fox was in favor of "highly discriminatory methods" of distribution concerning product release in the Baltimore area.

The exhibitors charged that 20th-Fox "hand-picked" theatres to receive product. "In order to qualify for this preferential treatment," the exhibitors claimed, "favored exhibitors must agree to pay the percentage terms demanded, to run the picture for at least seven days, and to spend a specified amount for advertising."

The Maryland exhibitors claim that "Journey To The Center Of The Earth" and "Story On Page One" should be leased to subsequent-run houses after the court approved 21-day hold. The Allied members claim that 20th-Fox "refuses to recognize the long-established availabilities."

Steps taken in regard to "Story On Page One" indicated "that 20th Century-Fox is out to destroy the mutually satisfactory relations between exhibitors and distributors," the Maryland owners claimed.

In summation, The Allied owners said, "The members feel strongly that Fox is seeking to exert over the theatres a more rigid control, and to subject them to more glaring discrimination and hardships."

The appeal was carried to the 20th-Fox president with the request that he give the matter personal attention "as one who has broad experience in all branches of the industry" with a view to restoring cordial relations between the film company and exhibitors. The Allied unit also emphasized that the practice would throw many theatres far back in their playing time for the films, actually cutting down possible revenues.

UA Drive Honors Benjamin

NEW YORK—United Artists is launching a 23-week collections, billing, and playdate drive honoring Robert S. Benjamin, UA board chairman.

The sales campaign, most intensive in UA's 41-year history, will be co-captained by James R. Velde, UA vice-president in charge of domestic sales, and David V. Picker, executive assistant to Max E. Youngstein, UA vice-president, and executive vice-president of United Artists Records.

More than $60,000 in cash prizes will be awarded to the 33 competing branches in the U.S. and Canadian territories. Exchanges will be aligned in three major groups.

Substantial cash prizes will go to the first three winners in each division for the two laps. Grand prizes will be awarded the three winners in the overall standings at the conclusion of the drive. Division and district prizes will also be awarded.

Wisc. Exhibs Fight Wage Law

MILWAUKEE—In a bulletin issued last fortnight Allied Theatre Owners of Wisconsin urged all exhibitors to join in the fight against the proposed Federal minimum wage bill and to write their Congressmen asking them to use their influence with both the Senate and House Labor Committees to continue the exemption of theatres from same.

Senator To Address Texas D-I Convention

DALLAS—Tim Ferguson, president, Texas Drive-In Theatre Owners' Association, announced that Texas Senator Ralph Yarborough will be the main speaker at the Association's Eighth Annual Convention.

The convention, which will take place Feb. 9, 10 and 11 here will feature Yarborough's address at the Presidential Banquet. Kroger Babb, general manager, MCP Film Distributing Company, will also speak. Following his speech, Babb will present a three act play with new faces from MCP.

Other convention speakers include Jack D. Braunagel, Jay D. Bee Amusement Company; Judge Robert Calvery, Supreme Court of Texas; and Grover Hartt, Jr., Texas lawyer. Hartt will discuss censorship.

Four main social events are planned for guests. The Coca Cola Company will sponsor the Presidential Banquet, and the Pepsi Cola Company will sponsor a cocktail party. Two luncheons are planned. The sponsors are Motion Picture Advertising Service, Inc. and American International Pictures. James Nicholson, president, AIP, will speak at his company's luncheon.

The Association will conduct a contest at the Convention. Votes will be taken to select the most outstanding salesman whose overall conduct and relations with exhibitors during the year demonstrated genuine interest in the welfare and success of the drive-in theatre.

The annual Hardin award will also be presented to the individual who has done the most for the drive-in industry.

Fox In Latin Switch

NEW YORK—The following 20th-Fox managerial changes have been made in Latin America, it is announced by Emanuel Silverstone, vice-president of 20th Century-Fox Inter-American Corporation: Ismael Munilla, transferred from Panama to Caracas, Venezuela, replacing John Finder, Max Gomez, from Bogota, Colombia, to Panama; Carlos Ibara R., from Quito, Ecuador, to Bogota, Colombia; and Carlos Becera, former manager at the Ecuador sub-branch in Guayaquil, to head-branch at the capital city of Quito.

Loew's, Inc., Will Propose Change In Name To MGM At Stockholder Meet

Cinerama Seeks Okay Of Fla. Real Estate Buy

NEW YORK—Cinerama Productions Corporation has called a special meeting of stockholders at the Barbizon Plaza Hotel on Feb. 25 to vote on the approval of the acquisition by the corporation of all of the outstanding stock of some 21 Florida corporations involved and engaged, primarily, in the real estate and home construction business, principally in St. Petersburg and Ft. Myers area.

Consideration for the acquisition by CRC will be the issuance of 425,000 shares of authorized but unissued stock in exchange for the stock of the Florida corporations.

Contingent upon the consummation of the transaction, the board of directors has voted a 10 cent dividend to the stockholders of CRC of record Feb. 24 and payable on March 15. This is the first dividend ever authorized by CRC.

Texas Circuit Names Tharp To Exec Post

DALLAS—W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres, named Jim W. Tharp of Abilene to the post of city manager of the Brownwood properties. Tharp will office at the Bowie.

Tharp joined Texas Consolidated Theatres in 1941 as an usher at the old Palace and was later moved to the deluxe Paramount as assistant manager. After his tour of duty in the Marine Corps, he returned to manage the Queen. In 1949, Interstate built the Park Drive-In and named Tharp as manager.

Tharp has been active in all civic and community work and originated a Safe Driving Club for teenagers that was later adopted by the Abilene Junior Chamber of Commerce.

He will replace Jack Hendrix, who resigned.

NEW YORK — At the annual stockholders meeting to be held at Loew's State on Feb. 25, a proposal to change the corporate name of Loew's, Inc., to Metro-Goldwyn-Mayer, Inc., will be voted upon.

Stockholders also will vote on restricted stock options issued to 12 key executives of the company, and elect 15 directors to the board.

Loew's, Inc., has long considered a change in name, particularly since separation from Loew's Theatres. The latter will retain that name but intends to change the name of the radio broadcasting subsidiary and station, WMGM New York, which became its property in the divorcement.

The stock option program calls for purchase at $30.25 a share with president Joseph R. Vogel entitled to buy 30,000 shares; Sol C. Siegel, 30,000 shares; Robert H. O'Brien, 15,000; Benjamin Thau, 15,000; Benjamin Melniker, 8,000; John P. Byrne, 6,000; Morton A. Spring, 6,000; Raymond A. Klune, 6,000; Howard Strickling, 6,000; Burtus Bishop, Jr., 3,000; Robert Mochrie, 3,000; and Maurice Silverstein, 3,000.

Nominated for directors, all of whom are presently members are Ellsworth C. Alvord, General Omar N. Bradley, Bennett Cerf, Nathan Cummings, Ira Guilden, George L. Killion, J. Howard McGrath, Melniker, O'Brien, William A. Parker, Philip A. Roth, Charles H. Silver, John I. Snyder, Jr., John L. Sullivan and Vogel.

Management recommends that stockholders vote against a proposal to adopt the cumulative voting method for the election of directors of the company, a proposal which two small stockholders have served notice they intend to present at the meeting.

Indiana Nixes Blue Law

INDIANAPOLIS—State Senator C. Wendell Martin, Republican, Indianapolis, and chairman of the Legislative Committee on Municipal Problems, announced last fortnight that an effort to enact a Sunday closing law in the 1961 session of the State General Assembly has been virtually doomed.

In disapproving the proposal, the Committee felt that Sunday closing would ignore the rights of minorities whose Sabbath is observed on a day other than Sunday, Martin said, adding that the question of constitutionality was not a factor in the decision.

The present Indiana blue law, passed in 1905, prohibits all types of labor and commercial activity except "work of necessity" on Sunday, but it is almost entirely unenforced.

Lodge Honors Levine

BOSTON—Governor Foster Furcolo will join many Greater Boston distinguished leaders in the motion picture industry, civic and fraternal heads at a testimonial luncheon honoring Joseph E. Levine, president of Embassy Pictures Corporation, sponsored by the Boston Cinema Lodge of B'nai B'rith on Feb. 16 at the Bradford Hotel.

Levine will be honored by the lodge for the aggressiveness in merchandizing his motion pictures which have helped sky-rocket boxoffice receipts. The "Man of the Year" award to be given Levine will be the second annual presentation of this nature; last year, the first such award was given to Jimmie Durante.

World Audiences Ready For Serious, Controversial Themes, Says Kramer

NEW YORK — Producer-director Stanley Kramer last week announced that "On The Beach" has grossed a huge $1,288,467 for its six domestic engagements in just five weeks since its unique global premiere in 18 major cities on all seven continents.

Kramer told a New York trade press conference that the film's boxoffice performance, to date, and the unusual critical and public acclaim accorded the UA release are ample evidence that audiences around the world are ready for important and serious motion picture entertainment.

The producer-director said he favored an exchange of this type of film on an international level with the encouragement and support of all nations. He said he would like to see more films of serious and so-called "controversial" themes shown in all parts of the world as a means of gaining greater understanding and enlightenment among peoples and governments.

Kramer's latest production for UA release is "Inherit the Wind," based on the play by Jerome Lawrence and Robert E. Lee. Starring Spencer Tracy, Frederic March, and Gene Kelly, with Florence Eldridge and Donna Anderson, "Inherit the Wind" is a re-creation of the famed Scopes "Monkey" Trial in Dayton, Tenn., in 1925.

"Audiences today are interested in seeing honest, realistic motion pictures that have something dramatic and significant to say about the world they live in," Kramer declared. "The old tabus, the old barriers, other than the restrictions of good taste and decency, no longer exist. The world has grown smaller; by the same token, it has also grown restless and anxious and curious to learn and know about the ideas and problems of today." He anticipated a favorable reception for "Inherit The Wind."

NSS Awards Prizes To Exhibitor Campaigns In Big Trailer Contest

NEW YORK—Five theatre managers from widely scattered areas of the country were the major prize winners in the Once-In-A-Lifetime Tribute to Trailers Contest, according to an announcement by Herman Robbins, president of National Screen Service.

The contest was held in conjunction with National Screen Service's 40th anniversary celebration and drew an unprecedented response for a contest of its kind. More than 1,000 contest entries were received from all sections of the country.

Serving as judges in selecting the winners were Al Pickus, president, Theatre Owners of America; Ben Marcus, National Allied's member of the triumvir of the Council of Motion Picture Organizations; and Si Seadler, MGM advertising executive currently serving as chairman of the Motion Picture Association's advertising and publicity directors committee.

First prize winner to receive $1,000 cash is Carl Rogers, manager, Loew's, Dayton, O. Second prize of $800 was won by Mrs. Ann De Ragon, manager, Strand, Plainfield, N. J. George R. Brown, manager, Norshor, Duluth, Minn., took third prize entitling him to $600 cash. Fourth prize honors and $400 went to Murt F. Makins, manager, Admiral, Bremerton, Wash. Fifth prize of $200 was taken by a drive-in manager, Ed Farmer, Ayers, Corpus Christi, Tex.

Although unannounced in the Trailer Contest details, an additional 10 "Honorable Mention" awards of $100 each were made in recognition of the efforts expended in showmanship campaigns of exhibitors and theatre managers highlighting the importance of the trailer to the theatre operation. Winners of the "Honorable Mention" Awards include Max Cooper, Cove, Glen Cove, N. Y.; Bill Trambukis, Loew's, Providence, R. I.; Milt Harmon, Palace, Milwaukee; Robert Kessler, Benn, Philadelphia; William C. With, Palace, Albany; Donald Baker, Loew's 170th St., Miami Beach, Fla.; Gene Spaugh, James, Newport News, Va.; Allen Hatoff, Harbor, Brooklyn; Bob Carney, Loew's Poli, Waterbury, Conn.; and Paul W. Wenzel, Port, Newburyport, Mass.



Ben Marcus, member of the COMPO triumvirate, left, recently served as a "Once-In-A-Lifetime" tribute to trailers contest judge, and is seen looking over contest entries with Herman Robbins, president, National Screen Service.

Fox Expands Publicity

HOLLYWOOD—Buddy Adler last fortnight announced a new policy aimed to "expedite the selling of 20th-Fox product" by augmenting the publicity staff and increasing the publicity budget.

The recent addition of Teete Carle and Cliff Lewis to the department was a step in this direction.

Said Adler, "We believe that continuous concentration of each separate picture from start to finish will create want-to-see on every picture we make. We expect to announce the addition of other top men in the next fortnight. I believe it is false economy to restrict selling, hence, we are going ahead instead of retreating."

Fla. Exhibs Set Meet

JACKSONVILLE—The Motion Picture Exhibitors of Florida, an affiliate of the Theatre Owners of America, will hold its annual convention at the Robert Meyer Hotel in Jacksonville, on Oct. 30-Nov. 1, it was disclosed by Joe Lipson of Orlando, Fla., president of the state unit.

Tent Execs Prepare Variety Week Activity

NEW YORK—Newly elected chief barkers of Variety Clubs' 40 tents in this country are hard at work on Variety Week, the upcoming Toronto Convention, membership drives, and intensified local charity activities, according to the showmen's International Chief Barker George Eby, who has just completed "enthusiastic meetings" all over the country.

Accompanied by Edward Emanuel, his first assistant, and executive director George Hoover, Eby met with Variety Clubs leaders in a series of six annual regional meetings which started in Miami and wound up in Seattle.

Eby said that all local tents have planned vigorous celebration of Variety Clubs Week scheduled to start Feb. 8, and the reports from chief barkers pointed toward a record enrollment for the organization's annual convention slated to get underway in Toronto, Canada, May 30.

The international chief barker also reported that all tents were planning drives to bring more persons from radio and television and other allied fields into the Variety fold, and that all tents were also reappraising their charity efforts which is the motivating force of the organizationm

Eby disclosed that there was growing sentiment among tents for establishment of a nominating committee which would seek out Variety's eligibles for international office to be voted upon at annual convention. In the past, the international officers have been nominated from the floor.

AA To Close Albany Office

ALBANY—Allied Artists will close its Film Row branch on March 1, retaining Bob Adler as sales representative, with desk space elsewhere and a telephone-answering service. The other three employees will go off the payroll, according to present plans.

There is an unconfirmed rumor, Universal, one of the major distributors to cease exchange operations here, may reopen on a smaller scale. Warner Bros. did so, and then expanded.

N.Y. Bill Would Cut Film License Fees

ALBANY—Senator John J. Marchi, of Staten Island, and Assemblyman Anthony P. Savarese, Jr., of Kew Gardens, reintroduced their 1959 bill increasing the fee from three to four dollars for each one thousand feet or fraction thereof of original film licensed by Motion Picture Division, State Education Department, but decreasing the fee from two dollars a thousand feet to $6.50 for each additional "entire" copy or print.

The $6.50 figure represents a hike of $2.50 over that proposed in last year's measure and in similar legislation sponsored by other senators and assemblymen at several previous sessions. The effective date is also advanced, to April 1, 1961.

The Marchi-Savarese act of 1959 passed the Senate by a 56-0 vote but lost on a slow roll call in the final hours of the last Assembly session.

Originally advocated by the motion picture industry and since gaining support from other business sources, as well as in the Legislature, it has been presented as a measure that would be fair to the film trade and to the state, but would squeeze out the "profits" now allegedly netted by the state from the operation of censorship.

The Education Department has always strongly opposed such legislation and has estimated that the "loss" to the State, if it were approved, might be as high as $230,000 a year. With the $6.50 tab for an "entire" print, the figure might be $190,000 or more.

Even with the proposed cut, supporters of the Marchi-Savarese proposal say the State would receive in fees an amount exceeding the cost of conducting "censorship."

New Production Firm Set

HOLLYWOOD — A new production company to be known as Shergari Corporation, has been organized by F. H. Ricketson, Jr., Ted R. Gamble and George Sherman. Release will be through 20th Century-Fox.

Ricketson, Jr., is president; Gamble is treasurer; Sherman is vice-president; and Moe Tonkon is secretary. Jerry Hoffman, formerly with Screen Gems, has been signed as publicity director.

First film, to be produced and directed by Sherman, will be "The Golden Touch," from an original screenplay by Daniel D. Beauchamp. It will be filmed in CinemaScope and color and go before the cameras this month.

Censors Confirmed

HARRISBURG — The State Senate last fortnight confirmed Governor Lawrence's appointments to the new State Board of Motion Picture Control. The three-member board was set up under a law voted by the 1959 Legislature.

The members are Peter T. Dana, Pittsburgh, chairman; Irca C. Sassaman, Hummelstown; and Mrs. Mae M. Burgin, Philadelphia.

A group of film exhibitors and distributors are challenging the constitutionality of the motion picture control law in Dauphin County Court.

Embassy Ups Downing

NEW YORK—Joseph E. Levine, president, Embassy Pictures Corporation announces the promotion of John Downing as comptroller for his fast expanding corporation, moving to its new headquarters in the Time and Life building, New York, next month.

U-I Streamlining Results In Profit For Fiscal '59 After Loss In '58

NEW YORK—In the annual report to stockholders of Universal Pictures Co., Inc., for the year ending Oct. 31, 1959, Milton R. Rackmil, president, estimates that the first quarter of the new fiscal year will show a substantial profit as compared with a loss from operations in the first quarter of 1959. He also states that there is every reason to believe that 1960 will be a profitable and successful year for the company.

Rackmil attributes the successful results of operations in the past fiscal year as well as currently to the initial effects of the drastic policy changes in both production and distribution which were undertaken during the previous 12 months.

The sale and leaseback of the studio facilities in California substantially reduced the overhead charged to production. This, together with substantial savings which resulted from changes effected in the domestic sales organization and in foreign distribution, have strengthened the company's competitive position while maintaining unchanged efficiency in operations.

Rackmil advises the stockholders that in line with the new policy in regard to independently produced pictures, a number of commitments have been consummated, and that several pictures made under such arrangements had fulfilled the company's fondest anticipations as to their boxoffice values.

Universal reports a consolidated net profit for the year of $4,698,453 after provision for federal income taxes. This profit includes a special credit from the profit on the sale of the studio properties of $3,667,387 net of federal taxes. The profit from operations amounted to $1,031,066. After providing for dividends on preferred stock, earnings per share amounted to $5.02, of which 95 cents per share was from operations, on the 899,790 shares of common stock outstanding.

For the preceding year, the consolidated net loss was $1,220,340 after federal income tax refund of $2,045,000 but before $799,715 of special write-off of studio overhead and story properties less federal income tax savings. After providing for dividends on preferred stock such loss before special write-off amounted to $1.53 per share of common stock outstanding.



Seen at the recent signing for the showing of "Scent Of Mystery" in Smell-O-Vision at the Warner, New York City, are, left to right, Morris Lefko, general manager in charge of sales for Michael Todd, Jr.; Michael Todd, Jr.; Harry Kalmine, vice-president and general manager, Stanley Warner Theatres; and Nat Fellman, assistant general manager of SW.

Detroit Variety Club Launches Biggest Year

DETROIT—Not since the Variety Club of Detroit completed the Cancer Foundation here, has the Tent looked forward to a year of greater achievement.

The 33rd Variety Annual Anniversary Week is to be used as a springboard to blast off publicity and its announcement of a new five-figure project. This is reported to be the establishment of a medical facility, rare in United States, and non-existent now in Michigan.

Over 50 theatres will run the Variety International trailers for the "Week." All radio and TV stations have been equipped with spots. Newspapers will be serviced in every department which can use Variety material. Mayor Louis C. Miriani has officially proclaimed Feb. 8 as starting the "Week."

There will be open house at the Tent, and a special luncheon Feb. 10 will be held for installation of 1960 officers and crew. The following day there will be a larger lunch affair for Barkers, Barkerettes, friends, and prominent citizens,

Pickus Appoints New TOA Committee Heads

NEW YORK, N. Y.—The appointment of Irving M. Levin, San Francisco theatreman and director of the San Francisco International Film Festival, as chairman of the foreign film committee of the Theatre Owners of America, was announced by Albert M. Pickus, president of TOA.

Members of Levin's committee are Walter Reade, Jr., Oakhurst, N. J., a past president of TOA and president of Walter Reade, Inc., and chairman of the board of Continental Distributors, Inc., a firm specializing in the distribution of imported films, and Marvin Goldman, Washington, D.C., president of K-B Theatres.

The appointment of M. Spencer Leve, vice-president of National Theatres, Los Angeles, as chairman of the star of the year and new faces committee, was also announced.

Leve heads a nine man committee, including Arthur Lockwood, president of Lockwood and Gordon Theatres of Boston, and a past-president of TOA; John Schuyler, president of Delft Theatres of Butler, Wisc.; John Stembler, president of Georgia Theatre Co. of Atlanta; E. D. Martin, president of Martin Theatres of Columbus, Ga., and a past-president of TOA; George G. Kerasotes, president of Kerasotes Theatres of Springfield, Ill. and TOA's board of director's chairman; Sidney Markley, vice-president of AB-PT Theatres of New York; Roy Cooper, general manager of West Side-Valley Theatres of San Francisco, and chairman of TOA's executive committee; and John Rowley, president of Rowley United Theatres, Inc. of Dallas.

E. LaMar Sarra, officer of Florida State Theatres of Jacksonville, has been appointed state and local legislation committee chairman. Members of his unit are Robert E. Bryant of Rock Hill, S.C.; James H. Harrison of Wilby-Kincey Service Corporation of Atlanta; Mrs. Hulda McGinn of the Northern California Theatre Owners Association of San Francisco; C. E. Cook of Maryville, Mo.; and Robert E. Hosse of Crescent Amusement of Nashville, Tenn.

John B. Schuyler of Delft Theatres, Butler, Wisc., was renamed chairman of the theatre equipment committee. Members of Schuyler's committee are Nick Schermerhorn, vice-president for theatre operations of Walter Reade, Inc., of Oakhurst, N.J., and Arch Trebow, equipment chief for Balaban and Katz Theatres of Chicago.

Indiana Allied Group Blasts Use Of Objectionable Themes In Films

INDIANAPOLIS—The Allied Theatre Owners of Indiana board of directors meeting last fortnight approved wholehearted support of the COMPO campaign to secure exemption for theatres under Senate Bill 1046 which will impose a minimum wage of $1 per hour for all employees, and expressed strong interest in the Ben Marcus plan to purchase post 1948 films for reissue to theatres.

A resolution was unanimously passed "opposing the use of objectionable themes, the practice of exploiting them under the guise of motion picture entertainment, and the excessive use of profanity and other dialogue composed of words and phrases which are in poor taste; and hoping for an increase in the number of pictures that will be good entertainment for family patronage in all theatres."

Another resolution expressed "admiration for the unselfish and dedicated service of Abram F. Myers to Allied States Association of Motion Picture Exhibitors and independent theatre owners generally," and expressed "the earnest desire that he will continue to serve Allied and the independent theatre owners along with the industry's best interests as he has served them during the past 30 years in slight recognition of his services to Allied over three decades, he is made an honorary member of the board of directors of Allied Theatre Owners of Indiana, Inc."

The action indicates that increased objection by civic and religious groups is being carefully noted by theatremen everywhere.

Star, Harrisburg, Reopens

HARRISBURG, Pa. — George Tonko has reopened the Star here with an art film policy. It was recently incorrectly stated that this house was located in Reading.

Two N.J. Trust Suits Settled And Dismissed

NEW YORK—Two anti-trust actions which had sought aggregate damages of $2,520,000 were settled and dismissed last fortnight.

The actions, charging distribution companies, Stanley Warner, and AB-PT with discrimination in licensing of films, had been brought by Carruth Theatre Corporation, operator, Rivoli, Rutherford, N.J.; and SMP Corporation, former operator, Cameo, Newark, N.J. Terms of the settlements were not disclosed.

JOHN WAYNE FINISHES

ALREADY HAILED AROUND WORLD

WILLIAM RANDOLPH HEARST JR.

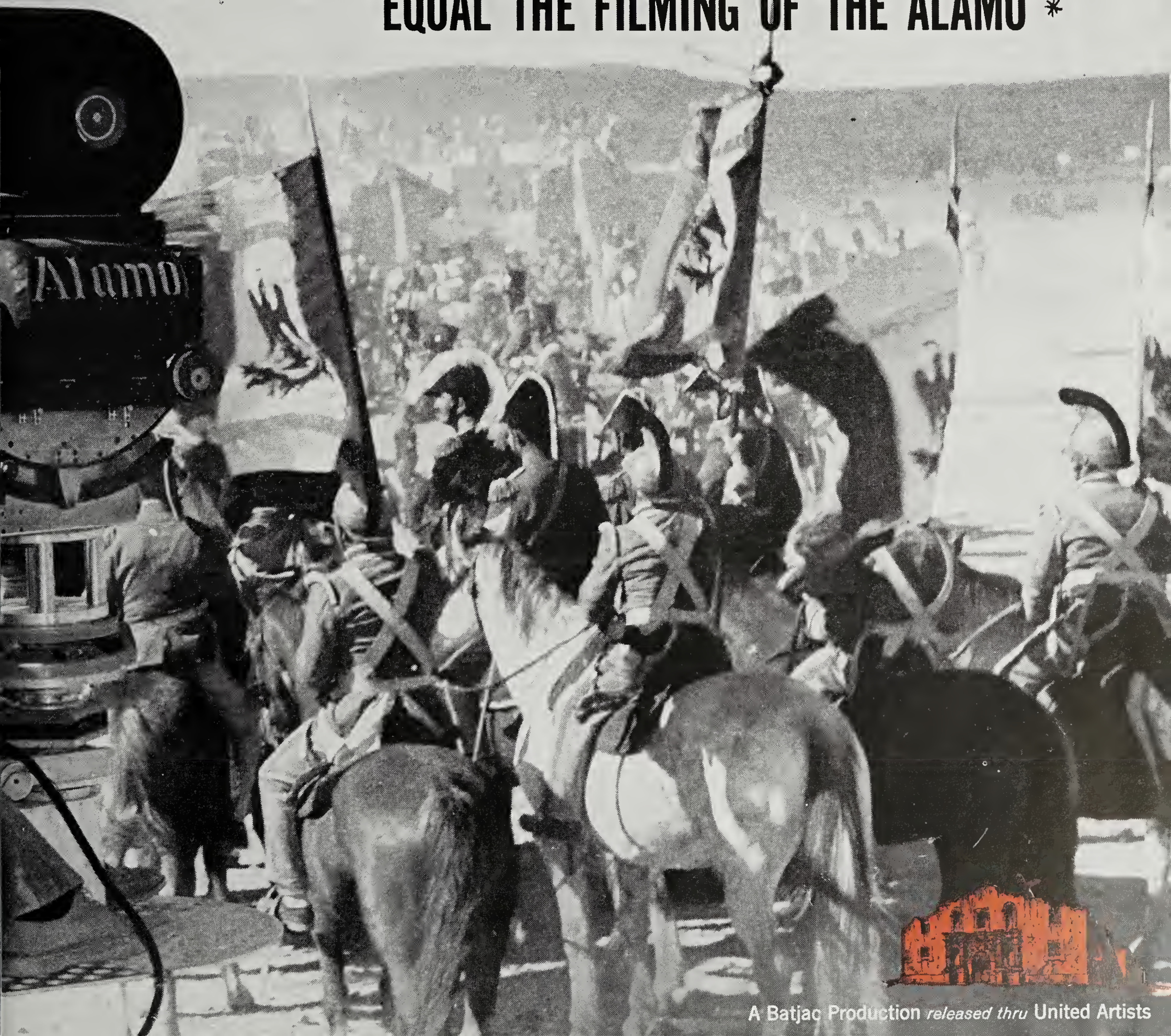
JOHN FORD, *after viewing a three-hour rough-cut of "The Alamo", directed and produced by Wayne, declared in an interview with William W. Pigue of the Los Angeles Evening Herald-Express and other Hearst newspapers:*

"THIS IS THE MOST IMPORTANT MOTION PICTURE EVER MADE. IT'S TIMELESS. IT'S THE GREATEST PICTURE I'VE EVER SEEN. IT WILL LAST FOREVER — RUN FOREVER — FOR ALL PEOPLES, ALL FAMILIES — EVERYWHERE!"

* Original Screenplay by James Edward Grant

SHOOTING "THE ALAMO"
S A PAGE ONE NEWS EVENT!
VROTE TO SIXTY MILLION PEOPLE:

"I HAVE SEEN A LOT OF PICTURES MADE BUT I HAVE NEVER SEEN ANYTHING TO EQUAL THE FILMING OF 'THE ALAMO'"*



A Batjac Production *released thru* United Artists



The NEW YORK Scene

By Mel Konecoff

A NEW PRODUCING and distributing organization has been formed, the Releasing Corporation of Independent Producers, which should be welcome news to exhibitors in these days of product shortages, etc.

The company is headed by Joseph Satinsky, president, and Leo F. Samuels, general sales manager. Plans call for release of at least 14 features between now and the start of 1961. They will go to theatres at the rate of two per month. There is also a chances that additional pictures will be acquired. The organization also will act as producer's representative for independent film makers.

Satinsky and Samuels are off on a tour through the south to set up offices, while representatives are already set in New York, Philadelphia, Los Angeles, and San Francisco. Samuels told us that the organization expects to handle 75 per cent of the key accounts itself, with the balance to be covered by state righters. National Film Carriers will do the physical distributing.

Already in release are "Virgin Sacrifice," filmed in color in Guatamala, and "Gangster Story," which was made in Hollywood. Awaiting release are "Captain Phantom," an adventure yarn filmed in Italy, and "Violent Patriot," an action entry also from Italy. Others scheduled include "Joseph," a Bible story to be co-produced in Italy, Israel, and Egypt; "The Gordian Knot," to be filmed in Boston; "Tear Down The Vines," a comedy to be filmed in Vermont; "The Square Peg," to be made in Chicago; "Shadow of a Thief" and "Six Traps From Panama," both to be filmed in that country; "The Multiple Man," to go in London; "'Hand In Glove," in New York; "The Alien Plague," in California; and "Colombo," in Sicily.

A MATTER OF DEGREE: When the city of Springfield, Mo., was hit by a broken gas main that shut off heat for most of the residents, manager C. R. McDonald, Tower, advertised that Brigitte Bardot in "A Woman Like Satan," the Lopert Films release, could be seen in comfort because his theatre was steam-heated. A grateful patron left the following poem, which resulted in a first-page box in the Springfield Leader-Press for the gas company crew:

"Come on in—it's cold as sin, My hands were blue, I've had the flu, But now I'm fine, I even glow, I've gone to see Brigitte Bardot."

Radio, TV, Movies Note Public Opinion

COLUMBUS, O. — Theatre managers and radio and television station directors have begun to receive prepared postcards critical of "bad" movies and programs and laudatory of "good" shows here.

The cards, priced at one cent each, are supplied the public by the Interfaith Committee for Better Entertainment in Columbus. The postcard campaign, labeled by committee members as the Committee of One, is designed to let theatre managers, studios, stars, radio-TV sponsors, stations, networks, and personalities learn the likes and dislikes of the senders.

A note on the cards says "Write only what you honestly think. Then the person reading your words will get a true index of public opinion."

Economic pressure is implied in another phrase on the cards which reads: "One who supports in some way the business you serve."

The critical cards lead off with the following statement:

"Gentlemen: As a fellow citizen, I am interested as you are in the moral well-being of future Americans. In keeping with the ideals and principles of the Interfaith Committee for Better Entertainment, I disapprove of the following program . . . After the line, "I think this program is harmful because," there is space for individual comments.

The cards of commendation read: "Gentlemen: In keeping with the ideals and principles of the Interfaith Committee For Better Entertainment, and because I firmly believe in the power of good entertainment, I wish to commend you for the presentation of: . . . Here is why the program pleased me . . ."

Space is provided for the name and address of the sender.

The film industry is sensitive to public opinion, and it is felt by the citizens group that this practice will prove effective.

"Can-Can" Eyes Long Run

NEW YORK—One of the longest theatre leases ever taken by a major motion picture producing company has been signed by 20th-Fox with Fox West Coast Theatres Corporation for the exclusive Los Angeles run of "Can-Can."

The lease, which places the Todd-AO film extravaganza on a roadshow engagement starting March 10 for two full years at the famed Carthay Circle, Hollywood, was signed by executive production chief Buddy Adler, representing 20th-Fox, and M. Spencer Leve, president of Fox West Coast Theatres.

"This agreement marks a new milestone in the presentation of motion pictures," declared Adler and Leve.

IFIDA Honors Mayer

NEW YORK—Independent Film Importers and Distributors of America, Inc. (IFIDA) announced that Arthur L. Mayer had been elected an honorary member. Mayer has a long history of activities on behalf of independent distributors of foreign films and is expected to play an active role in the new organization.

Fox To Handle Rank Product In Canada

NEW YORK—The Rank Organization announces that in accordance with its policy of rationalization, their film products will be distributed in Canada by 20th-Fox, from April 1. Consequently, Rank Film Distributors of Canada, Ltd., will cease distributing.

The operations of Odeon Theatres, Canada, Ltd., will not be affected and the Rank product will continue to play in the Odeon Circuit.

Frank Vaughan, general manager, Rank Film Distributors of Canada, Ltd., will act as the producer's representative for Rank in Canada and will work in close association with 20th-Fox.

$125 Million Inventory As UA Starts 1960

CHICAGO—United Artists is starting 1960 with a product investment of $125,000,000 in features currently in release, editing or preparation, William J. Heineman, UA vice-president, declared at the company's 1960 sales meeting here.

The UA vice-president announced that no less than 36 to 42 features will be distributed under the company's new program for the coming year, including at least 24 double "A" productions at an average rate of two per month.

Heineman told division and district managers assembled in Chicago's Ambassador East Hotel that a total of 30 major projects are now in production or active preparation for filming.

He said that the blockbuster program for 1960 and beyond reflects UA's increasing number of associations with the industry's leading independent producers and star-producers. An all-time record high of some 70 top independent producers was cited by the sales chief.

Reviewing the company's schedule Heineman mentioned John Wayne's $12,000,000 Batjac production of "The Alamo" in Todd-AO, to be released on a two-a-day roadshow basis.

Among the blockbuster attractions to be released under the new program are "On the Beach," "Solomon and Sheba," "The Unforgiven," "The Fugitive Kind," "The Gallant Hours," "The Nightfighters," "Inherit the Wind," "Exodus," "A Matter of Conviction," "Apple Pie Bed," "Elmer Gantry," "Invitation to a Gunfighter," "Jack the Giant Killer," "Studs Lonigan," "Summer of the Seventeenth Doll," "The Apartment," "The Boy and the Pirates," "The Last Days of Pompeii," "The Magnificent Seven," "The Misfits," and "Tunes of Glory."

United Artists is launching a series of district sales meetings to develop and implement distribution patterns for the record product program, it was announced by Heineman, following UA's sales conference.

The meetings will be led by district managers in each of UA's six domestic districts.

Zagrans Joins Fanfare

PHILADELPHIA—Joseph Solomon, Fanfare Films, Inc., announced last fortnight that effective Feb. 1, an arrangement has been entered into with Charles Zagrans, Arrow Releasing Corporation, wherein Zagrans will move into the Fanfare offices and handle its product for the territory served out of the local branch.

Zagrans will continue to distribute all Valiant pictures and other product now released and to be acquired in the future by Arrow.

Hyams Exits Batjac Post

NEW YORK—Joseph Hyams, campaign director for Batjac Productions' "The Alamo," has resigned from his post. Hyams had been associated with the John Wayne Todd-AO spectacle, a United Artists release, since August.

Century Names Greenberg

NEW YORK—Leslie R. Schwartz, president of Century Theatres, has announced the election of Leon Greenberg to the office of assistant secretary and promotion to comptroller of the company.

"How I Would Sell . . .

ON THE BEACH

UA's Historic Screen Event . . . Produced by Stanley Kramer

Never in the history of exhibition has there been a campaign of such global importance as the one staged for Stanley Kramer's "ON THE BEACH" which premiered simultaneously in 18 major cities on all seven continents.

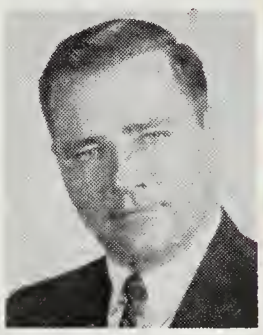
Since early engagements did business of blockbuster proportions, we plan to follow closely the selling pattern which United Artists so effectively conceived for premiere dates.

Normally, we incorporate "story-tip" boxes in our Loew-style ads. However, since the theme of "ON THE BEACH" deals with the consequences of nuclear warfare, I'm fearful that any attempt to convey the story content in a capsule synopsis might give the reader a mistaken impression that this is basically a message picture. In reviewing the ads illustrated in the pressbook, I was pleased to see that the producers have deleted references to nuclear warfare from all copy.

Three major themes appear in most ads. (1) A good deal of stress, and rightly so, has been placed on the star value of Gregory Peck, Fred Astaire, Anthony Perkins, and Ava Gardner. (2) Critics' quotes from the various global premieres have been given prominence. These excerpts add stature to the picture and transmit to the reader the idea that this is a BIG picture with universal interest. (3) Moviegoers have reacted tremendously to the slogan, *"If you never see another picture in your life, you must see ON THE*

An Exclusive **SHOWMANALYSIS** *Prepared by—*

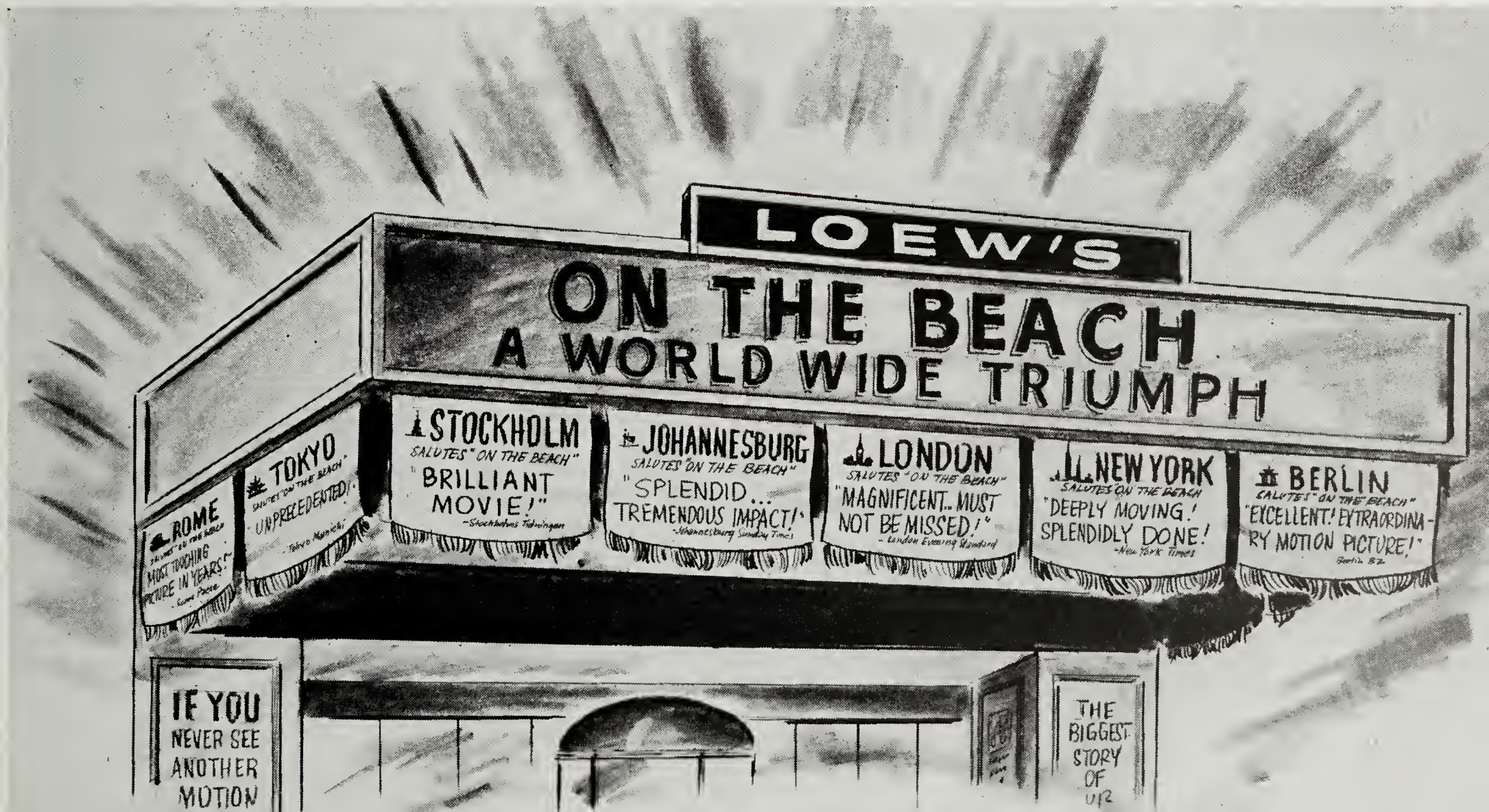
JAMES L. SHANAHAN, Assistant Director of Advertising and Publicity, Loew's Theatres, Inc., New York City

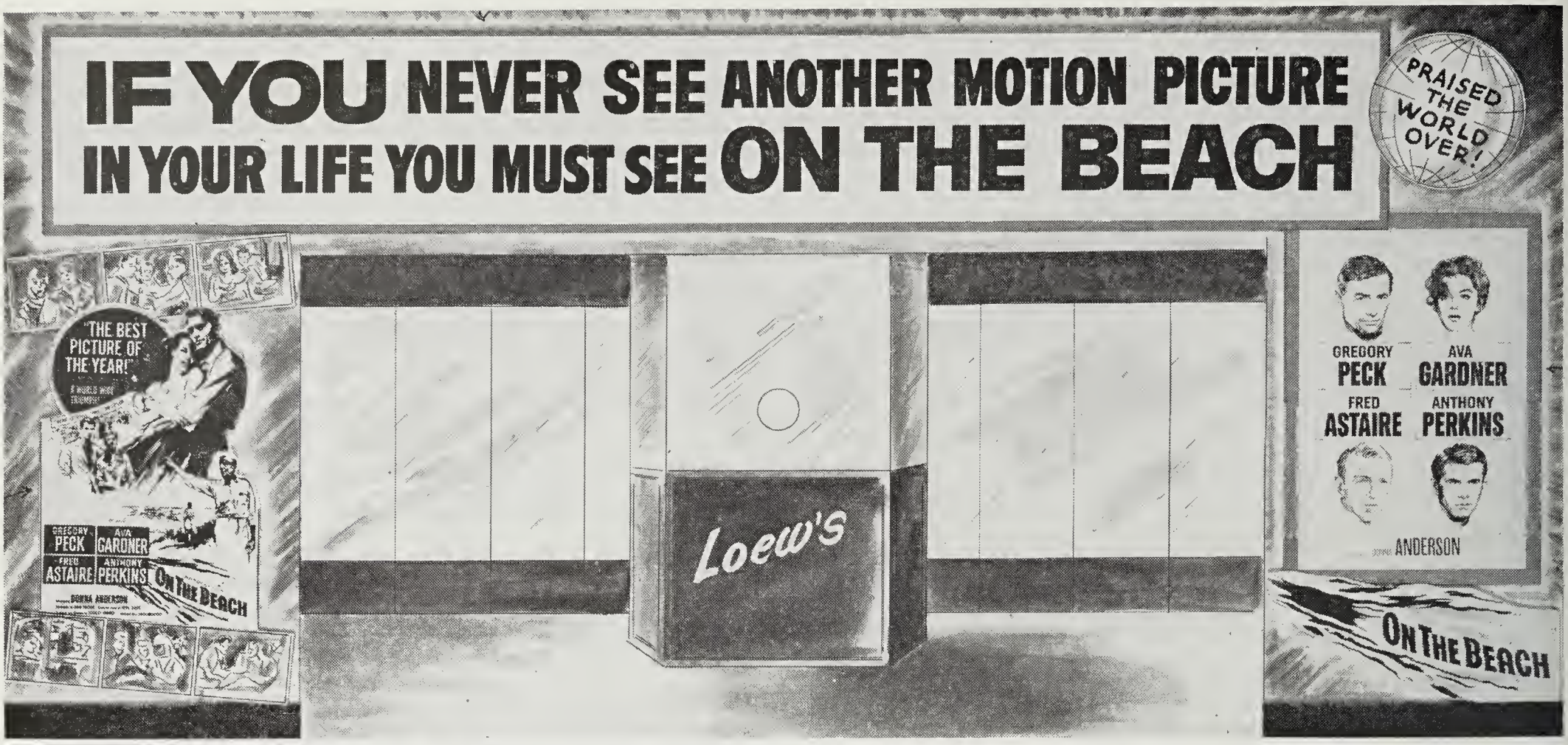


James L. Shanahan

ABOUT THE AUTHOR • Jim Shanahan, who is assistant to the capable Loew's Theatres vice-president, Ernie Emerling, calls Brookline, Mass., home. The 38-year-old bachelor studied at Northeastern University where he majored in marketing and advertising. Concurrent with college, Jim worked evenings at the Boston Globe. He also served three years in the Army performing as a public relations specialist with the Signal Corps. His first civilian job was as account executive for the Lawrence Advertising Agency in Boston. His first industry job was assistant to the veteran Loew's Boston publicist, Joe DiPesa. In 1947, he succeeded the late Mr. DiPesa as publicist for the State and Orpheum Theatres in Boston. Two years later, Jim was transferred to the home office where he specialized in out-of-town theatre publicity. In 1957, he was named assistant director of publicity and advertising. This is his second SHOWMANALYSIS.

MARQUEE VALANCES could be an effective means of directing attention to the rave reviews received at global premiere dates.







21 DAY'S TILL "ON THE BEACH"

20 DAY'S TILL "ON THE BEACH"

19 DAY'S TILL "ON THE BEACH"

BEACH." It has been accepted as a positive statement with complete credibility, and the fact that this line has been pre-sold nationally should give exhibitors reason for incorporating it in all ad and lobby layouts. UA has devoted a good deal of lineage to this slogan in national ads.

In addition to the series of endorsement teasers shown in the pressbook, we plan to give exposure to the title, far in advance of playdate, by featuring in daily directory ads lines such as *"27 more days till ON THE BEACH."* In situations that have active women's pages we are giving consideration to the scheduling of ads with copy, *"IF YOU NEVER SEE ANOTHER MOTION PICTURE IN YOUR LIFE YOU MUST SEE "ON THE BEACH" — but see it with someone you love!"*

Both the quality and quantity of accessories are impressive. A most unusual 40 x 60, in full color, illustrating the various posters created around the world, and a display of the same

AN INEXPENSIVE FALSE FRONT utilizes only the accessories found in the pressbook. Over the doors is taken from the teaser 24-sheet, the right leg is from the regular 24-sheet, and the left leg is a combination of 11 x 14 lobby stills plus a 40 x 60 photographic cutout. (Left) Loew managers will be encouraged to construct animated displays to take advantage of the global atmosphere. Loew managers will also try to promote co-op ads through special previews, etc. (Below) All Loew theatres will be serviced with a complete set of dated border strips for use as teasers in their normal current advertising.

proportions which features quotes from global premieres are but two of the off-beat displays shown in the pressbook. Also of particular interest to showmen is the fact that teaser one and 24-sheets are available which feature in bold day-glo type the compelling *"IF YOU NEVER SEE ANOTHER MOVIE"* slogan. Reproduced on these pages is an example on how these accessories can be combined to make up an effective and simple false front.

Having viewed both the teaser and regular trailer, I would recommend to all exhibitors that they give these accessories as much playing time as schedules will allow. It might be a thought to tag on the regular trailer a series of local endorsements from groups who have viewed the picture at sneak previews.

Since the theme of this picture does not easily lend itself to exploitation, a successful campaign will depend pretty much on the cooperation afforded by local media outlets. To obtain maximum coverage, it is imperative that either private screenings or sneak previews be held far in advance of playdate. We plan to circulate reprints of editorials and features obtained from early dates. We believe that exposing newspaper people to the reception given this attraction by other publications might inspire them to do likewise.

Any exhibitor who doesn't make a concentrated effort to obtain editorial page space on this picture is remiss in his responsibilities as a showman. Every premiere date has produced multiple editorials in publications ranging from the widely circulated daily periodicals to the smaller, but more intensely read, industrial organs. Editorials will only come about if the persons responsible for editing these papers are invited to screenings.

In many of our Loew towns, we have been most successful in having a local newspaper co-sponsor a high school editors' forum with the critics or editor acting as host and moderator. A screening of "ON THE BEACH," followed by a discussion of the problem of survival in this age of nuclear weapons, should produce enough material for coverage by the local press.



Fred Astaire's recent television shows have been the subject of numerous television columns. His debut as a dramatic actor in "ON THE BEACH" could easily be the source of a TV feature.

The pressbook features a scene-still showing a deserted San Francisco street. This photo could be the basis of a contest whereby newspaper readers are invited to send in snapshots of deserted streets in your city. If properly exploited, this promotion could produce enough pictures of local interest to make up a full page pictorial spread.

A number of fine radio, book store, music, and product tie-ups have been thoroughly outlined in the pressbook, and to elaborate on them in this brief article would only be repetitious. Exploitation promotions should be limited to unusual stunts, or tie-ups with large organizations. Otherwise they will detract from the blockbusting image which UA is trying to create for this attraction.

The MARS (Military Army Radio Service) and RACES (Radio Amateur Civil Emergency Services) are two outfits comprised of amateur radio operators, who participate voluntarily in government defense programs. A live radio station, set up in the lobby of the theatre, with operators contacting other amateurs around the world, would not only tie-in with the recent global premiere, but could be the basis for a most interesting lobby exhibit.

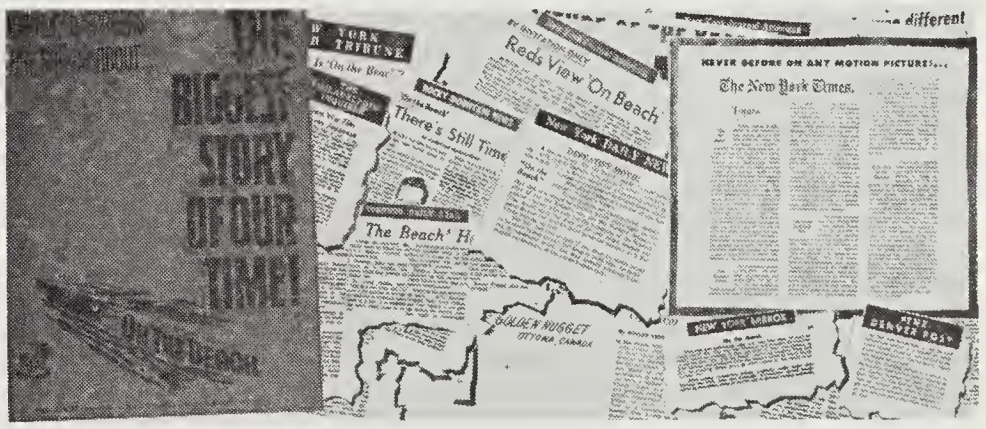
In searching for co-op advertisers, merchants with large budgets should be approached first. A screening for employees (or customers) of large supermarkets or retail outlets would produce not only the desired word-of-mouth advertising, but could conceivably be responsible for a full-page co-op spread similar to the one suggested in the sketch illustrated on these pages.

Radio and television should play a prominent role in campaigns. Particular stress should be placed on panel shows, as the theme of "ON THE BEACH" lends itself to group discussion.

A number of practical suggestions on how to take full advantage of sound track album and the other recordings



STAR STRENGTH is heightened by the dramatic impact of their four leading roles. All of the pressbook ads and paper accent these head sketches that can be worked into many different theatre layouts. A simple newspaper contest with passes for prizes can ask readers to identify love scenes from famous motion pictures. Lobby displays and co-op ads can also adopt this layout. (Below) To impress local newspapers with the unprecedented coverage received by "ON THE BEACH," Loew's prepared an 18 page booklet of reprints.



from the film are outlined thoroughly in the pressbook.

Stanley Kramer has given to the industry a magnificent motion picture. Critics throughout the world have been unanimous in their praise of this important production. United Artists has edited a pressbook that gives exhibitors every conceivable selling aid. Here's a picture that deserves an all-out campaign!

COMING . . . in the Issue of Feb. 10

DON KNIGHT, *Advertising and Publicity Director, Tri-State Theatre Corp., Des Moines, Iowa,* tells how he would sell . . .

Columbia's

"THE GENE KRUPA STORY"



LONDON Observations

by Jock MacGregor

THE BRITISH TELEVISION AND SCREEN WRITERS GUILD is giving 100 per cent support to the American Screen Writers Guild's strike against the major Hollywood companies. About 100 writers working on subjects for American subsidiaries or associate companies in London can be affected by the decision. The British guild, however, is a professional association and not a trades union.

JAN. 28 was a big day for Thomas Clyde. It was the world premiere of his first feature production, "Moment of Danger," at the Warner. Starring Trevor Howard, Dorothy Dandridge, and Edmund Purdom, this thriller is for world release through Warners. Tommy formed Cavalcade Films shortly after the war to make prestige documentaries, and after serving an apprenticeship in various production jobs, was co-producer with Douglas Fairbanks on "Chase a Crooked Shadow." He is now editing a second Cavalcade film, "Follow that Horse."

ONCE IT WAS join the army and see the World. Now it can be more comfortably achieved by becoming a studio publicist judging by the number of foreign stamps among the mail these days. Vic Betts has been in Tobago with Walt Disney's "Swiss Family Robinson" unit; Susan Storer has flown to darkest Africa for the 17th and yet untitled Tarzan picture; and from Hong Kong, Doreen Wood, who has most rightly graduated from being a Ward-our Street secretary, sends news of "The World of Suzy Wong." Meanwhile, Jean Osborn is packing her bags in readiness for a long sojourn in Greece on "'The Guns of Navarone," and Katie O'Brien is getting the necessary visas for Israel to work with Otto Preminger on "Exodus."

AFTER AN INTERVAL of about five months ABC and MGM are doing business again. "Wreck of the Mary Deare" will play the ABC circuit next month. MGM plans to trade with all circuits and independents. Meanwhile, Charles Goldsmith is dizzy over the fantastic business "Ben-Hur" is clocking up. According to the London ticket agencies, advance booking figures have surpassed the all time record previously held by "My Fair Lady." They now predict it will be the all-time hit of hits, with more money to its credit than any other show.

VERY PERKY these days is independent producer distributor George Minter. The country wide takings on "The Rough and The Smooth," which Robert Siodmak directed with the sensational German actress, Najda Tiller, make happy reading. Now almost ready is "Beat Girl," in which the sleazy Soho strip tease clubs are lambasted.

IF YOU WANT to talk shop the place to find film folk in the evenings is Siegel's Club in Charles Street. Genial Siegie Sessler, who quietly does a magnificent job for the Variety Club—few non-barkers escape without a pocket full of raffle tickets—is a first call for many of America's biggest movie names who appreciate a well mixed drink and a first rate meal. Darryl Zanuck, Otto Preminger, Princess Grace, Gregory Peck, and Sam Spiegel are among its frequenters. It was here that I met Nat Cohen the other night. He was not too sure which made him the more excited, the fabulous success of his own "Please Turn Over," which is beating "Carry On, Nurse," or the private screening of Betty Box's "Conspiracy of Hearts," from which he had just come. Though he has no money in it, he was raving.

MACGREGOR SCOTT of AB Pathe has gone to Hong Kong and points east selling the company's product. . . . Norman Katz is back in town for a short business visit checking on UA TV series—he got sort of accustomed to the place during his long stay here when he made many friends. . . . Era Gray, the BFPA's popular information officer, has resigned to take up a post with Al Parker, the theatrical agent.

323 Films Eligible In Oscar Competition

HOLLYWOOD — More than one-third of the 323 feature-length motion pictures eligible for "Oscars" this year were filmed in color, a survey of pictures released during 1959 disclosed last week.

Of those pictures which meet the requirements for consideration for Academy of Motion Picture Arts and Sciences Awards at the 32nd Annual Presentations, there were 122 produced in color and 201 filmed in black-and-white.

Only those feature-length motion pictures in English or with English sub-titles shown commercially for the first time during 1959 in Los Angeles are eligible for Academy Awards April 4.

Separate consideration is given the best foreign language film of the year. Pictures competing in this category need not have been shown in the United States.

Of those films eligible for "Oscars" in all categories, 217 were produced by American companies and 106 by foreign firms.

The British are represented by more films made outside the United States than any other country whose product appears in the Academy's eligibility list. Other countries represented include France, Italy, Germany, Japan, Sweden, India, Denmark, Greece, Finland, Belgium, Australia, and Poland.

"Oscar" Presentations will be made on a 90-minute open-end Show to be broadcast over the combined radio and television networks of the National Broadcasting Company and the Canadian Broadcasting Company.

New Company Set

NEW YORK—Writer John Patrick and producer Ray Stark have formed a new company for the production of at least four major films. The partners will each contribute at least two properties in forming the company.

Patrick, who wrote the screenplay for Stark's current production of "The World of Suzie Wong," has left for Hong Kong to function in an executive capacity throughout the filming of the Paramount release.

From Patrick will come the screenplay of "Impact," an original comedy drama. The pair are now negotiating for all rights to his play "Jupiter and the Pagan," including the screenplay he has written.

Stark will put into the company the screenplay to "Kowloon," a Paramount release, and all rights to Budd Schulberg's best-selling novel, "The Disenchanted," and several other properties to be determined.

"Solomon" Tops $3 Million

NEW YORK—"Solomon and Sheba" has grossed $3,156,889 for 32 domestic premiere engagements in only four weeks, it was announced by William J. Heineman, United Artists vice-president.

Heineman stated that the film is holding over for a fifth week in all domestic engagements. He revealed that the boxoffice champion has established new theatre records in 20 of these situations to date.

New L.I. Theatre Planned

NEW YORK—Associated Prudential Theatres, Inc., announced last fortnight that it plans building a 2,000 seat theatre on Sunrise Highway, Bayshore, L.I. Plans call for the theatre to be equipped for Todd-AO and other wide screen processes; and to be ready by June 1.

U. S. Hails U. K. Move To End Restrictions

NEW YORK — Erie Johnston, president, Motion Picture Export Association of America, hailed as a most welcome move the British decision to terminate the Anglo-American Film Agreement. This action has the effect of eliminating all restrictions on remittances of earnings on American films.

The British Board of Trade announced in Parliament the termination of the Anglo-American Film Agreement which has been in effect since April, 1950.

Commenting on the announcement, Johnston said, "We hope that this action by the British toward American films will herald a general freeing of restrictions throughout the world.

"Our relationships with the British Board of Trade during the entire period of the Anglo-American Film Agreement have been most cordial. This mutual understanding has promoted a high degree of cooperation between the British and the American film industries which has been of enormous benefit to both groups. We are confident that this relationship will continue in the future."

Ellis G. Arnall, president, Independent Film Producers Export Corporation, a party to the original Anglo-American Film Agreement, joined with Johnston in expressing his pleasure that British economic affairs have advanced to a stage where monetary restrictions are no longer required.

Barry Joins Citation

NEW YORK—Murray M. Kaplan, president of Citation Films, Inc., announced the appointment of Gerard A. Barry as director of special services, to handle publicity, advertising, and exploitation tieups for "The Song of Sister Maria."

Barry is arranging special screenings for church groups, educators, and moulders of public opinion. He formerly was associated with Cinerama in a similar capacity.

Citation also announced it is now handling the featurette, "The Face of Lincoln."

ALBANY

Plans for the local observance of Variety Week, Feb. 8-15, include the appearance of Chief Barker Jacob M. Olshansky on Geoff Davis' highly-rated morning show over radio station WOKO and on a program via Stanley Warner owned WAST-TV; newspaper stories and publicity releases to broadcasting stations, etc. Arrangements committee included Alan V. Iselin, Tri-City Drive-In Theatres; assistant chief barker G. Brandon Donahue; and Maurice Towne, insurance man and chairman. A dinner-dance for retiring Chief Barker Samuel E. Rosenblatt will be held in March. Incidentally, Olshansky visited the Assembly Chamber keeping his eye on legislation and meeting some of the members. . . . Warners home office publicist Herb Pickman and Warners branch manager Herb Gaines held a luncheon for critics, columnists, radio and TV people and discussed promotion plans for "The Bramble Bush" and "The Rise and Fall Of Legs Diamond," coming to the SW Strand. . . . Mrs. Eleanor Brush and her husband are now owners of the Smalley, Cooperstown, having purchased it from Mrs. Hazel Smalley. The house was closed for six weeks for improvements. . . . Neil Hellman expects the suburban-type theatre he is building next to his Thruway Hotel to be completed about April 15.

ASK
OUR MAN IN ALBANY
...H. Schwartz
ABOUT
OUR MAN IN HAVANA
from Columbia

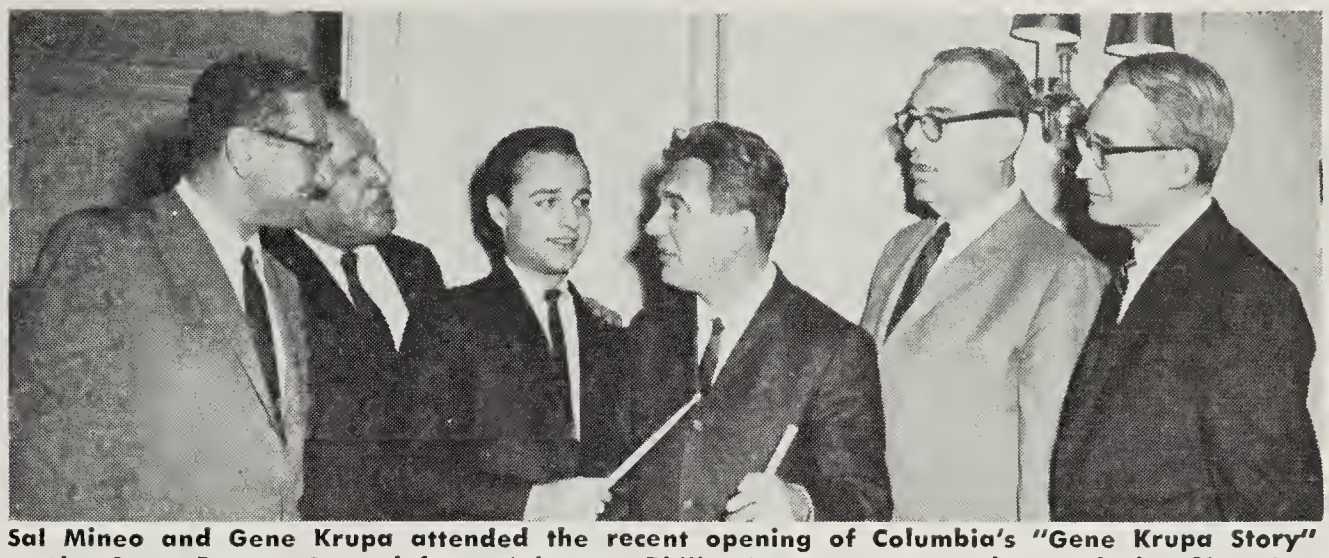
Alan Iselin closed the Auta-Vision, East Greenbush, for the winter and shifted its director, Bob Lamont, to the Turnpike Drive-In, with its manager, Bill Barrington, heading for Florida with his mother, for a vacation. . . . The Variety Club held a preview of 20th-Fox's "The Story On Page One" through the courtesy of Fabian division manager Elias Schlemger and 20th-Fox branch manager C. G. Pantages.

ATLANTA

The officers and board members of the Alabama Theatre Owners held their annual meeting at the Downtown Club with its president J. M. Gaylord, Jr., presiding. . . . William Tinney, Wilby-Kincey Theatres, has been transferred to assistant manager, Ala-

(*Continued on page 20*)

ASK
OUR MAN IN ATLANTA
...P. Hargette
ABOUT
OUR MAN IN HAVANA
from Columbia



Sal Mineo and Gene Krupa attended the recent opening of Columbia's "Gene Krupa Story" at the Gary, Boston. Seen, left to right, are Philip A. Waxman, producer of the film; Ben Sack, owner, Gary; Mineo; Krupa; Harry Rogovin, New England division manager, Columbia Pictures; and Tom O'Brien, Boston branch manager.



CANADIAN Highlights

By Harry Allen, Jr.

THE NUMBER of Canadian theatres continues to drop. A survey by the Canadian Film Weekly shows that at the end of 1959, Canada had 77 fewer theatres than at the end of 1958. Its count showed a total of 1,765, made up of 1,525 four-wall situations and 231 drive-ins. This compares to 1,833 at the end of 1958, made up of 1,597 auditorium theatres and 236 drive-ins. During the year, 71 standard houses were closed and three were destroyed by fire, while 11 drive-ins failed to open for the 1959 season. Eight new theatres, six of them drive-ins, were opened in the 12 months.

The net loss in Canadian theatre totals in the two years has been 162 standard houses and three drive-ins. One of the big problems in compiling theatre statistics is that theatres open and close as often as two and three times during the year.

Of the 1,756 theatres at the end of 1959, British Columbia had 125 standard and 31 drive-ins; Alberta, 172 and 37; Saskatchewan, 184 and 36; Manitoba, 116 and 13; Ontario, 382 and 90; Quebec, 395 and none; New Brunswick 53 and 13; Nova Scotia, 60 and eight; Prince Edward Island, 16 and three, and Newfoundland, 22 and none. Newfoundland does not have any drive-ins and Quebec bans them.

Four of the 71 auditorium theatres closed in 1959 were located in British Columbia, nine in Alberta, 10 in Saskatchewan, 25 in Ontario, eight in Quebec, two in New Brunswick, five in Nova Scotia, and one each in Prince Edward Island and Newfoundland. Five of the 11 drive-ins that ceased to operate were in British Columbia and the others in Ontario.

THE CANADIAN FILM INSTITUTE is preparing two major catalogues of films. One will list all films suitable for children available in Canada in 16 mm. and 35 mm., and the other will list the complete CFI collection of films. Roy Little, recently-appointed aide to Charles Topshee, who directs the Ottawa-quartered non-profit organization headed by James C. Cowan of Toronto, said the CFI has some 400,000 feet of valuable Canadian historical film dating as far back as 1912. The CFI is collecting a substantial quantity of stills and building a card catalogue of all films anywhere, with emphasis on current production. It is continuing to expand its collection of books and periodicals as well as creating vertical files of films, personalities, and organizations. The tapes and scripts gathered by Gerald Pratley for his CBC programs have been donated to the archive. The CFI has a total of $4,000 towards its work, of which $3,000 came from the Canada Council and the other $1,000 from donations.

REEL CLIPS: The inaugural of Telemeter in the Toronto suburb of Etobicoke is set for mid-February, with almost 1,000 hookups into homes. Engineering delays changed the original Christmas date to mid-January, and bad weather caused the second delay. Demonstrations for press and civic legislators are being arranged by J. R. Nairn, public relations chief. . . . Hatton Taylor and Mark Plottel, respectively general manager and sales manager of Empire-Universal Films, attended the week-long conference of Universal sales executives at the home office in New York. . . . Jack Labow, formerly general manager of RKO in Canada, and then in Australia, is in Toronto for conferences with film executives for personal plans. . . . The Quyon in Quyon, Que., destroyed by fire early last month will be rebuilt by owner Art Germaine.

REEL CLIPS: Roxy, Lethbridge, has been sold and will be remodelled. . . . Associated Theatre Services, which Barney Brookler heads, has moved its offices to 388 Portage Ave., Winnipeg, Man. . . . Vancouver Film Festival, which will run July 11-23 at the Vogue this summer, has been approved in principle by International Federation of Film Producers' Association. . . . Another film festival scheduled for this summer is that of Stratford, Ont., at the time of the Stratford Shakespearean Festival. . . . 20th Century-Fox will handle the distribution of the 16mm. product of Allied Artists Pictures of Canada, Ltd. The 16mm. division is headed by Cecil Black. Many of the companies are grouping their product with other companies because of the economics of the situation. . . . Louis Davidson, Toronto legalite prominent in theatrical circles and one-time official of Variety Club, has been appointed a Queen's Counsel. . . . Nicholas Carette, 53, owner of the Vimy and several other enterprises in Montreal, died recently after a lengthy illness.

ATLANTA *(Continued from page 19)*

bama, Birmingham, Ala. . . . Robert Bruce Kennedy, son of Mr. and Mrs. R. M. Kennedy, Kennedy Theatres, Birmingham, Ala., and his bride, the former Charlotte Castilie, of Nice, France, have moved to St. Petersburg, Fla. . . . Jimmy Bello, sales manager, Capital Releasing Corporation, is back at his desk following a spell of illness. . . . The Sunset Drive-In, Brunswick, Ga., has reopened after a fire destroyed its projection booth and concession stand. . . . Martin Theatres have closed the Roxy, Valdosta, Ga. . . . Mrs. Alice Lee, assistant cashier, Allied Artists, is back at work after illness.

BOSTON

The withdrawal of Independent Exhibitors, Inc., of New England from the parent group, Allied States Association, in no way affects the local unit, but in fact could strengthen its position in many ways, according to a spokesman for the group. The Feb. 2 drive-in meeting is all set to go with a big and interesting program on the agenda. On Feb. 9, the annual meeting and election of officers for 1960 will be held at the unit's headquarters. The group is also working on the programming for the annual three-day regional convention which this year will be held Sept. 13-14-15 at the Chatham Bars Inn, Chatham, Mass. . . . Two films are breaking house records in this city this past week. The first is "The Lovers," establishing a new art policy at the Coolidge Corner, Brookline, which has more than doubled any film at this neighborhood theatre. The second is "Suddenly Last Summer," at Ben Sack's Gary, which has established a new house record in its first week. . . . James "Red" King, publicist for the Cinerama Productions, is a patient at Faulkner Hospital with a bout with pneumonia. . . . Seth Field, managing director, University, Cambridge, is at Beth Israel Hospital resting from major surgery.

ASK
OUR MAN IN BOSTON
...H. Rogovin
ABOUT
OUR MAN IN HAVANA
from Columbia

NEW HAMPSHIRE NEWS—Mrs. Walter Howland, owner, Coniston, closed the doors of one of Newport's oldest entertainment places for the winter months. Arthur Chadwick, Mrs. Howland's father, formerly owned and operated the theatre, which was then housed in what is now the S and K Department Store. Ersley Blancherd went to work for the theatre, now located on Main Street, in 1920 and has managed it since 1937. . . . The Ioka, Exeter, held a special kiddie show in addition to the regular program on Saturday. . . . The Shea Theatres in Manchester are selling Theater Gift Books, a $6 value, for $5. They are available at the State and Strand.

BUFFALO

Sale of a drive-in near Sodus, N.Y., by a Rochester man to other Kodak Town interests has been reported. The drive-in, the



Greta Thyssen, femme star, Valiant's "Terror Is A Man," is seen at Shea's Buffalo, Buffalo, at the world premiere of the film. With her are Eddy Meade, city manager for Loew's in Buffalo; and William O'Hare, director of advertising and publicity, Valiant Films Corp.

Skyway, was sold for $50,000 by Jack I. Freedman to a corporation headed by Joseph Triano, Rochester. They will continue to operate the theatre, which is in Wallington. The buyers paid $10,000 in cash and assumed a mortgage for the balance. Mario J. Pirrello represented the buyers, and Robert Miller represented Freedman. Alfred K. Greene, Donald S. Leipham realty office, handled the transaction. . . . Jack Keegan, manager, Lake Shore Drive-In, still operating in Rochester, says Biblical pictures are booming, and he declares audiences will take them as far back as distributors can supply them. The out-doorer on one Saturday night in January did its biggest business in 14 weeks with "The Prodigal," paired on a bill with a relatively recent Sinatra film, "The Joker Is Wild." "Usually a rainy night or heavily falling snow is the only kind of weather that keeps away the customers," said Keegan. "But that night it was raining. It rained all evening." "The Silver Chalice," "The Sign of the Pagan," "Demetrius and the Gladiators," all films with a religious tone, have done business, said Keegan. "In the last four years I've frequently played old pictures, and I have yet to have a miss," reported the manager. In booking old pictures along with current ones on his weekly programs, he has checked his business in comparison with that of other re-run houses, such as community theatres, and has found that the old films make the difference between a fair run and a good one. "There is much more value to an old picture that did business in its day than to a current B picture," he added emphatically. . . . Herbert Pickman, in charge of special events for Warner Bros., with headquarters in the New York office, was in to do some tub-thumping for "The Bramble Bush," at a special luncheon meeting attended by newspaper, radio, and TV personalities in the Statler-Hilton. Pickman is visiting several large cities in the east on a similar mission. He came into Buffalo from Toronto. "Bramble Bush" kits were given to key folks on the newspapers, following a discussion on all phases of the production. "The Bramble Bush," is the next attraction at the Center. . . . Alfred E. Anscombe, chief barker, Tent 7, Variety Club of Buffalo, announces that the Monday luncheons in the Delaware avenue headquarters of the club have been resumed. Anscombe, who recently resigned as general manager of radio station WINE, is opening an office in Buffalo where he is carrying on special assignments for the Kluge Corporation, which outfit recently sold WINE to a Texas radio station operating corporation.

ASK
OUR MAN IN BUFFALO
...B. Felcher
ABOUT
OUR MAN IN HAVANA
from Columbia

. . . Charlie Funk, manager, Century, United Artists Circuit, Inc., house in downtown Buffalo, announces that his theatre will show the Todd-AO production of "Can Can" during the new season, which has just opened at the Century with a smashing engagement of "Journey to the Center of the Earth." . . . Martin Moskowitz, assistant to the general sales manager, 20th Century-Fox, was introducing and installing John L. Sturm as manager, Buffalo Fox exchange, succeeding the late Charles B. Kosco. . . . Herbert Pickman, special events manager, New York Warner Bros. office, was in to launch a specialized saturation exploitation drive for "The Bramble Bush."

Francis Anderson, city manager for AB-PT in Rochester, promises "a constant presentation of blockbuster screen entertainment," in 1960 at his company's Paramount and Regent in Kodak Town. He said, "The entire psychology of screen entertainment for the year is big. Attractions, in scope and spectacle, will overshadow anything heretofore attempted."

CHARLOTTE

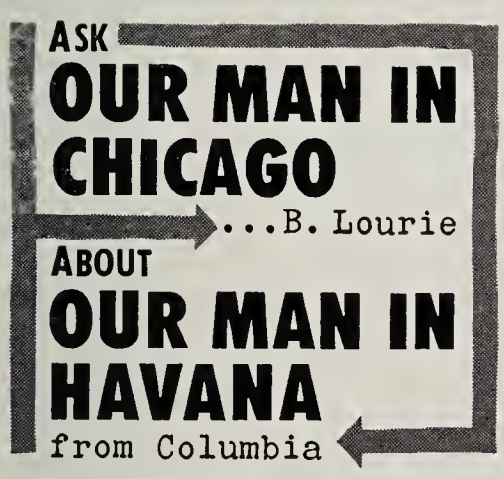
The Center, Charlotte, is undergoing a complete renovation and modernization program, with the work being done at night in order not to interrupt operations. According to manager H. S. Luther, Jr., the interior is being repainted, a new carpet is being laid, and ceramic tile is being installed in the rest rooms. A new screen also will be installed, and new curtains hung at the exit doors and on the stage. . . . Martin L. Street, resident manager for North Carolina Theatres, Inc., at Rocky Mount, N.C., for the past seven years, has resigned to become sales manager of radio station WRMT at Rocky Mount. In the theatre business for 20 years, he went to Rocky Mount from Winston-Salem, N.C., and before that served the company in Charlotte, Raleigh, and Wilmington, N.C., and in Columbia, S.C. At Rocky Mount, he headed the Center and Tower. . . . A minister who is chairman of a citizens group set up at Wilmington, N.C., to censor what the group considers objectionable and obscene literature on the newsstands, says the group may enlarge its program to include motion picture theatre

ASK
OUR MAN IN CHARLOTTE
...R. D. Williamson
ABOUT
OUR MAN IN HAVANA
from Columbia

advertisements in the newspapers. The Rev. A. G. Conrette, pastor of St. Andrews Covenant Church, said the committee's work, has met with an "encouraging" response on the part of the public, but there have been a number of complaints about movie ads in the newspapers and that "something might be done about this" later. He said he had received letters criticizing the group "for censoring the magazines and not the newspapers."

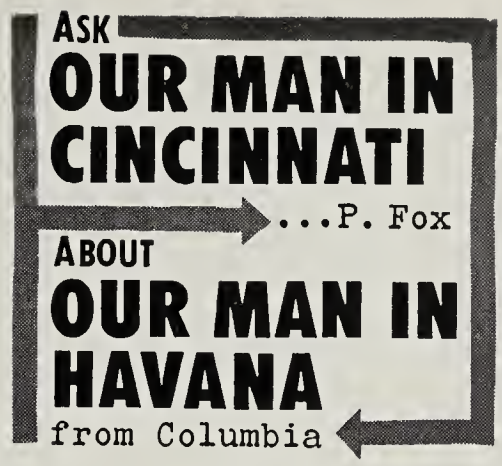
CHICAGO

Bob Bachman is planning to add space for 400 cars at his Hilltop Outdoor. . . . Even though the Palace has been closed several months, owner Arthur Wirtz maintains a brilliant flood of lights beneath the marquee. He plans a return of shows instead of making the property commercial. . . . J. R. Boice, owner, Boice, Warsaw, Ind., recovered nicely from an illness. . . . The Alcyon, Highland Park, Ill., is receiving up-to-date modernization. . . . The Viola, Viola, Ill., reopened after being closed a year. . . . The local Censor Board received pay increases bringing their annual salary to $4,596. . . . Spiro Tubekis, Alliance Amusement Company executive, is dad of a new daughter, Susan. . . . Everett Olsen, Paramount press representative, was transferred to the Dallas office. . . . The widow of the late Van Nomikos sold her drive-in at Champaign, Ill. . . . The McVickers had a false bomb scare. . . . Bill Scorelle, former Essaness booker and ad manager, joined Tom Dowd in the operation and management of the Capri. . . . Mary Atkinson, formerly of the Gollos Brothers staff, was named assistant to Louis Aurelio, Lopert manager. . . . Chester Scott was named manager, Hollywood, Albion, Ill. . . . Missouri Illinois Theatre Owners chose Carson W. Rodgers as regional vice-president for Illinois. . . . Projectionists are now required by the union to take longer vacations to give unemployed members a chance to fill in.



CINCINNATI

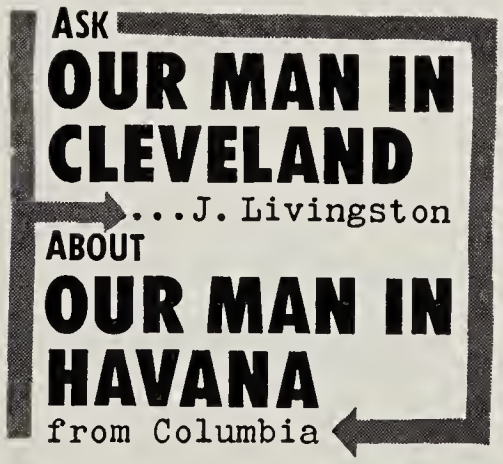
Nine new films scheduled for immediate and late winter releases in the Cincinnati area have received very good publicity by local newspapers, radio and TV, which should whet the appetites of all movie patrons. . . . Gene Krupa and Sal Mineo were in for the mid-west premiere of Columbia's "The Gene Kruppa Story" at the Valley. . . . Haya Harareet, feminine lead in MGM's "Ben-Hur," scheduled for late February at the Capitol, had a busy two-day promotion stint. . . . UA's William Brown and Edward Lurie were in to set up promotion for "Solomon and Sheba," scheduled for early February at the Albee. . . . Owing to the increased interest by children and their parents in special screenings for youngsters, F. W. Huss, Jr., is now having Saturday matinees at the neighborhood Imperial and Park and at the Hiland in nearby Ft. Thomas, Ky. . . . Ben Hathaway, formerly with UA and U-I., is now booker for Allied Artists. . . . Jack Finberg, UA branch manager, received some nice luggage as a bonus in a play-date drive during November and December, conducted by James Hendel, central district manager. . . . Welden Waters, 20th-Fox branch manager, and his sales staff, attended a company sales meeting in Boston, Mass.



COLUMBUS, O., NEWS—Donna Imler, Chillicothe, O., won the title of Gina Lollobrigida's double in a contest conducted by Loew's Ohio and the Columbus Star for "Never So Few." . . . Stage and screen star Basil Rathbone spent a week in Mt. Carmel Hospital following a collapse from "overfatigue" after a matinee performance of "J. B." at the Hartman here. . . . Ray Kraner, former local musician, is author of a series in the Columbus Dispatch on local theatres of several decades ago. The first story had a view of the old Broadway, now a parking lot, located next door to Loew's Broad. . . . Manager Robert Sokol, Loew's Broad, found Murray Seyler, local detective, who was in on the kill when Pretty Boy Floyd was mortally wounded on a farm near East Liverpool, O. Seyler's story was covered in local papers in connection with the Broad's showing of "Pretty Boy Floyd."

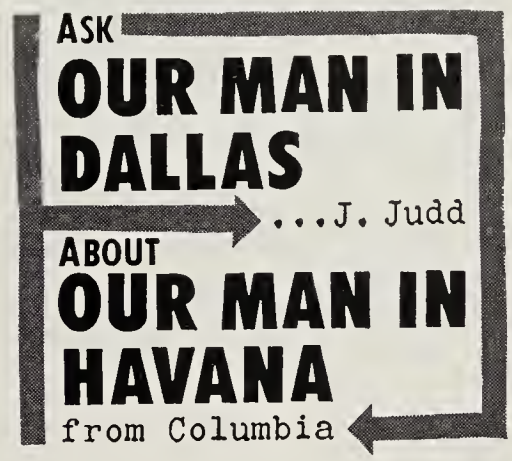
CLEVELAND

Irwin Shenker, chief barker of local Tent 6, attended a regional Variety meeting in Buffalo. . . . George Manos, president, Manos Circuit, has leased his Ritz, Newcomerstown, to W. E. Gross who will personally handle the buying and booking for the house. . . . Nick Lubich, who has been in the sales and service departments of Oliver Theatre Supply Co. and National Theatre Supply Co. for the past 11 years, is now a full partner of Arnold Weiss in the Ohio Theatre Supply Co. Weiss bought the company from Ben L. Ogron several months ago. Ohio Theatre Supply handles Motiograph equipment, Century 35/70 equipment, and all theatre equipment accessories. . . . Blair Russell, owner, Russell, Millersburg, O., and his wife, who suffered serious injuries in an automobile accident during the holiday season, are reported to be on the convalescent list. . . . Leroy Kendis, Associated Circuit executive, is a Mt. Sinai Hospital patient for treatment of an old spinal trouble. . . . Lorain, Lorain, O., is back on an operating schedule with Steve Chekouras at the helm. Former operator was Michael Koury.



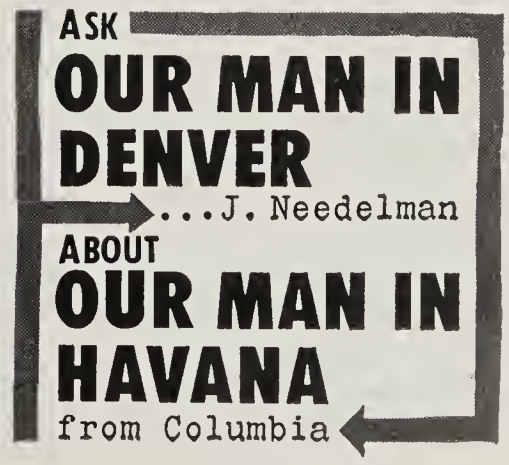
DALLAS

City Council of Parent-Teacher Associations wants P-TAs to wage a statewide drive for better advertising of motion pictures. This is one step toward council's goal of better entertainment media. The council requested that the subject of motion picture advertising be included in the agenda of the April conference. . . . Harold Brooks has been named by Tim Ferguson, president, Texas Drive-In Theatre Owners Association, as general convention chairman for the eighth annual gathering of the association Feb. 9-11 at the Sheraton Dallas Hotel. Co-chairmen for the 1960 convention include Harold Novy, Trans-Texas Theatres; Dowlin Russell, Claude Ezell and Associates; Boyd Scott, Frontier Theatres; Wayne Long, Corral-Texan-Ward Theatres, and Jack Groves, Post Oak Drive-In. . . . J. H. Hardin, owner, Hardin Theatre Supply, has announced that the second Hardin Award, a gold statue, will be presented this year at the Texas Drive-In Theatre Owners Association eighth annual convention next month. A secret committee meets and evaluates the personalities in the industry, weighing the contributions various association members have made to advance the industry during the past year in better serving the community.



DENVER

Glenn Norris, 20th-Fox assistant general sales manager, met with branch head Reville Kniffin to set terms for the road show engagements of the Todd-AO production "Can-Can." . . . Dave Davis, general manager, Atlas Theatres, was recently snowbound in Lamar. . . . Lloyd Greve will reopen the Eagle and Minturn on Feb. 27. . . . Elain, wife of Tom



Poulos, Paonia, came home from hospital following recent illness. She is reported doing well. . . . Art Goldstein, Capri, is installing a new sound system for south Denver patrons. . . . Don Monson, Ute, Rifle, Colo., set booking for Free Movie Days series.

DES MOINES

William Hemsky, 84, an early day theatre owner, died at Cedar Rapids, Ia., recently. He first purchased the Amuse-U and later the Crystal, Cedar Rapids, Ia. . . . Glen Heckroth, owner, Hillcrest Drive-In near Cedar Falls, Ia., sold the property to the Starlite Theatre Corporation of Des Moines. Heckroth has operated the drive-in for the last nine years. . . . The Traer, Traer, Ia., has reopened on a trial basis with the Traer Chamber of Commerce assisting. . . . Jake Cohen, manager, Capitol, Ottumwa, Ia., announced his house has reopened following an extensive remodeling and redecorating program.

ASK
OUR MAN IN DES MOINES
...J. Jacobs
ABOUT
OUR MAN IN HAVANA
from Columbia

DETROIT

The monthly meeting of the board of Michigan Allied heard President Milton H. London report in detail on the stormy national meeting. In the light of a carefully-phrased statement made public, he said, "After considerable discussion the (Michigan) board arrived at a number of tentative decisions affecting Michigan Allied but at President London's request withheld any specific action pending the next meeting of the National Allied board." . . . The Jackson Drive-In, Jackson, Mich., operated and owned by C & S Amusement Corp., swung over to the customers' roster of Clark Theatre Service, Detroit. "The theatre will reopen Friday, March 11, and will be handled by this office in all detail," states William M. Clark head of the firm. . . . Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, conducted a three day conference here to outline new promotional techniques. Woodrow R. Praught, president of United Detroit Theatres, and his associates played host to the gathering. With Hyman was his assistant, Bernard Levy. Present also were Charles Winchell, president, and John Branton, film buyer, Minnesota Amusement of Minneapolis; A. Don Allen, general manager, and Don Knight, advertising director, Tri-State Theatre Corp. of Des Moines. . . . Helena Krynicki, chairman, activities and social committee, Greater Detroit Motion Picture Council, announces "Big Day" on Feb. 5. Membership will gather at the Crowley Auditorium for light repast. Following will be distribution of door prizes and showing of a behind-the-scenes short of Stanley Kramer rehearsing and directing the stars of "On the Beach."

ASK
OUR MAN IN DETROIT
...M. Zimmerman
ABOUT
OUR MAN IN HAVANA
from Columbia

HOUSTON

Interstate Theatres is offering local patrons an opportunity to serve on a jury. They will offer that experience to 12 people at a special showing at the Eastwood of Jerry Wald's courtroom drama, "The Story on Page One." The picture will open its regular engagement at the Majestic later in the month. If the patron can qualify for jury duty, and would like to serve on the jury for the screening all they need do is to send in a postcard. On it they should write their name, address and telephone number and state briefly why they believe citizens should accept jury duty. To qualify they must be a legal resident of the city and a registered voter. At the screening, the special local jury will be charged by a criminal court judge. The picture will be stopped at the point where the foreman of the jury in the movie reports he is ready to state the verdict. Then the local jury will be given time to arrive at its verdict. After they report to the judge, the screening of the picture will be resumed. If the local verdict is the same as that shown in the picture, each juror will be given a month's guest ticket to Interstate Theatres. . . . The Headliners Club of Austin, Tex., honored John Wayne.

INDIANAPOLIS

Bob Holben, general manager, WTTV, gave a cocktail party at Variety Club to introduce his new program. . . . Nick Paikos, owner, Diana, Tipton, received 35-cents in the mail recently. An explanation with the money said that a patron had entered on the wrong ticket and the money would square things. Paikos again has faith. . . . Bill Handley, Syndicate Theatres, and Herman Black, UA salesman, attended the funeral of Tim Cleary in Detroit. Cleary was a salesman for 20th-Fox. . . . Orville Graham, booker, Affiliated Theatres, resigned. . . . Wife of Jess Salzberg is in California visiting her son and daughter.

ASK
OUR MAN IN INDIANAPOLIS
...M. L. Devaney
ABOUT
OUR MAN IN HAVANA
from Columbia

JACKSONVILLE

Elias Chalhub is now operating the Riviera, Riviera Beach. It was formerly operated by Ziggie Vorzimer. Chalhub also has the Delray Drive-In, Delray Beach, and Carefree Center, West Palm Beach. . . . Mrs. Blanche Mayes is the new manager, Stuart Drive-In, Stuart, Fla. . . . S. O. Jenkins has reopened his Sunset Drive-In, Brunswick, Ga. It was closed for several weeks due to the effects of a damaging fire at the concessions stand. . . . Roy Smith, theatre supplier, has changed the name of his subsidiary company from the Tropical Vending Co. to the Florida Vending Co. . . . Adelaide Gawthrop, Palatka exhibitor who is now hospitalized, has leased her Linda Drive-In, Palatka, to Floyd Stowe, local theatrical booker. . . . J. H. Robinson, owner, Arlington, now presents two screen programs on Sundays, one in the afternoon for children and an adult show at night. . . . Jack Stevenson, formerly a salesman with the Alexander Film Co., is the new manager, downtown Arcade. . . . Florida weather has been rainless and sunny for several weeks and, for a change, no apologies have been necessary to the army of tourists swarming into the state. The weather has been especially beneficial to drive-in theatre operations.

ASK
OUR MAN IN JACKSONVILLE
...M. Kutner
ABOUT
OUR MAN IN HAVANA
from Columbia

KANSAS CITY

Haya Harareet, femme star of MGM's "Ben-Hur" arived on Jan. 27 for two days of promotion. Film began its run at the Capri. . . . Bernie Fremerman, University of Miami graduate, will join his brother Marvin at the Alliance Drive-In Theatre Recording Service. . . . Mayor of Appleton City, Paul Eye has taken over the Plaza. . . . V. G. Green has closed his Green, LaPlata . . . Walt Talbott, Rogers, Ark., exhibitor died. . . . Faye Hutchinson, National Screen Service new biller, replaced Mary Hinson. Miss Hinson resigned to travel to Boston with her husband who is with the Minneapolis Honeywell Corporation.

ASK
OUR MAN IN KANSAS CITY
...B. Marcus
ABOUT
OUR MAN IN HAVANA
from Columbia

LOS ANGELES

Edward F. Sullivan, 20th-Fox home office publicity director, arrived to coordinate nation-wide pattern of gala benefit premieres for "Can-Can," which opens in several major cities in March. He is conferring at the studio with Harry Brand. Abe Goodman,

20th-Fox ad manager, has returned to New York after conferences with Buddy Adler and Brand. . . . Eight Pacific Coast newsmen were in as guests of Michael Todd, Jr., for the premiere of "Scent Of Mystery," Ritz. They were from San Francisco, Portland, San Diego, Phoenix, etc. More thaan 60 top stars attended the gala event, which was telecast over KTLA. Eddie Fisher and Elizabeth Taylor planed in from New York for the occasion. . . . Max E. Youngstein, United Artists vice-president, returned from a week of New York meetings with home office heads. . . .

ASK
OUR MAN IN LOS ANGELES
...W. Evidon
ABOUT
OUR MAN IN HAVANA
from Columbia

Roger H. Lewis, UA vice-president in charge of advertising-publicity-exploitation, arrived for a meeting with UA producers. . . . John W. Wilson, veteran of 24 years with National Theatres and subsidiaries, has been appointed head of the merchandise department of National Theatres and Television, Inc., it was announced by M. Spencer Leve, vice-president of theatre operations. He succeeds A. J. Krappman, who retired after 28 years with the circuit. Wilson started with the Fox Midwest Theatres in Kansas City in 1936.

MEMPHIS

Top Variety International officers met to select a Miss Variety in connection with Variety Clubs Week. . . . Whyte Bedford, Ford Drive-In, Hamilton, Ala., visited Film Row. . . . The Rosewood has been leased to Louis Weaver, formerly operator of the Airways, from Ben Bass, owner. . . . Loew's Palace has scheduled its first 70mm feature, "Solomon and Sheba." . . . W. B. Sockwell, United Theatres Corp., has closed the 65 Drive-In, Conway, Ark., for the winter.

ASK
OUR MAN IN MEMPHIS
...N. J. Colquhoun
ABOUT
OUR MAN IN HAVANA
from Columbia

Memphis numbers among its major entertainment assets more first-run theatres showcasing top Hollywood films than any other city of its size in the nation. No less than six houses regularly exhibit the newest and biggest films—five of them downtown and one in the mid-town area. All the theatres are equipped with the latest CinemaScope and VistaVision lenses and screens, with the mid-town house having 70-mm projectors and stereophonic sound. Also one of the downtown houses will soon have this equipment. Memphis also has an art theatre, and 25 suburban and drive-in operations.



These models walked through Times Square wearing "Every Girl Should Have A Gazebo" sashes as an eye-catching street bally for MGM's "The Gazebo," Roxy, New York City. One of the girls carried two pigeons, touted as representatives of "Herman, the Pigeon," a star of the film.

MILWAUKEE

Harry Mintz, district manager, Stanley Warner, newly elected chief barker, will inaugurate monthly meetings at Variety Club. . . . Valentine J. Wells, executive secretary, Milwaukee Motion Picture Commission, was reappointed for another term. . . . Don Davidson, publicity director, Milwaukee Braves, was given a testimonial by Film Row exhibs and press. . . . Sentinel feature editor Al Elewitz is spending time in New York City gathering film news for future articles. . . . Steve Johnson, Majestic, Sheboygan, married. . . . "Dog of Flanders," 20th-Fox, will bow here Feb. 17 with a saturation campaign.

ASK
OUR MAN IN MILWAUKEE
...H. Olshan
ABOUT
OUR MAN IN HAVANA
from Columbia

MINNEAPOLIS

Reid Ray, Film Industries, St. Paul, got a government contract of $39,861 for training films. . . . O. E. Maxwell, Northwest Sound Service, celebrates 32 years as a sound engineer. . . . "Ben-Hur" opens Feb. 26 at Mann's Academy on a reserved-seat basis. Irving Tomback, MGM exploiter, Chicago, is working with Art Bachler on publicity. . . . Bill Burke, 10-year MGM booker, joined American-International as office manager and head booker. . . . Art Anderson, Warners exchange manager, is in St. Mary's Hospital with pleurisy. . . . John MacPherson, Buena Vista booker, is resigning as of Feb. 5.

ASK
OUR MAN IN MINNEAPOLIS
...B. Shapiro
ABOUT
OUR MAN IN HAVANA
from Columbia

NEW HAVEN

John Scanlan, Jr., has boosted admission prices at the Strand, Winsted, Conn., citing increased operational costs. New scale is adults, 75 cents; students, 50 cents. Children's price remains at 25 cents. Previously, the Strand, Winsted's sole film outlet, charged 65 cents for adults, 40 for students. . . . Capitol Theatre of Milford, Inc., Milford, Conn., a new Connecticut corporation, has filed certificate of incorporation with the Secretary of State's office at State Capitol, Hartford, listing authorized capital of $100,000; par, $100; commencing business, $72,000; incorporators, Bernhardt E. Hoffman, Maxwell I. Hoffman, Minna Gordon, Rose Rubin all of New Haven. . . . Eric Crawshaw has been elected president of Local 439, IATSE of New London, Conn. . . . Ed Zern, one-time advertising manager of Warner Bros. Pictures, Inc., and now vice-president and director of the Geyer, Morey, Madden, and Ballard Advertising Agency, and author of "To Hell With Fishing," and Stevan Dohanos, well-known for his Saturday Evening Post covers, have been named judges in the annual Merit Awards competition of the Advertising Club of Springfield, Mass. An awards dinner will be held at Springfield's Sheraton-Kimball Hotel on Feb. 16.

ASK
OUR MAN IN NEW HAVEN
...W. Silverman
ABOUT
OUR MAN IN HAVANA
from Columbia

NEW ORLEANS

As of Feb. 1, J. G. Broggi, independent buying and booking service, will take over the physical booking only for the State and Ritz, Bogalusa, La. The joint owners, M. A. Berenson, J. Roger, and Nick Lamantia will do their own buying. Broggi also stated that he has acquired the booking and buying for Mrs. Claude Hazel's Ritz, Shreveport, La., which she recently took back from Bijou Amusement, Nashville, Tenn., who leased it three years ago, but kept closed during the past year or so. Broggi also stated that the Capitol, Baton Rouge, La., which account he had handled for many years, was sold to the Archdiocese of New Orleans by owner Kelly Polito. It will be demolished along with other buildings for the construction of a colored seminary. . . . Mrs. Eugenia Gremillion closed the Joy, Simmsport, La., until further notice. . . . Also closed was the Harlem, Canton, Miss, by Dr. Kermit Chadwick. . . . The Tringas Theatres' Bay Drive-In, Niceville, Fla., is now on week-end operation only. . . . The Cox, Pierre Part, La., reopened with Charles Sagona at the helm. House is closed mid-week. . . . Eugene Dinkens reopened the Regis, Cantonement, Fla., dark for over a year. . . . John Schaffer, Sr., after 31 years in Film Delivery Service and 16 years in popcorn and accessories distribu-

tion, will retire on Feb. 1. However, he will continue to act in an advisory capacity to his son, John, who will take over as head of the film delivery business, and to J. B. Kemp, who has been associated with him for many years in the popcorn business. He will continue complete management of the real estate holdings in greater New Orleans, with plans of purchasing a tract of land near Kentucky, Lake, Ky., to carry out the transaction negotiated a couple of years ago, and which has been utilized for the cultivation of popcorn. . . . A. S. Johnstone was installed as president, IATSE Moving Picture Machine Operators, Union Local 293, an office he has held for a number of years. Jim Skelly is business agent. Adam Wise was named recording secretary, but resigned due to illness and a doctor's orders to take things easy for some time. A successor will be named at the February meeting.

Condolences to Mrs. Ruth Reites, NTS bookkeeper, on the death of her mother, and Claire Rita Stone, WOMPI, on the loss of her mother; and to Mrs. Walter J. James, Sr., on the loss of her husband, who was business agent of IATSE, Stage Hands union, Local 39. . . . Irwin Poche, promotion director, New Orleans Athletic Club, was elected chief barker, Variety Club, Tent 45. Other officers are Eugene Calongne, first assistant; Harry Batt, second assistant; Carl Mabry, dough guy; and Al Hodges, property master. Plans have been set for a membership drive with a committee including John Richards, Dan M. Brandon, Page M. Baker, William Holliday, Abe Berenson, Sam Bricknell, Sammy Wight, Mel Parnell, Pete Moss, Teddy Solomon, Don Stafford, Isadore Lazarus, Alex Maillho, Frank Uddo, Edgar Shinn, Harry Rosenthal, and Clarence Cohen.

ASK
OUR MAN IN NEW ORLEANS
...J. Winberry
ABOUT
OUR MAN IN HAVANA
from Columbia

NEW YORK

Bernard R. Goodman, Warners distribution vice-president, who was recently shifted back here from the studio, was on the coast last week for meetings toward finalizing the return of additional sales department personnel here. It is understood that vice-president Benjamin Kalmenson feels that the basic operations of the sales end can be handled best from here because most of the big circuit film buying is done in New York and Chicago. . . . The New York Film Critics held their 25th annual presentation of awards at a reception held at Sardi's. Loew's Inc., president Joseph Vogel accepted the award to "Ben-Hur" as best picture of the year. The award to Audrey Hepburn for best actress was accepted for her by Elizabeth Taylor. James Stewart received the plaque for best actor. Fred Zinnemann won the best directing prize. The award for best screenwriting went to Otto Preminger's "Anatomy Of A Murder" and producer-director Francois Truffaut received the foreign language film prize for "The 400 Blows" . . . Max E. Youngstein, chairman of the amusement division of the National Conference of Christians and Jews for the annual observance of Brotherhood Week, will preside at a luncheon meeting of the division at the Hotel Astor Feb. 4. Youngstein is also a member of the National Brotherhood Week committee. . . . Martin H. Poll, president, Gold Medal Studios, largest film studios in the East, announced that set construction began in preparation for the filming of MGM's "Butterfield 8." This film, Poll said, marks a high point in his campaign for "easterns," his description of major films made in New York instead of Hollywood. . . . Jim Nicholson and Sam Arkoff, American International Pictures heads, returned from Europe for discussions on product acquired for AI release.

ASK
OUR MAN IN NEW YORK
...S. Trauner
ABOUT
OUR MAN IN HAVANA
from Columbia

Film Exchange and Dealer Listing for the WASHINGTON D. C. FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 913 New Jersey Ave., N.W.—MEtropolitan 8-6450
Br. Mgr.: Milton Lipsner. Office Mgr.: Al Wheeler. Soles: Horold Levy. Coshier: Wolter Bongs. Emerg. Phone: DUpont 7-7200.

AMERICAN INT'L., 713 Third St., N.W.—District 7-2508
Br. Mgr.: Jerry Sondy. Sales: Bill Micholson. Booker: Gertrude Epstein. Coshier: Ann Sknerski. Emerg. Phone: DUpont 7-7200.

BUENA VISTA (Disney), 734 Third St., N.W.—REpublic 7-0353
Br. Mgr.: Joe Breechen. Baaker: Ethel Michalson. Emerg. Phane: DUpant 7-7200.

COLUMBIA, 711 Fourth St., N.W.—NAtional 8-4035
Br. Mgr.: Ben Coplan. Office Mgr.: Fred Sopperstein. Sales: Jimmy Whiteside, Chick Wingfield, Jock Sussman. Bookers: Elmer Moare, Wolter Dannhue. Cashier: Flarence Danahue. Field Exp.: Sid Zins. Emerg. Phane: DUpant 7-7200. (*Div. Mgr. in residence: Sam Galanty*)

CONTINENTAL, Stanley Warner Bldg., Room 1034, 13th and E Sts., N.W.—District 7-6058
Representotive: Sheldon Tramberg. Emerg. Phane: DUpant 7-7200.

DCA, 1013 New Jersey Ave., N.W.—District 7-9435
Br. Mgr.: Hy Bettinger. Office Mgr.: Bill Gearing. Coshier: Alyce Katz. Emerg. Phone: HUdson 3-7798.

METRO-GOLDWYN-MAYER, 1009 New Jersey Ave., N.W.—District 7-6530
Br. Mgr.: Herbert Bennin. Sls. Mgr.: Joe Kronman. Office Mgr.: Ed Krushner. Sales: Olmsted Knox, Elbert Graver. Bookers: Henry Ajello, Ido Borezossky. Cashier: Anno Ridgely. Field Exp. Tam Boldridge. Emerg. Phane: DUpant 7-7200.

PARAMOUNT, 306 H St., N.W.—NAtional 8-7661
Br. Mgr.: Herbert Gillis. Office Mgr.: Williom Fischer. Soles: Herb Thompsan, George Kelly, Jock Howe. Baakers: Billy Benick, Williom Fisher. Coshier: Ido Green. Field Exp.: Mike Weiss. Emerg. Phone: DUpont 7-7200.

PEERLESS, 203 Eye St., N.W.—District 7-7571
Br. Mgr.: Teddy Shull. Emerg. Phone: DUpont 7-7200.

20TH CENTURY-FOX, 415 3rd St., N.W.—District 7-8420
Br. Mgr.: Iro Sichelman. Office Mgr.: Jaseph Kushner. Soles: Harry Volentine, Charles Krips, Jr., Fritz Goldschmidt. Bookers: Jock Kohler, Bab Grace, Marian Bowen. Cashier: Agnes Turner. Field Exp.: Hol Morsholl. Emerg. Phone: DUpont 7-7200.

UNITED ARTISTS, 932 New Jersey Ave., N.W.—NAtional 8-6316
Br. Mgr.: Ed Bigley. Sls. Mgr.: Ed Fantoine. Office Mgr.: Luther Buchonan. Soles: Steve Luxemburg, E. W. Mc Kinley. Booker: Norvol Price. Coshier: Pauline Gittelson. Field Exp.: Mox Miller. Emerg. Phane: DUpant 7-7200. (*Dist. Mgr. in residence: Sidney Cooper*)

UNIVERSAL-INTERNATIONAL, 227 H St., N.W.—MEtropolitan 8-4141
Br. Mgr.: Horold Soltz. Office Mar. and Boaker: Oran Summers. Soles: Bab Miller, Nate Scher. Field Exp.: David Pollond. Emerg. Phone: DUpont 7-7200.

WARNER BROS., 901 New Jersey Ave., N.W.—NAtional 8-1130
Br. Mgr.: Ben Boche. Office Mgr.: Ed Phillips. Sales: Oscar Kontar, Don Bransfield. Bookers: Ethel Risdon, Sadie Bowles. Cashier: Chorles Groff. Emerg. Phone: DUpont 7-7200.

WHEELER, 1015 New Jersey Ave., N.W.—STerling 3-8938
Br. Mgr.: Somuel N. Wheeler. Sales: Jerry Murphy. Booker: Doris Chown. Emerg. Phone: DUpant 7-7200.

• *Supply Dealers*

J. F. DUSMAN CO., 12 E. 25th St., Baltimore 18, Md.—BElmont 5-2747
BEN LUST THEATRE SUPPLY CO., 1001 New Jersey Ave., N.W.—NAtional 8-5376
NATIONAL THEATRE SUPPLY, 417 St. Paul Place, Baltimore—MUlberry 5-8266

• *Signs, Advertising and Printing*

AMERICAN PRESS, 633 N. Howard St., Baltimore—SAratoga 7-7270
MARYLAND DISPLAY, 400 W. Lombard St., Baltimore—SAratoga 7-9789
THEATRE ADVERTISING CO., 704 New Jersey Ave., N.W.—District 7-8160

• *Film Delivery Services*

BALTIMORE-WASH. EXPRESS, 5436 Hartford St., Baltimore—HAmilton 6-4410
CLARK TRANSFER, INC., 1638 Third St., N.E.—DUpont 7-7200; 1320 Bayard St., Baltimore—EDmondson 6-1020
ELLIOTT DELIVERY SERVICE, 2130 24th Place, N.E.—LAwrence 6-3385

• *Service Companies*

ALTEC SERVICE CO., Albee Bldg., 15th and G St., N.W.—MEtropolitan 8-0874; 213 N. Calvert St., Baltimore—MUlberry 5-5791
RCA SERVICE CO., Room 412, Albee Bldg., 15th and G St., N.W.—NAtional 8-9016; Court Square Bldg., Baltimore—PLaza 2-6627

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!
NEXT!
Los Angeles Territory
Issue of February 10
Jacksonville Territory
Issue of February 17
Save Them!

OKLAHOMA CITY

Shortage of product caused B. J. McKenna, Jr., Oklahoma, Norman, to close the theatre. The hard-top ran foreign films, along with second and third runs. The theatre had been in operation for more than 40 years, closing only for renovations and remodeling. . . . The widow of the late V. A. "Speck" Wilkinson indicated that she might build another theatre in the near future. . . . Paul Maxwell has taken over operation of the Liberty, Heavener. He took the lease from Ray Hughes, son of G. D. Hughes, who provided film entertainment for 41 years.

ASK
OUR MAN IN OKLAHOMA CITY
...C. A. Gibbs
ABOUT
OUR MAN IN HAVANA
from Columbia

PHILADELPHIA

Bernie Brooks is back at the local Stanley Warner Theatres office, this time as film buyer for the midtown houses. . . . Theatre decorator Dave Brodsky has been named president of the Downtown Jewish Orphans Home for his 10th term. . . . Variety Club Tent 13 will hold a St. Valentine's dance on Feb. 13th in the clubrooms. . . . G. Henick, manager, Park, Wilmington, invited all pupils in the first grade of Marshallton Elementary School to a free matinee showing of "Dumbo" and "Third Man On The Mountain." His daughter is a pupil in the class. . . . The Bala, Bala-Cynwyd, Pa., has set up a shuttle bus service to bring patrons to the theatre from along City Line Avenue. . . . Jon Brillman, son of Harry Brillman, Tri-States Buying and Booking Service, graduated from West Philadelphia High School and was made a member of the Laureati Honor Society for Academic achievement. . . . Is Siegal Theatrical Management Association is handling the Hatboro, Hatboro, Pa., and the Grand, East Stroudsburg, Pa.

ASK
OUR MAN IN PHILADELPHIA
...H. Weiner
ABOUT
OUR MAN IN HAVANA
from Columbia

PITTSBURGH

Pete Dana, of this area, was recently sworn in as chief of the new state board of censors. . . . Tri-State Drive-In Theatres Association elected the following officers and new directors: Paul Reith; George Tice; Louis Lambros; Gabe Rubin, president; Ernest Warren, secretary; and George Stern, treasurer. . . . "Pillow Talk" is getting outstanding promotion with the help of Sam Gould, manager, newly opened Regent. Gould arranged to have a young lady sleep in a local department store window, and also arranged for the store to sponsor a $200 giveaway.



Seen at the recent Broadway premiere of 20th-Fox's "The Story On Page One," Rivoli, were, left to right, star Anthony Franciosa; 20th-Fox president Spyros P. Skouras; and Mrs. Skouras.

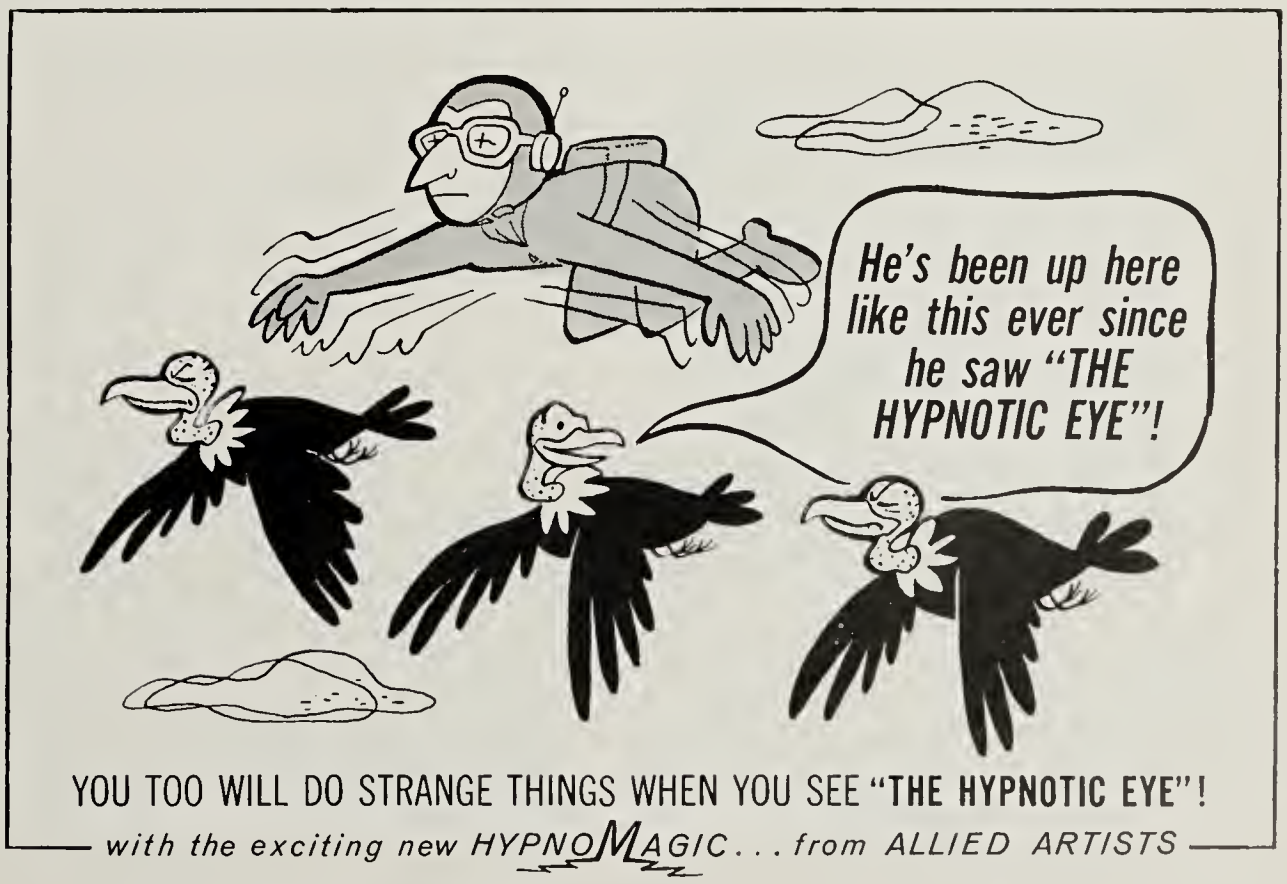
ASK
OUR MAN IN PITTSBURGH
...F. Silverman
ABOUT
OUR MAN IN HAVANA
from Columbia

PORTLAND

The first new downtown theatre in 30 years, John Hamrick's Music Box, made its bow in the face of the worst blizzard the northwest has had in five years. Regardless of the weather, more than 1000 citizens turned out for a press preview, a "dress" affair, and the public opening. The Music Box, a 640-seat deluxe house, opened with MGM's "Ben-Hur." Attending the opening event was Herman Ripps, MGM western division manager, Los Angeles; Howart Herty, studio publicist; Louis Amacher, Portland branch head; Sam Davis, Seattle MGM branch manager; Will Conner, John Hamrick circuit president; Hal Madison, RCA Sound, Los Angeles; Russell Schmidt, Tacoma, John Hamrick city manager; Douglas Forbes, Hamrick film buyer, Seattle; and David Nelson, auditor. Among guests were Oscar Nyberg and his wife, Fox-Evergreen chief, Seattle; Rex Hopkins and wife, Portland Fox-Evergreen manager; O. M. Jacobsen, international theatrical union representative, Tacoma; John Riley, Seattle, B. F. Shearer representative; Frank McBrien and Al Inman, MGM studio sound technicians; and several hundred others. The "dress" opening was attended by about 300 civic leaders, including Nancy Welch, Guild theater manager. . . . Max Bercutt, assistant to the vice-president, Warner Brothers Studios, stopped off in Portland for a press conference on an 11-city tour to explain Warner Brothers policy of making motion pictures from outstanding books and Broadway hits. Bercutt told the story of "Bramble Bush."

ST. LOUIS

The Semo, Bloomfield, Mo., was reopened by Edward D. Kirkby, head, Semo Enterprises, Inc. . . . Frank V. Thomas, who has been managing the Kansas City branch of Allied Artists, has been given the additional assignment of handling the management of the company's St. Louis office. Maurice Schweitzer, who managed the office for about 10 years, died last December. Thomas will divide his time between St. Louis and Kansas City. . . . Leo Adler, United Artists' auditor, was in at the local branch. . . . Joe Levine was in beating the drums for Paramount's "Jack The Ripper." Jim Castle has been retained by Paramount to handle the ad-publicity campaign on this picture in this territory. . . . Sam L. Sosna, who with his brother, Louis Sosna, operated the Sosna, Mexico, Mo., and the Sosna, Moberly, Mo., back in the 1940's, died at San Diego, Cal. . . . A March of Dimes telethon via station



ASK
OUR MAN IN ST. LOUIS
...R. J. McCafferty
ABOUT
OUR MAN IN HAVANA
from Columbia

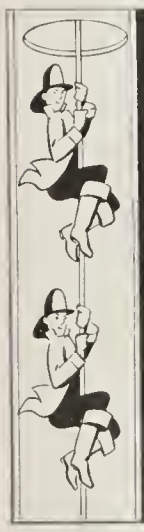
KPLR-TV was sharply reduced in financial results due to a labor dispute.

SALT LAKE CITY

The Utah State University, Logan, Utah, announced the purchase of the downtown Lyric, said to be a Utah landmark which in the early days hosted nearly all touring shows that made their way into the State. University officials declare they hope to restore the theatre to its original Victorian fashion. The playhouse seats just under 600 and will be used for the University dramatic department presentations. . . . Intermountain Theatres

ASK
OUR MAN IN SALT LAKE CITY
...S. S. McFadden
ABOUT
OUR MAN IN HAVANA
from Columbia

provided 12 localities an opportunity to appear on a jury in connection with the opening of 20th-Fox's "Story On Page One," Centre. Those who wished to serve on the jury at a special preview were invited to send a postcard to the theatre management with a statement why they believe citizens should accept jury duty. Then at the prevue, the picture was stopped just where the foreman of the jury reports he is ready to state the verdict, and the local jury announced its verdict.


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SAN ANTONIO

Teatro de las Americas, largest movie theatre in downtown Nuevo Laredo, Mexico, burned causing an estimated $80,000 damage. Two fire fighting units from Laredo, Tex., joined Nuevo Laredo's firemen in fighting the blaze. . . . Jack L. Haynie, Dallas, has purchased the Texas, hardtop, and the 281 Drive-In, at Hamilton, Tex., from Mrs. H. H. Stroud Sr., and H. H. Stroud, Jr. Ed. V. Green is also associated with Haynie in the venture. . . . Dale Winkles has been named new assistant manager and treasurer of the Park Drive-In, Abilene, Tex. Winkles has worked for the Interstate Theatre Circuit for more than five years, starting as a doorman. He replaces Foster Ramsey, who resigned to devote full time to ministerial studies at Abilene Christian College. . . . Raymond Stanley, a local insurance man, has been named president of the Mexican Chamber of Commerce. Stanley is also president of the San Antonio Motion Picture Advisory and Reviewing Board. . . . Milton Edward Nesloney was booked by local police for burglary and theft, and during questioning admitted that he had burglarized the Rigsby Drive-In. . . . Walter Davis, still cameraman for Batjac Productions, headed by John Wayne, was in the city to shoot pictures of the facade of the real Alamo. He had completed shooting "The Alamo" at Brackettville, Tex. . . . Interstate Theatre Circuit was host to members of the Woman's Breakfast Club at their annual movie party at the Majestic. Keven Genther, Warner Bros. representative, was the guest speaker at a luncheon which followed at the Gunter Hotel. Honor guests were George M. Watson, city manager for the Interstate Theatre Circuit, Inc., and Lynn Krueger, manager, Majestic, ace downtown Interstate house. . . . J. T. "Happy" Shahan, who built the Alamo near Brackettville, Tex., for John Wayne's movie, has announced that he has preserved the building as a tourist attraction and it is now open to visitors. There's an admission charge of $1 per car. . . . The Yale, built at Cleburne, Tex., in 1915, was the last word in playhouses. It survived two fires, before it's doors were closed forever last May 17. Early in February, the theatre, where many famous stars appeared, will be opened again. It is now the new $60,000 Masonic Temple, for Cleburne Lodge 315 and all other local Masonic bodies. Even though the building has been redecorated, a few of the old theatre appointments remain.

SAN FRANCISCO

Mrs. Hulda McGinn, who was honored recently by Northern California Theatre Owners' Association, was named a member of TOA's legislative committee. . . . Irving Levin, Film Festival head man, was named to TOA's foreign film committee by Albert Pickus, TOA prexy. . . . Benjamin Bonaparte verifies the relocation of Variety Club headquarters. March 1 will be the date of a move to Golden Gate Ave. . . . Variety Women will sponsor a chuckwagon dinner on May 15. Mrs. O'Neill and Mrs. Irving Levin, president, will take charge.

ASK
OUR MAN IN SAN FRANCISCO
...M. M. Klein
ABOUT
OUR MAN IN HAVANA
from Columbia

SEATTLE

Variety Club of the Pacific Northwest held a dinner at the Olympic Hotel prior to their inaguration of officers. Here for the meeting from out of town were George Eby, international chief barker; Eugene Murphy, international representative from Las Vegas; Rotus Harvey, second assistant international chief barker; and Ben Hamm, chief barker of the San Francisco Tent. . . . The Greater Seattle Motion Picture and Television Council met for a luncheon at the Mayflower Hotel. . . . H. W. Haustein was called to San Francisco on the death of his father.

ASK
OUR MAN IN SEATTLE
...J. Beale
ABOUT
OUR MAN IN HAVANA
from Columbia

WASHINGTON

Ray Burch, manager, Stanley Warner's Metropolitan, and wife are the proud grandparents of baby Kelly Ann Dickenson. . . . Jack Foxe, publicity director of Loew's Theatres in Washington, held a special critic luncheon for "Herman," a pigeon who stars in MGM's "The Gazebo." After the luncheon, Foxe released "Herman" and last reports were that he returned to his home in New York. . . . RKO Keith's held a special Kartoon Kiddie Karnival Show on Saturday. Highlight was the personal appearance of Giant Ranch's Pick Temple and his dog Lady, stars of the TV show, "Giant Ranch," which is on daily in Wasnington. . . . Warner reports the booking of "Ben-Hur," which will open on a hard-ticket policy on March 10. Emery Austin and Oscar Doob, MGM executives, visited Washington in connection with the opening. Haya Harareet, who stars in "Ben-Hur," was in making the rounds of press, radio, and television. Mildred Galanter, MGM studio staff, was traveling with Miss Harareet.

ASK
OUR MAN IN WASH., D.C.
...B. Caplon
ABOUT
OUR MAN IN HAVANA
from Columbia

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
VOL. 63 NO. 11
FEBRUARY 3, 1960

CORRECTION

For the FIRST TIME since this pink REVIEWS section was started as a saveable reader service in 1936, we have made a mistake in the page number following.

Unfortunately, in the Jan. 20, 1960, issue, we picked up the cumulative numbering with 4469 instead of with the correct 4669. ALL WHO SAVE COMPLETE SEASONS OF THESE SAVEABLE REVIEWS ARE ACCORDINGLY ASKED TO CORRECT THEIR JAN. 20 COPY TO PAGES 4669, 4670, 4671, and 4672.

In all future references to the films that were reviewed on these pages, whether the Alphabetical Guide index appearing in the Pink Section, or in the Yellow Servisection, the corrected page numbers will be used.

Excuse, please!

—THE EDITORS.

ALLIED ARTISTS

The Hypnotic Eye

MELODRAMA
77M.

Allied Artists

ESTIMATE: Okay exploitation horror entry.

CAST: Jacques Bergerac, Merry Anders, Marcia Henderson, Allison Hayes, Joe Patridge, Guy Prescott, James Lydon, Carol Thurston, Phyllis Cole, Holly Harris, Mary Foran, Eva Lynd, Ferdinand Demara, Lawrence Lipton, Eric Nord. Produced by Ben Schwalb and Charles B. Bloch; directed by George Blair.

STORY: Detective Joe Patridge is working on a series of cases in which women disfigure themselves while unaware of what they are doing. He takes his girl, Marcia Henderson, and Merry Anders to see Jacques Bergerac, stage hypnotist, who uses an anatomical model of an eyeball throbbing with light. Anders volunteers as a subject and later disfigures herself with acid. Henderson suspects Bergerac and volunteers at another performance. Patridge and others follow when Bergerac takes her to his apartment. After Henderson has some hair-raising experiences, it is revealed that Bergerac, himself, is under the hypnotic influence of his assistant, Allison Hayes. She wears a mask to cover her horrible real face, which has given her a mad hatred of beautiful women. She leaps to her death while Bergerac is shot while battling with police.

X-RAY: This has a good title working for it as well as some hypnotic gimmicks which put the audience in the hypnotic act to an extent. The story by Gitta and William Read Woodfield is of average interest. Characterizations, direction, and production are adequate. Bergerac is fine as the hypnotist who is able to control the will of attractive women. Some of the scenes of the mutilations are calculated to shock and therefore the entry is one for adults in the main. It should do alright as part of the show, and a bit of exploitation and promotion could boost returns at the boxoffice.

AD LINES: "This Horror-Mystery Is 'Way Out' Of This Beatnik World"; "Watch Out Or You Too Will Come Under The Influence Of 'The Hypnotic Eye'."

COLUMBIA

Our Man In Havana

COMEDY DRAMA
107M.

Columbia
(CinemaScope)

ESTIMATE: Fine satire for both Guinness fans and others.

CAST: Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs, Noel Coward, Ralph Richardson, Jo Morrow, Gregoire Aslan, Paul Rogers, Maxine Audley, Timothy Bateson, Jose Prieto, Raymond Huntley, Maurice Denham, Hugh Manning. Produced and directed by Carol Reed.

STORY: British Secret Service agent, Noel Coward persuades Alec Guinness, who runs a vacuum cleaner agency in Havana and who can use the extra money, to become a spy. After stalling as long as he can, Guinness begins sending in make-believe reports, inventing sub-agents and drawings of mysterious installations in the mountains which are really based on magnified interior workings of the vacuum cleaner which he sells. Guinness lives with a teen-age daughter, Jo Morrow, while his only friend is a former German doctor, Burl Ives. Cuban officer Ernie Kovacs, in love with Morrow, suspects Ives of being an "enemy agent." In London, Ralph Richardson, head of intelligence, takes Guinness' reports and drawings as authentic and sends secretary Maureen O'Hara and a radio operator to Cuba to help him. Although now helplessly entangled in the "espionage" work of his own connivance, Guinness finds time to fall in love with O'Hara. By this time, Kovacs is so suspicious of Guinness that he makes him an offer to work for "the other side" with the threat of deportation hanging over him if he refuses. When Ives is found murdered, Guinness realizes that reality has caught up with make-believe in a terrifying manner and goes into action as an avenger of his murdered friend. Confessing to O'Hara that he is a big fraud, Guinness finally shoots down Ives' killer before Kovacs makes good his deportation order. Meanwhile, Richardson and Coward discover Guinness' hoax that has made the intelligence service look like fools. To save face, they transfer him to a less hazardous assignment as a lecturer.

X-RAY: With fascinating and interesting location shots in Havana, the Cuban capitol, this satire on British Intelligence Service unwinds in well paced, as well as humorous fashion, with fine performances turned in by the entire cast. Guinness and Coward are outstanding. The film will have general appeal, and not to Guinness fans alone as has frequently been the case in his other efforts. Black and white photography is top grade. Story written by Graham Greene. Musical accompaniment is by the Hermandos Deniz Cuban Rhythm Band. There are several sequences in Cuban night spots that put this in the adult classification. It should delight Guinness devotees, art house patrons and discriminating moviegoers in more general situations.

TIP ON BIDDING: Better rates in some situations.

AD LINES: "Phony Enough To Be Real"; "A Laugh and A Thrill A Minute With Alec Guinness As 'Our Man In Havana'."

Swan Lake

BALLET
81M

Columbia
(Eastman Color)
(Russian-made)
(English narration)

ESTIMATE: Good entry for art and specialty spots.

CAST: Maya Plisetskay, Nicolai Fadeyechev, Vladimir Lavashev, V. Khomyakov, Bolshoi Theatre Ballet Soloists and Orchestra. Directed by Z. Tulubyeva; produced by Central Documentary Film Studio.

STORY: A birthday party is held for the young Prince and all the women present vie for his romantic interest. He refuses to dedicate himself to anyone. His mother, the queen, tells him that he must select a bride at the great ball to be held the following day. Meanwhile, he sets out to hunt a flock of swans. In a clearing in the forest, the leader of the birds turns into an attractive young lady. She is a beautiful girl, who has been turned into a swan by an evil magician. The spell can only be broken by her first love which must be true and eternal. The magician exerts his spell and their meeting is disrupted. The next day at the ball, he cannot make a choice for his bride until the evil magician and his daughter show up disguised, with the girl resembling the bewitched swan-girl. She leads him on until he chooses her for his bride. The magician reveals the truth and shows that he has broken his vow of eternal love to the swan-girl. The lovers meet the next day which enrages the magician. He and the prince battle, and the evil one dies. This breaks the spell over the girl, and the prince and his love can face the future together.

X-RAY: Another film falling under the cultural exchange agreement with the Soviet Union, this is an actual performance of the Bolshoi Ballet doing "Swan Lake." It is of particular interest to the art and specialty spots which can bring in their regular patrons plus ballet enthusiasts. The work is a beautiful one, and the music is by Peter Ilyitch Tchaikowsky which speaks for itself. The story is world famous and should attract wherever shown. Technically, the entry leaves things to be desired. The color is weak and at times doesn't show through because the lighting at the theatre is not sufficient to bring out all the necessary highlights of costume and scenery. Sharpness of image could have been improved. The use of scenes backstage and in the audience and an explanatory narration are all of value in keeping audiences interested.

AD LINES: "The Bolshoi Ballet In One Of Its Finest Presentations"; "Quality Ballet Rarely Seen Anywhere."

PARAMOUNT

Chance Meeting

DRAMA
96M

Paramount
(English-made)

ESTIMATE: Taut, well-made adult mystery.

CAST: Hardy Kruger, Stanley Baker, Micheline Presle, John Van Eyssen, Gordon Jackson, Robert Flemyng, Jack Macgowran, Redmond Phillips, George Roubicek, Lee Montague. Executive producers, Julian Wintle and Leslie Parkyn; produced by David Deutsch; directed by Joseph Losey.

STORY: Young Dutch painter Hardy Kruger is arrested by Inspector Stanley Baker for the murder of his mistress, Micheline Presle, and circumstantial evidence continues to mount against him. Kruger steadfastly professes his innocence, and Baker is baffled. The picture Kruger paints of his dead mistress and the character of the woman that evolves through other testimony are totally dissimilar. Baker learns that the woman was being kept by a high ranking government official. They go to the airport to meet the official, and Kruger recognizes his wife as the woman he is supposed to have killed. Presle first denies knowing Kruger, but later confesses that the murdered woman was her husband's mistress and she is guilty of the crime. She had intended to let Kruger take the blame, but at the last minute had been trapped by the fact that she really loved the young man.

X-RAY: This is another excellent example of the taut, suspense filled mystery yarn that British film makers spin so well. Interest is maintained on high throughout, the characters are highly interesting, and the police work is made more convincing by human touches throughout the narrative. All performances are fine, with Kruger an appealing new face for international screens. Baker does a standout job as the troubled police officer. Photography and musical background are also of top quality. This will appeal to discriminating film goers and is a natural for specialty audiences. Its appeal is not limited, however, as general audiences also should appreciate it. In short, it is the kind of film that deserves a far better commercial fate than it will probably receive. The tight screen play is by Ben Barzman and Millard Lampell. The plot makes it best suited to adult audiences.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Silken Trap Baited By A Beautiful Woman . . . With Murder As The Payoff"; "A Chance Meeting, A Stormy Passion, A Fall Guy For Murder."

Visit To A Small Planet

COMEDY
85M

Paramount

ESTIMATE: Amusing Jerry Lewis comedy.

CAST: Jerry Lewis, Joan Blackman, Earl Holliman, Fred Clark, Lee Patrick, Gale Gordon, Ellen Corby, Jerome Cowan, John Williams, Barbara Lawson. Produced by Hal Wallis; directed by Norman Taurog; associate producer, Paul Nathan.

STORY: Jerry Lewis is an inhabitant of outer space whose hobby is Earth, and he finally decides to pay the planet a visit despite orders to the contrary from his superior. He lands his flying saucer near the home of Fred Clark, one of the best known and most misinformed of the TV commentators. Prior to Lewis' arrival, Clark has broadcast that there are no things such as beings from outer space. Clark, his daughter Joan Blackman, and his wife Lee Patrick are amazed when Lewis tells them where he is from and proves it. John Williams, Lewis' superior and teacher, arrives to tell him not to get involved in the affairs of the Earthlings. Lewis falls in love with Blackman to the jealousy and annoyance of her boy friend, Earl Holliman. Lewis also saves Clark's job when boss Jerome Cowan arrives to fire him. His meeting with the local beatnik crowd at their bistro is catastrophic to say the least. Clark has a job preventing local defense warden Gale Gordon from spilling the beans about his suspicions of Lewis. Williams decides to give Lewis a taste of being an Earthling without his extraordinary powers and even causes him to do embarrassing things from his post in space. Lewis finally throws in the sponge, promising Williams that he will behave if only he can get back to the peace and quiet of outer space after Blackman and Holliman get married.

X-RAY: Some of the situations are natural for Jerry Lewis, and he gets a chance to display his comic talents in adequate fashion. There is quite a bit of fun to be had by viewers as the on-screen characters go through their paces. The slapstick and the science fiction angles are cute. The story holds interest well enough, the cast performs suitably, and direction and production are good. Not to be discounted is the value that the entry has of having been a hit stage play, which should whet a number of appetites. The screenplay is by Edmund Beloin and Henry Garson based on the play by Gore Vidal.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "Space Was Never Like This"; "The Next Flying Saucer You See May Contain Jerry Lewis."

20th-FOX

Bobbikins

COMEDY
89M

20th-Fox
(CinemaScope)
(English-made)

ESTIMATE: For the lower half.

CAST: Max Bygraves, Shirley Jones, Steven Stocker, Billie Whitelaw, Barbara Shelley, Colin Gordon, Charles Tingwell, Lionel Jeffries, Charles Carson. Written and produced by Oscar Brodney; directed by Robert Day.

STORY: When Max Bygraves returns home from a stint in the British Navy, he tells wife Shirley Jones to resign her job as a model as he is to get his old job of night club entertainer back. The job is being filled by widower Charles Tingwell, who has three children, and Bygraves decides to let him keep the job. His 18-month old child, Steven Stocker, reveals to Bygraves that he can speak as well as any adult and offers to help him in view of his noble sacrifice. When Bygraves tries to convince Jones or her girl friend, Billie Whitelaw, who is staying with them, that the boy can talk, they think he is mentally disturbed and seek psychiatric care. The child captures the fancy of Charles Carson, Chancellor of the Exchequer, and overhears financial secrets. He advises Bygraves on stocks, which gives Bygraves money and standing in the financial world. Jones doesn't take kindly to his becoming a partner in a stock brokerage or to his associating with the boss' girl friend. The lad gives him a false tip which causes him to lose most of the money, and he joins the Navy again. Carson pulls some strings when Jones appeals to him and gets him discharged, with the family reunited and the future looking brighter than ever.

X-RAY: This import has a cute idea and a cute youngster in the baby boy, but the story is slight and stretched for the material that is available. A tighter production would have meant a better programmer. The cast is adequate, as are the direction and production, and it should serve in the supporting slot of the double bill. The plot could appeal to the family and the kiddie trade in some situations. Bygraves and Jones get a chance to do some musical numbers.

TIP ON BIDDING: Program rates.

AD LINES: "The Cutest Film In Many A Moon"; "This Baby Will Steal Your Heart Away And Melt Your Funny-Bone With Laughter."

Sink The Bismarck

DRAMA
97M

20th-Fox
CinemaScope
(English-made)

ESTIMATE: Well-made yarn of crucial battles on the high seas.

CAST: Kenneth More, Dana Wynter, Carl Mohner, Laurence Naismith, Geoffrey Keen, Karel Stepanek, Michael Hordern, Maurice Denham, Michael Goodliffe, Edmund Knight, Jack Watling, Jack Gwillan, Mark Dignam. Produced by John Brabourne; directed by Lewis Gilbert.

STORY: May, 1941 saw World War II going badly for Britain. To further complicate things, the huge German battleship, the Bismarck, is launched with orders to disrupt convoys carrying badly needed materials to Britain. The British fleet knows it has to either keep the vessel bottled up in port or destroy it. It is Captain Kenneth More's job to assist in doing this as newly appointed director of operations in the War Room of the British Admiralty. One of his assistants is Dana Wynter, distressed by his impersonal attitude. She learns later that he lost his wife during an air raid and that he has a son aboard an aircraft carrier. A large battleship goes up against the Bismarck but is blown out of the water by the German's superior fire power. This prompts Prime Minister Churchill to send a message to the Navy that they must not lose this battle. More's son's ship is thrown into the fray, and his plane is reported missing. More remains on the job directing his ships to bring about the downfall of the Bismarck. Wynter, meanwhile, is offered a promotion and a transfer but turns it down to remain with More, who also gets news that his son has been picked up and is in good condition. Aerial torpedoes slow the Bismark down and one damages her steering gear. A battleship moves in for the kill and destroys the Bismarck. More and Wynter can now relax.

X-RAY: Thrilling action and behind-the-scenes suspense are to be found in generous quantities in this entry of the wartime British Navy in trouble. The film is interestingly different and well-done as to story content, acting, direction, and production, while the special effects are extremely able. Given a comprehensive campaign, the film could show some better reaction boxofficewise. Kenneth More is particularly noteworthy as an important officer in the operation. The screenplay is by Edmund H. North based on the book by C. S. Forester.

TIPS ON BIDDING: Depends on situation.

AD LINES: "Spell-binding Adventure"; "Thrills On The High Seas."

The Third Voice

DRAMA
79M

20th-Fox
(CinemaScope)

ESTIMATE: Good suspense entry.

CAST: Edmond O'Brien, Loraine Day, Julie London, Ralph Brooks, Roque Ybarra, Ruben Moreno, Henry Delgado, Andre Oropeza, Eddie Le Baron, Shirley O'Hara, Olga San Juan. Produced by Maury Dexter and Hubert Cornfield; directed by Cornfield.

STORY: Edmond O'Brien and Loraine Day, secretary to Ralph Brooks, a successful industrialist, plan to kill Brooks when he arrives in a Mexican town for a vacation. It seems that Brooks made Day his mistress as well as his secretary and then decided to throw her over with severence pay. Her plan not only calls for his death but for the stealing of $250,000. After he is dead, O'Brien assumes his identity successfully, disguising his voice in phone conversations with his associates, etc. He also seems to fool the dead man's fiancee. O'Brien has some plans of his own which calls for picking up an attractive brunette and making a play for her. The girl of his choice is Julie London, who is agreeable. He gets through some situations that could be embarassing and successfully latches on to the money. When Day arrives to split the money, he attempts to kill her informing her he intends to keep all the money himself. The police arrive in

the nick of time to reveal that they have been on to him after his killing of Brooks. It turns out that London was Brooks' fiancee who arrived to surprise him only to find O'Brien going through the impersonation.

X-Ray: Well done and with lots of suspense and drama, this entry should be a crowd pleaser. The story maintains interest well throughout and should keep audiences guessing until the last reel. The cast and O'Brien in particular are fine, while direction and production are satisfactory. The screenplay is by Hubert Cornfield based on the novel "All The Way" by Charles Williams.

Tips On Bidding: Fair program rates.

Ad Lines: "The Almost-Perfect Crime"; "He Almost Got Away With Murder And $250,000."

WARNERS

Guns Of The Timberland (911)

Melodrama 91m

Warners
(Technicolor)

Estimate: Names will help programmer.

Cast: Allan Ladd, Jeanne Crain, Gilbert Roland, Frankie Avalon, Lyle Bettger, Noah Beery, Verna Felton, Alana Ladd, Regis Toomey, Johnny Seven, George Selk, Paul E. Burns, Henry Kulky. A Jaguar Production; produced by Aaron Spelling, directed by Robert D. Webb.

Story: A group of loggers led by partners Alan Ladd and Gilbert Roland arrive in a small town to clear a hill of timber under a government grant. The townspeople, primarily ranchers, hate the loggers since they fear that the loss of the trees will ruin their land during the heavy rains. Leading the opposition to Ladd and Roland are ranch owner Jeanne Crain and her foreman, Lyle Bettger. Frankie Avalon, youthful ward of Crain, befriends Ladd and is attracted by the carefree life of the loggers. Bettger dynamites a road vital to the logging operation. Ladd obtains a court order permitting him to use a road through Crain's property. Crain and Bettger cut down several large trees, blocking that road as well. Ladd, attracted to Crain, realizes how much his logging operation will hurt her. He favors giving up the grant, but Roland is insistent on continuing. Roland dynamites the road clear, and Avalon is seriously hurt in the blast. Ladd and Roland have a showdown, and Roland sets the woods ablaze. Loggers and townsfolk band together to fight the fire and succeed, but Roland perishes in the blaze. Crain joins Ladd, preferring to be his wife to her ranch, and the logging train departs for other territory.

X-Ray: This shapes up as a satisfactory addition to the program, with color, good names, and Frankie Avalon's film bow to attract the younger set. Avalon pleasantly sings a few songs, and the familiar story unwinds with few surprises. Instead of the sheep men against the cattle men, it's the loggers against the ranchers, but the script is the same. There is adequate action, and a certain tongue in cheek quality to the big fight scenes doesn't hurt. Screenplay by Joseph Petracca and Spelling.

Tip On Bidding: Fair program rates.

Ad Lines: "They Came To Clear The Forests, And Found A War Instead"; "Timber Was Their Cry . . . Gunfire Their Answer."

The Rise and Fall of Legs Diamond (910)

Melodrama 101m

Warners

Estimate: Okay crime meller for program.

Cast: Ray Danton, Karen Steele, Elaine Stewart, Jesse White, Simon Oakland, Robert Lowery, Judson Pratt, Warren Oates, Frank DeKova, Gordon Jones, Joseph Ruskin, Diane Cannon, Richard Gardner. Produced by Milton Sperling; directed by Budd Boetticher.

Story: Shortly after Ray Danton (Legs Diamond) and his brother, Warren Oates, arrive in town, Danton eyes a jewelry store for robbing. He also meets dancing teacher Karen Steele, and together they win a dance contest, winding up in a movie around the corner from the jewelry store. He excuses himself and climbs over the roof, steals a necklace, and gets back to his seat. He is later jailed for the theft. Steele gets him a job and he is paroled. At the end of the parole period, he walks out on her to embark on another career of crime, this time concentrating on stealing from fellow law-breakers, who can't call the cops. He next plans on associating himself with underworld czar Robert Lowery, and his persistence does get him a job. He also proves attractive to Lowery's girl friend, Elaine Stewart. He is wounded during a gun battle but recovers, claiming he is invincible. He also takes lessons to become an expert in all types of firearms. He improves his standing in the empire, and when Lowery is killed, he fights to take over despite opposition from the others. He is wounded in another assassination attempt and this time persuades Steele to help him. Recovered, he marries her. Sitting pretty, they take a European vacation. During his absence, a new syndicate is formed and they're in no mood to pay off to him. His cruelty causes Steele to leave him. Danton asks Stewart over, and she sets him up for killing by syndicate mobsters. The legend that he can't be killed is disproven in the hail of bullets.

X-Ray: There's quite a bit of excitement, action, and gunplay to be found in this tale of yet another mobster from the past. There is no reason to believe that movie goers won't appreciate this entry and its violence as they have others in the recent past. The story is interesting, and cast, direction, and production are okay. The film falls into the programmer category and a bit of exploitation and promotion may mean better returns. The screenplay is by Joseph Landon.

Tips On Bidding: Fair program rates.

Ad Lines: "Blazing Guns Opened The Way For Him"; "He Said He Couldn't Be Killed . . . And Believed It . . . Until A Bullet Ended The Legend."

MISCELLANEOUS

Pretty Boy Floyd

Melodrama 96m

(Continental)

Estimate: Standard gangster yarn can be exploited.

Cast: John Ericson, Barry Newman, Joan Harvey, Herb Evers, Carl York, Roy Fant, Shirley Smith, Phil Kenneally, Norman Burton, Charles Bradswell, Truman Smith, Ted Chapman, Leo Bloom, Casey Peyson, Effie Afton, Peter Falk, Paul Lipson, Al Lewis, Jim Dukas, Gene O'Donnell, Dina Paisner. Produced by Monroe Sachson; written and directed by Herbert J. Leder.

Story: John Ericson (Pretty Boy Floyd) tries to go straight after serving a youthful prison term. He loses his job in the oil fields when his past is uncovered and returns home to the Oklahoma hills. He learns of his father's death and vows revenge. Killing the man responsible for the crime, Ericson embarks on a life of robbery and violence. He is protected by the hill folk and shares his loot with them, earning the reputation of a Robin Hood. In Kansas City he meets and falls in love with Joan Harvey, wife of a small time hoodlum. Learning there is a reward for Ericson's capture, Harvey's husband plans to turn him in. She warns Ericson, and the informer dies instead. A wild wave of bank holdups and murder follow. Ericson, accompanied by Harvey, is Public Enemy Number One. Soon, even his hill friends desert him. The end comes in a lonely farmhouse where police bullets cut him down.

X-Ray: This low budget offering attempts to cash in on the current popularity of films dealing with yesterday's gangster era. Its appeal will be primarily to easily satisfied fans of film violence, but unfortunately there seems to be no shortage of this type of filmgoer. The picture almost glorifies the gangster, and its message has little if any value. However, it abounds in violent action and gunplay and can be exploited to satisfactory returns. Performances are in keeping with the low budget, although Ericson and newcomer Joan Harvey fare better than the others. Direction and production are just fair. Where the crime mellers do well, this one should satisfy.

Ad Lines: "He Blazed A Bloody Trail Across A Terrorized Country"; "The Most Vicious One-Man Crime Rampage In History . . . The Bloody Saga Of Pretty Boy Floyd."

The Scavengers

Melodrama 79m

Valiant
(Filmed in Hong Kong, Macao, and Manila)

Estimate: For the lower half.

Cast: Vince Edwards, Carol Ohmart, Tamar Benamy, Efren Reyes, John Wallace, Vic Diaz. A Lynn-Romero Production; directed by John Cromwell.

Story: Former smuggler Vince Edwards catches sight of his long-missing wife, Carol Ohmart, on a ferry departing Hong Kong for Macao. He is aided in finding her by mysterious Oriental Vic Diaz and learns she is a drug addict involved in some strange intrigue. Diaz tells him that the mystery revolves around millions in stolen foreign bonds which belong to the Chinese Nationalist Government. Before Edwards and his girl friend Tamar Benamy, Eurasian night club dancer, can locate the loot, he is beaten up and Diaz is killed. Ohmart kills her paramour, John Wallace, who put her on the downward path, and commits suicide. Edwards turns the bonds over to the police after being reunited with Benamy.

X-Ray: This location meller made by a Philippine film company shapes up as filler for the duallers. Economically made, there is so much plot confusion and sneaking around in the dark that it is a trifle hard to follow at times. There is plenty of action, however, and a few known lesser names to help. The direction, evidently one of John Cromwell's lesser efforts, seems confused. More local color would have helped. This is based on a story by Edgar Romero.

Ad Lines: "Hong Kong, City Of Sin and Violence"; "Action-Packed Thrills Against Authentic Backgrounds In Seething Cities Of Intrigue."

Terror Is A Man

Melodrama 89m

Valiant
(Filmed in the Philippines)

Estimate: Good horror item for the program.

Cast: Francis Lederer, Greta Thyssen, Richard Derr, Oscar Keesee, Lilia Duran, Peyton Keesee, Flory Carlos. Directed by Gerry De Leon; Lynn-Romero Production.

Story: Richard Derr, the lone survivor of a sunken freighter, drifts onto an island where he is found by Dr. Francis Lederer and his assistant, Oscar Keesee. He is nursed back to health by Lederer's attractive wife, Greta Thyssen. He finds that Lederer is conducting experiments which are calculated to turn a panther into a human being through a series of operations. Derr and Thyssen are attracted to each other, and she seeks only to get away from the island and its horror. Keesee taunts and tortures the creature, and it succeeds in killing him. While Derr and Lederer are hunting it, it doubles back and takes Thyssen to a cliff. When Lederer approaches, the animal drops Thyssen and throws Lederer to his death. The animal goes out to sea and the future waits for a stunned Thyssen and Derr.

X-Ray: This horror entry could do alright as an exploitation programmer given the proper campaign and send-off. It has a built-in gimmick, a bell that warns viewers when a throat is to be cut. The more squeamish can then turn away and look again when the bell sounds a second time. The story holds interest throughout, and the cast is adequate while the direction and production are good. Photography is in the better category. The screenplay is by Harry Paul Harber.

Ad Lines: "A Horrorofic Thriller"; "Thrill And Chill To The Thing From The Animal World Who Wanted A Woman."

ALPHABETICAL GUIDE TO 155 Features Reviewed

This Index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

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The Shorts Parade

THREE REEL

CINEMASCOPE COLOR DOCUMENTARY

ISRAEL. Warners-Special. CinemaScope-Technicolor. 32m. Edward G. Robinson appears in and narrates this documentary devoted to a tour of Israel, its cities, industries and countryside. There are touches of humour to be found here and there, and it shapes up as entertainment that is both informative and interesting. The script was written and produced by Leon Uris, author of "Exodus." EXCELLENT.

TWO REEL

COLOR CARTOON

GOLIATH II. Buena Vista. Disney Cartoon Technicolor. 15m. Goliath II is a very tiny elephant born to the huge leader of the herd, Goliath I, and his wife. It was a great blow to him to have such a puny off-spring. His mother has to keep an eye on him all the time, so that an old tiger doesn't devour him. Tired of being babied, he tries to run away and is almost caught by the tiger. His mother brings him back, and as a run-away he is treated by the others as a traitor and criminal. One day, the herd is stampeded by a mouse, and only Goliath II stands up to the rodent, battling him and forcing him to surrender. He becomes the hero of the herd. EXCELLENT.

SPORTS

FOOTBALL HIGHLIGHTS OF '59. Universal Special. 12m. This black and white sports subject evidently culled from newsreel footage shows games and players who stood out this year. Teams shown in action include Texas, Oklahoma, Arkansas, Old Miss, Syracuse, Penn State, Wisconsin, Baylor, L.S.U., S.M.U., Navy, Georgia, Auburn, T.C.U., etc. This is okay for the sports fans. GOOD.

ONE REEL

COLOR CARTOONS

LITTLE BO BOPPED. Columbia Loopy de Loop Color Cartoon. 6m. Loopy, a friendly wolf with heart of gold, gets himself in trouble with a sheep dog, when he tries to help Little Bo Peep find her lost sheep. Just as Loopy is about to return the sheep to Bo Peep, the dog grabs it, delivers it and gets all the credit. GOOD. (4702).

MOUSE TRAPPED. Universal Walter Lantz Color Cartune. 6m. Doc, the black cat, is saved from the cops by two mice, Hickory and Dickory. They want to have some fun so introduce Cecil, a huge bulldog and the dog really gets rid of Doc, the mouse-eater, by sending him into a police stake-out. FAIR. (4012).

PEOPLE ARE BUNNY. Warners Bugs Bunny Special. 6m. This is a burlesque on the Art Linkletter show with a prize offered for the first rabbit brought in at the start of the hunting season. Daffy shows up with Bugs; but the M.C. gives Bugs the prize money, and Daffy is shot in the end. GOOD. (7723).

TWEET DREAMS. Warners Merrie Melodies-Looney Tunes. 7m. Sylvester goes to a psychiatrist; tells the doc that his father failed to teach him to want to catch mice; and he goes after birds, especially Tweety instead. He tells the doc about several of the fracases he and Tweety have had, and then, finds he has put the doc to sleep with his yarn. GOOD. (7704).

COLOR TRAVEL

FRAGRANT HARBOR. U-I Color Parades. 9m. The color cameras visit Hong Kong, the teeming British Colony, its water people who live out their lives afloat in sampans. Native markets are visited. The old and the new is contrasted; and there is a side trip to Macao, city of intrigue, smuggling, gambling, etc. GOOD. (4073).

HONORABLE MYRTLE. U-I Color Parades. 9m. Filmed in Japan this has commentator Arnold Stang, with Brooklyn accent, taking in the sights of Tokyo's Ginzo with pretty girl guides. Beautiful parks, gardens, traffic problems, night clubs, baseball, are among items covered. Stang has trouble eating with chop sticks and other native customs. EXCELLENT. (4072).



FEBRUARY 3, 1960 SECTION THREE
VOL. 63 NO. 11

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER 32

Charity Begins On The Home Grounds

THEATRE: **Boulevard,**
ADDRESS: **Brookline, Pa.**
MANAGER: **William H, Reese**

Inestimable good will for the theatre resulted recently when we raised over $4,000 for a local cancer stricken policeman. Most benefit shows have the backing of an organization; but this one was started as an individual thing with no thoughts of our getting publicity and for the sole purpose of helping this man.

We saw a gallon jug in a tavern across the street from the theatre bearing a small sign, "The Olsen Fund". It had about $20 in it. We wanted to help so we contacted the owners of the theatre, Henry Milgram and Steve Stiefel, and received an okay to hold a benefit for him at the theatre. Next, we received permission of the officer's wife, and approval of the Commissioner of Police.

The local fire department promised cooperation and tickets and window cards were printed and donated by local merchants. A special advance trailer was run at the theatre.

A bank account for "The Olsen Fund" was opened with incorporate papers signed by three other officers. Individuals could now deposit direct at the bank, where all money would be recorded.

The local business men's association was lined up. Every one of its 24 members donated toward a de luxe television set which was awarded as a prize in an "Olsen Fund" contest.

A large display announcing the fund and benefit was erected on the theatre front. This read: "Total deposit to date at Girard Trust-Corn Exchange Bank to date (amount)." The amount was changed daily.

We took our story to the editor of the Upper Darby News and received front page stories for four weeks and inside copy the following three weeks.

Letters asking for cooperation were sent to 46 churches and leading television and radio stations. The Philadelphia Evening Bulletin picked up the story and gave it a two-column story with photo illustration.

Armed with these releases, we next went to the film distributors; and through the cooperation of Warners obtained a sneak preview for the benefit. Other distributors sold blocks of tickets and mailed the money to the theatre.

The night of the benefit had fire trucks and flood lights in front of the theatre. We ran three shows with many patrons congratulating the theatre for a great job. We received checks and telephone calls from people who never knew this theatre was here.

"Olsen" jugs were placed in many stores; and they also sold advance tickets for the theatre benefit. Local children and women's civic groups joined the campaign and solicited door-to-door collections.

The police officer, a veteran of 13 years on the force, is suffering from skin cancer. He underwent a revolutionary operation to stop the progress of the disease; and faces additional surgery. The treatment he is undergoing has never been tried before and if it should be a success it would be a great step in cancer research.

As a result of television and radio cooperation on the benefit, Arthur Godfrey heard about our efforts, and sent a personal "best of luck" letter to patrolman Olsen.

THE JUDGING BEGINS

All entries in the 1959 EXPLOITATION "Showman-Of-The-Year" contest have now been prepared for submission to the "Committee of 100" theatre circuit executive judges for their selection of the best five, each of whom will receive MOTION PICTURE EXHIBITOR checks for $200, or a total of $1,000 in prizes as announced.

Just as soon as the judges have made their selections, the results will be tabulated and announcement made of the winners.

C | MASS MEDIA

NUMBER 21

TV "Sadie Hawkins" Day Dance For "Li'l Abner"

THEATRE: **Criterion,**
ADDRESS: **Oklahoma City, Okla.**
MANAGER: **Farris Shanbour**

We had Leslie Parrish in person for Paramount's "Li'l Abner"; and in addition held advance screening for radio, TV and the press. Many brought their children and termed the film "wonderful family entertainment."

However, the highlight of our campaign in our minds was the free promotion on KOCO-TV, where from 3.30 to 5.00 P.M., a one and one-half hour "live" Sadie Hawkins Dance was held. Miss Parrish attended this and helped judge the winners.

The television station carried five free spots and, sometimes more, daily 10 days in advance of this event, announcing the costume dance personal appearance of Miss Parrish, the prizes, etc. They also ran a special ad in the Oklahoman and Times the day before and the Saturday of the telecast using a regular still from the film. They went to the extra expense of making a beautiful 40x60 display, which was put in their studio. Columbia Records donated $50 worth of platters as prizes.

In connection with this promotion, the Criterion Record Shop was tied-in, which gave both it and the theatre a great deal of publicity. There was no expense to either. Neither was there any expense to us on the ads, spots, and posters, as KOCO-TV paid for all this, including postage and other expenses.

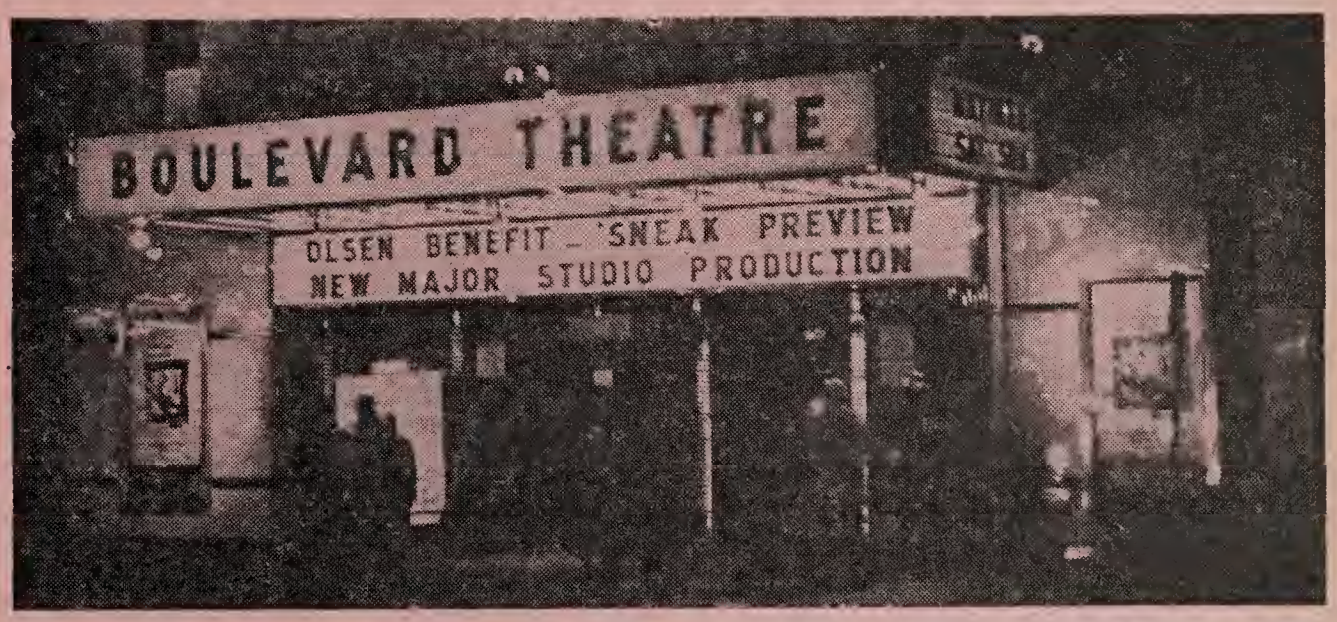
The TV studio was literally packed and admittance was refused to many because there was no room for them. According to KOCO-TV this was the largest crowd in attendance since "The Oklahoma Bandstand" originated. Miss Parrish spent this hour and a half without any breaks, working closely with Terry McGrew. She was one of the judges of the contest for the best "dogpatch" costumes, and awarded the prizes to the winners. The program had a vast audience of home viewers.

The TV station was so impressed, and thought so well of the promotion that they wrote it up in their TV Guide.

The picture was sold as "family type" entertainment throughout all phases of our usual campaign. Newspaper ads were carefully selected.

We were fortunate in working so much of the campaign on a promotional basis, and thereby capitalizing on a tremendous amount of free publicity. There is no estimating how much this particular campaign would have amounted to if the expense had been ours.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD



William H. Reese, manager, Boulevard, Brookline, Pa., recently created inestimable good will for his theatre by arranging a sneak preview benefit for a cancer stricken local policeman.

G | STUNTS-BALLY

NUMBER 82
"Walking Book" Street Bally
THEATRE: Odeon-Carlton,
ADDRESS: Toronto, Ontario, Canada.
MANAGER: Victor Nowe

For our engagement of 20th-Fox's "Rally Round The Flag, Boys" we had an excellent tie-in with the Sinnott News Company and the Curtis Circulation Company, who distribute the Bantam Movie Edition of Max Shulman's story. Sinnott News made available to us 26 of their city-wide delivery trucks to display a 28x40 full colored banner calling attention to the book and the movie. Two weeks in advance of our engagement these truck banners were placed on the Sinnott News trucks and on our opening day the banners were sniped with a "now playing" date.

In 15 of the larger bookstores in downtown Toronto special window displays were set up using this 28x40 banner to sell the book and the movie with half of the window section given entirely to a mounted one-sheet on the film, along with 12 mounted stills, playing up some of the very alluring poses of Joan Collins in this comedy. In book stores a two color rack card was used in special counter and rack displays of the Bantam edition, with the copy "Read the book—see the movie at the Odeon Carlton" used. We also sold copies of the book at our confections counter in the main theatre lobby, one month in advance of our opening with lots of credit devoted to opening date; and the books were also sold throughout our entire three week run.

Our big ballyhoo on the book was by using for street bally the "walking book." For the first three days of our engagement we used this street exploitation in grand style. Three different boys were hired to do the job, giving each boy a total of four hours per day. The book, a huge contraption that completely covered the walker's head and body, down to below his knees, of course, had peep holes so he could see where he was going. On the front and back portions of the book we played up the author, title and stars, plus illustrations from the actual novel edition, along with cut-outs from the 22x28's, one sheet and the use of a Joan Collins still. This "walking book" stunt attracted great attention and we are sure was a wonderful selling factor in making our engagement of the film a success.



Farris Shanbour, Criterion, Oklahoma City, Okla., in cooperation with KOCO-TV, recently held himself a live "Dogpatch" costume party to promote Paramount's "Li'l Abner." Star Leslie Parrish was on hand in person to judge the best costume characters.

NUMBER 83
Some Far Eastern Stunts
THEATRE: Palace,
ADDRESS: Karachi, Pakistan
MANAGER: Humayun H. Baigmohamed

For Paramount's "The Buccaneer" we recently effected a tie-up with Finis Insecticide. Since Yul Brynner portrays Jean Lafitte, the killer in "The Buccaneer," we made postcards in three colors tying in this killer with Finis, the killer of insects. For a small credit on the postcard the complete cost was paid by Finis. We attached a small noise maker which was easily made by a ring and two rubber bands and inserted in the postcard in an envelope which was sealed and marked "Secret. Please don't open before midnight." This aroused the curiosity and people immediately proceeded to open it. As they opened the postcard, the noise-maker let loose and caused many people to jump. The result was, nobody threw them away and they all put it back in the envelope and used it on their friends. This is one of the few gimmicks we have used where we found patrons did not throw away the envelope handed over to them after reading, and in fact acted as our agents and kept using the gimmick on their friends. In addition, we made up 30 displays on the film giving a small space to Finis Insecticides, for which Finis paid the complete cost. These were displayed in prominent shops.

For Allied Artists' "The Big Circus" we had a camel cart which pulled a big 3-D display painted in oils with a live clown on it. The clown drew lots of crowds. Besides we had 25 24-sheets put up all over the town. These posters were given us free by the distributors. We used them on the occasion of the Cricket Test Match between Pakistan and Australia to our advantage by putting several on the way to the National Stadium so that the thousands of people that watched cricket over the five days could not have missed them. These 24 sheets were displayed in all for one month prior to playdate.



Humayun H. Baigmohamed, Palace, Karachi, Pakistan, recently used this "live" camel cart float to bally Allied Artists' "The Big Circus." The clown attracted as much attention as the camel would over here.

On Allied Artists' "The Littlest Hobo", recognising this to be a children's picture we made a tie-up with A & B Biscuits. They supplied us 9,000 packets of biscuits packed for the showing of this picture and in our daily advertisement we included a line that a free biscuit packet would be given to each child who came to see the movie. The result was that plenty of child patrons came and naturally they brought the elders. This cost us nothing.

On Buena Vista's "Bambi", which was dubbed by the producer in the local language, we went to town with several stunts. First, we organized a color contest with an evening newspaper of local language. They sponsored the contest giving free space every day along with the picture of a deer which was to be colored. They also offered cash prizes, and gave us roughly 250 inches of space free in this way. We put a live deer in the lobby; advertised it widely and offered free complimentaries to patrons who guessed the correct weight of the deer. Then, we made up special "Bambi" balloons, which we let up on the ceiling; and any patron who could pull them down got free passes. We tried another idea which we found very effective. This was to make four small square boxes which were covered with cloth and painted with the word "Bambi" and other details of the theatre, etc. A kerosene light was placed in each box and we had four boys go round the town in the night. The lighted boxes got the eye of the public and we found it a very inexpensive and effective method of advertising.

I | INSTITUTIONAL

NUMBER 68
11th Anniversary Of Kids' Matinees
THEATRE: ABC Ritz,
ADDRESS: Keighley, Yorks, England
MANAGER: Peter H. Gaston

On the occasion of celebrating our 11th anniversary of the formation of our Saturday morning children's matinees, the ABC Minors, we approached our local baker with the suggestion that he make us a special birthday cake for the event, guaranteeing on our part that he would have the cake displayed in the theatre foyer for a minimum period of 10 days with full credits to his establishment.

He really came across with a wonderful specimen and to combine public relations it was decided to make a formal presentation of the cake to the children's ward of the Victoria Hospital. For this purpose a nurse who had been a regular attender of our Minors Matinees as a child came along to the celebration matinee on behalf of the children in the hospital.

A contest was organised in which the children had to guess the weight of the cake (28 pounds), and numerous prizes were obtained from local traders, who were pleased to fall in in return for fair credit in the foyer display.

Our booking department was of great assistance in giving us a special birthday program of cartoons, serial, etc., and special films made by the Childrens Film Foundation.

To boost the excellent film show I managed to obtain the services of "Scarri", a well known television and stage artist who hails from this town. He gave us a special stage show, actually cycling up and down the gangways amongst the audience. His appearance was a tremendous success.

As an acknowledgement of their services to

(Continued on page EX-196)

THE NEW 1960
"Showman-of-the-Year"
CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

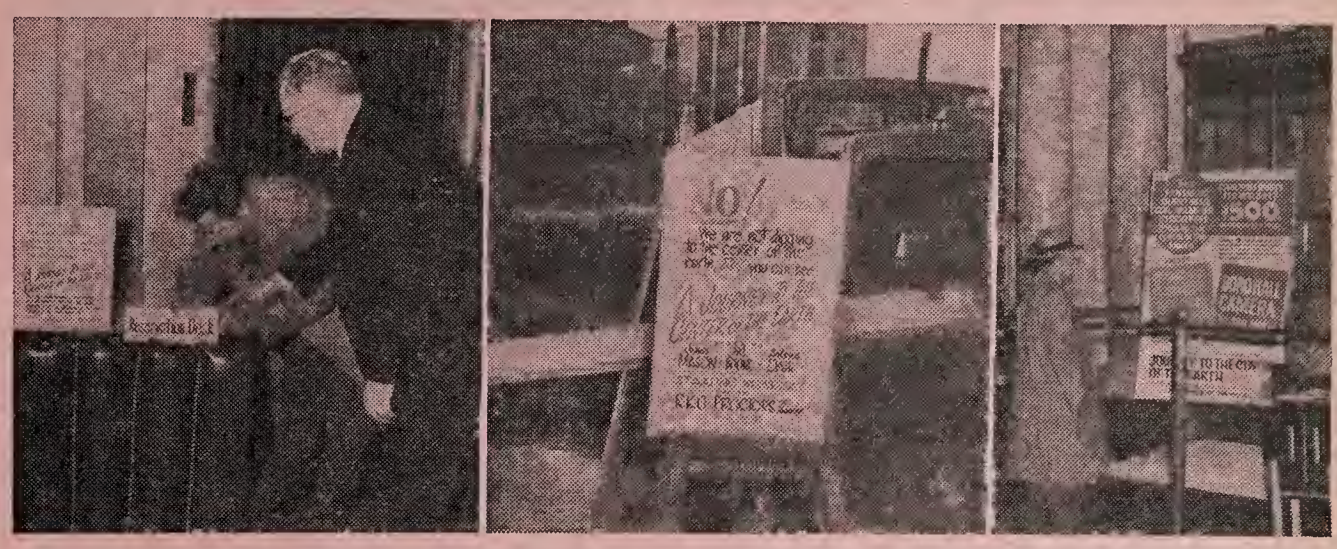
$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

Street, Lobby Ballyhoo Sell New Pix



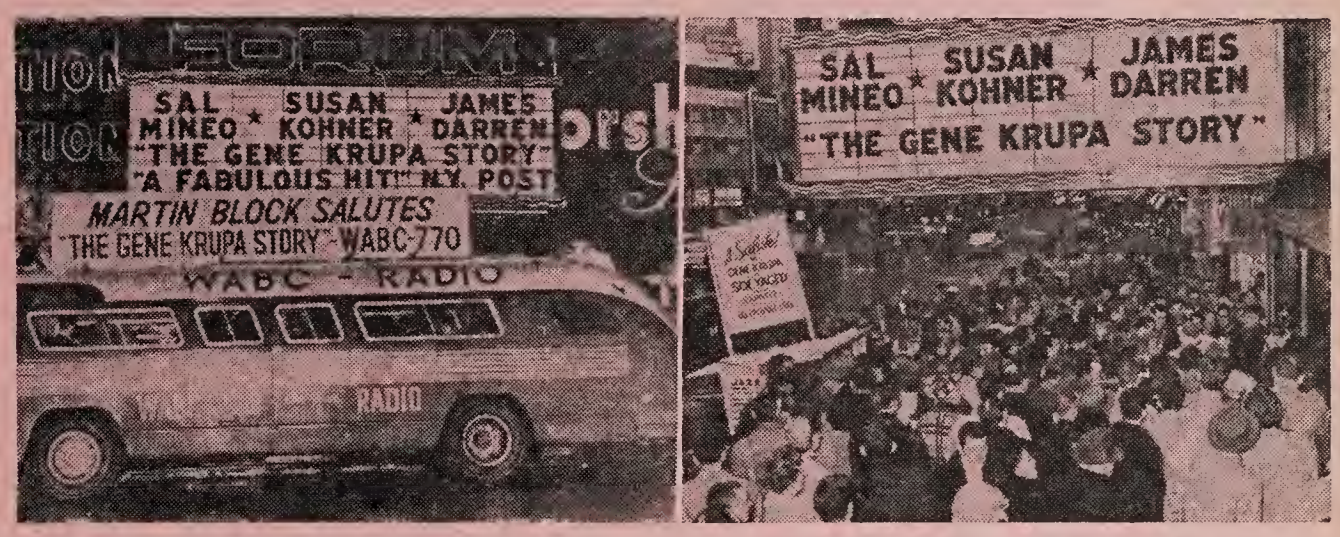
These models in appropriate costumes called attention to Columbia's "1001 Arabian Nights" at the Denver, Denver, by walking downtown streets and passing out entry blanks for a contest co-sponsored by the theatre and General Electric.



RKO Theatres in the New York City area recently went all out in exploiting 20th-Fox's "Journey To The Center Of The Earth." Shown, left to right, in the lobby of RKO Proctor's, Newark, N. J., a young man is seen signing up for "a journey"; the sign erected at a building excavation; and a lobby display of coal said to have been mined 10,000 feet toward "the center of the earth." This tied in with a guessing contest as to its weight sponsored with local merchants by the RKO Albee, Brooklyn, N. Y.



This lobby display was arranged as part of the ballyhoo for United Artists' "On The Beach," RKO Keith's, Washington, by manager Jerry Baker.



On the right, Martin Block, one of America's top disc jockeys, recently saluted Gene Krupa by doing a remote broadcast of his WABC radio show in front of New York's Forum where Columbia's "The Gene Krupa" story is playing. On the right, youngsters and others jammed the Forum front to see and hear jazz man Sol Yaged salute Krupa in the same fashion.



A contest identifying famous sea stories was used recently in connection with MGM's "Wreck Of The Mary Deare," Loew's, Rochester, N. Y., with a typewriter store cooperating.



H. Weiner, manager, Millburn, Millburn, N. J., arranged this appropriate lobby display recently for his return engagement of U-I's "Pillow Talk."



This street bally in downtown Kansas City recently attracted attention to Columbia's "The Tingler," RKO Missouri. The young women were dressed as a witch and a skeleton.

COMPANY ASSISTS

COLUMBIA has arranged an international merchandising tie-up with the Hoover Company, makers of vacuum cleaners, centered around Carol Reed's "Our Man In Havana". Designed to develop impact and penetration for the film and the vacuum cleaner firm, the promotion will be worked through more than 22,000 franchised Hoover dealers throughout the world. Hundreds of vacuum dealers will be awarded prizes in "Our Man In Havana" contests in 30 major markets. The dealers will display material supplied by Hoover, including one-sheets, dealer advertisements with full credits for the picture, direct mail pieces, mats, stills, window streamers and counter cards. More than two million envelope stuffers advertising the picture will be mailed by local Hoover dealers to their customers.

MGM in a tie-up with Quaker Oats Company announced a tie-in promotion on "Please Don't Eat The Daisies" in which the Quaker company spent over $380,000 in a co-op campaign including comic-strip advertisements to appear in Sunday comic sections such as Metro, Puck and similar publications. Ads will call attention to the fact that packed in each box of Quaker Oats will be a free ticket for a child of 12 or under to a local showing of the film, when accompanied by paying adult. Other plugs for the picture will appear in Quaker Oats national magazine advertising, TV and radio shows and special displays in more than 25,000 stores throughout the country.

PARAMOUNT arranged for Seventeen magazine to showcase Debbie Reynolds, starring in "The Rat Race", in a six-page, full-color ad promotion featuring fashions selected by the actress for America's "under twenties." The special magazine section is keyed to a six-manufacturer tie-in which the publication is promoting nationally in department and specialty stores under an over-all "Stand-In For A Star" theme. A merchandising kit, including photographs of Miss Reynolds, publicity stories, advertising ideas and other information is being distributed to retailers with the message, "a promotion tying your fashion sales to the pull power of America's number one boxoffice attraction."

UNITED ARTISTS and the New American Library have set a major movie-book promotion for "Summer Of The Seventeenth Doll". The Signet edition is illustrated with eight pages of scene stills from the film, and full cast and credits appear on the covers. Special rack cards and window streamers giving local playdate information are being distributed to some 10,000 department stores, book stores, and retail outlets throughout the country in connection with advance territorial exploitation drives. UA regional supervisors and field representatives will coordinate the program with 400 Signet promotion men blanketing every major domestic market.

11th ANNIVERSARY

(Continued from page EX-194)

us and to the community we made the baker, the nurse and Scarri honorary monitors, their badges of office being presented by one of our kiddies.



Not missing any bets are Sack Theatres in Boston who recently established a free transportation shuttle from the Saxon, MGM's "Ben-Hur," to the Capri, United Artists' "Solomon and Sheba," during the rush evening shows. With both attractions playing to capacity, patrons were still able to secure tickets to one of the two theatres, not yet sold out for the evening.

NUMBER 69

Some Institutional Ad Hints

THEATRE: **Fox Venice,**
ADDRESS: **Venice, Cal.**
MANAGER: **Al Sachs**

Some innovations in institutional type advertising have been tried recently and proven quite successful.

Finding that large size hand bills are quickly discarded, we issued wallet sized imitation season passes and found them most effective. One side read: "Don't let the (in very small type) SEASON PASS (large type) without seeing (title of attraction) at the (small type) FOX VENICE THEATRE (large type) 1960" (large type) with our signature cut to the right, bottom. They looked for all the world, at first glance, like season passes. On the back, we printed usual information about the coming attraction for which they were issued. We found that most of these cards were retained by patrons for future reference.

Good results were obtained by using posters for children's interest only. Often parents actually never know what program is playing for a special show. With this in mind we designed special posters so parents would be informed as to what was playing and the time the show would end. These posters consisted of changeable inserts and were set aside for junior interest only.

Another bit of effective institutional advertising was our creating of a giant schedule of performances as a convenience to patrons. Set in a corner of our boxoffice this could be easily read even by persons viewing it from their car. We have found that this relieves the cashier during peak business hours from numerous questions concerning the schedule, such as "What time does the feature start," "When does the last show start, etc." Sections of the schedule were made in black board for feature and time change-ability.

For our New Year's Eve show we created a "Watch-A-Rama"; billed as 5½ hours of entertainment and consisting of four features. We used the catch-line: "Watch the New Year in; Watch The Old Year Out." It proved quite successful, bringing in added attendance between the hours of five and seven p.m., with mostly families, mom, dad and the children, attending to see all four features.

NUMBER 70

30th Anniversary Ideas

THEATRE: **ABC Regal,**
ADDRESS: **Wakefield, England**
MANAGER: **Reg Helley**

For the 30th anniversary of Associated British Cinema my major local contribution was, in addition of a number (nearly 30) of window displays devoted to the nationally participating firms, was a composite page in the Wakefield Express, which boasts 44,000 circulation.

Some 20 stores cooperated in this. An unusual gimmick was introduced by offering guest tickets to the first six customers in the shops which displayed the 'ABC Triangle' in their advertisements. This was another good boost for ABC. This provided a great help in selling space which was pretty difficult. This is the first full composite page for a cinema ever carried in this newspaper. Others have tried but have only achieved half pages.

Incidentally, one trader who carried the ABC Triangle reported the receipt of a very handsome order from a customer who wanted a guest ticket to give to an old age pensioner.

To celebrate the occasion my staff weighed in with a 35 cents per head contribution which with a little scrounging from local traders enabled them to give the combined Children's homes of Wakefield a tea party and film show.

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CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and oddress in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cosh with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, ond replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clorion St., Phila. 7, Pa. (Help ond Situations Wanted advertising not occepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

BUILD ATTENDANCE with real Hawaiian orchids. Few cents each. Write FLOWERS OF HAWAII, 670 S. Lafayette Place, Los Angeles 5, California.

NEW EQUIPMENT

EVERYBODY'S BUYING 'EM! Masonite Letters, fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from $3.95. Send for Chair Bulletin. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

THEATRE FOR SALE OR LEASE—Western Massachusetts, 1200 seats, population 20,000. First Run, Settling Estate, Modern Equipment. Inquire BOX 216, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

300 CAR DRIVE-IN, Center America's newest oil field. City tripled size in 6 years. RCA equipped, CinemaScope, Wide Screen. PANHANDLE, Box 183, Kimball, Nebr. BE 5-2133.

RIO GRANDE VALLEY OF TEXAS. 480 seat Theatre, equipped, for lease. CHARLES R. JOHNSON, 152 S. 7th St., Raymondville, Texas.

FINEST 1ST RUN suburban theatre in Cincinnati. Like new. Seats 1000. Year-round Air Conditioning. Off-street parking for 200 cars. Wide screen, RCA 4-track magnetic and optical sound. Price $225,000.00. Write J. T. ACKERMAN, 5804 Rapid Run Road, Cincinnati 38, Ohio.

USED EQUIPMENT

RCA ROTARY STABILIZER, 9001 soundheads rebuilt, $175 pair; Brenkert enarc lamps rebuilt, $350 pair. HAROLD MOORE, Box 782, Charleston, West Virginia.

COMPLETE 35MM SET-UP, good condition, operated until recently, now closed. Wenzel Projectors, Ballantyne Sound, 1 KW Lamps, Star Model 46 popper, 200 seats. $1200 takes all. HAROLD STOUT, Washington, La. Phone: 6273, Opelousas, La.

UNBEATABLE! Strong Utility 1KW lamphouses and rectifiers, slightly used, all for $425.00; RCA 40/50 ampere 110 Volt rectifiers, brand new, $275.00 pair; RCA MI-9030 soundheads, rebuilt, $495.00 pair; Super-Simplex mechanisms, excellent condition, $325.00 pair; What do you need? STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

TIME DEALS AVAILABLE! Super Simplex, E-7, mechanisms, all excellent condition, $395 pr.; Rebuilt Century "C" $700.00 pr.; Brenkert Enarc, Ashcraft "E" rebuilt $395 pr.; Rebuilt motor generator sets w/panel, rheostats; 50/100A—$395; 65/130A—$450; 70/140A—$495; 80/160A—$525; New 100/200A—$895. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

BOOST B.O. FILMING LOCAL ACTIVITIES! Bell & Howell Filmoarc 16mm Sound Projector with B&H High Intensity arc on rolling stand, 30 amp. rectifier, 50 watt amplifier, two 12" speakers in carrying case, coated lens. Excellent, $975.00. Available on Time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

To further help you with your records . . .

Order ANNUAL EMPLOYEE EARNINGS RECORDS Plus Service No. 10

Price: 40c for 12 cards

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is olso welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED: DRIVE-IN THEATRE MANAGER. Starting March 1; Eastern Virginia. Send full details to BOX A23, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

MANAGER-SUPERVISOR. 20 yeors experience conventionals, art shows and drive-ins. European experience. Top showman. Will go anywhere for good chance. BOX A120, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

MANAGER OR ASSISTANT, now employed by circuit. Storted as projectionist. 13 yeors experience present circuit. Consider relocation Eugene, Coos Bay-Oregon area. Family, reliable, oge 36. BOX B120, c/a M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

MANAGER AVAILABLE, 9 years experience. Employed in West as city manager. Dissatisfied, wish to return to N. Y. State (home) or vicinity. Must match present salory. Send full particulars only, please. BOX C120, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

MANAGER, 20 years experience, now employed by circuit, wishes to make change. Know all phases theatre operation including newspaper layout, advertising, promotions. Long Island theatres preferred. BOX B23, c/o

PROJECTIONIST, 27 years experience on most oll makes equipment, will work drive-in or four waller. Maintoin sound ond booth equipment. Go any place. JOE OLIVER, 609 Avenue E, Levelland, Texas. Phone: TW 4-4704. (23) M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

Address all correspondence to— **The A-MAN Corner** { Motion Picture Exhibitor 246 North Clarion St . Phila. 7, Pa.

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☐ $3.50 FOR TWO YEARS

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Title . . . . . .

Address . . . . . .

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MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 10, 1960 Volume 63 Number 12

IN TWO SECTIONS • THIS IS SECTION ONE



Strike Continues As Charges Fly

(See Page 10)

Pennsylvania Censors Face Court Test

(See Page 11)

Geoffrey M. Shurlock, director, Production Code Administration, was among industry representatives who testified before a House Committee studying obscene and pornographic material in Washington, D. C. All industryites backed the principle of self-regulation. (See Story on Page 7)

featuring: Spotlight Survey On Mervyn LeRoy . . . see page 15

Photo by Dennis St

Richard Widmark -
The dedicated, heroic cynic who reaches a new height of stardom as James Bowie in John Wayne's "The Alamo" - already acclaimed as a coming world event by the Hearst Headline Service x

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publicatians, Incorparated. Publishing office: 246-248 North Clarian Street, Philadelphia 7, Pennsylvania. New Yark field affice: 8 East 52nd Street, New Yark 22. West Caast field office: Paul Manning, 8141 Blackburn Avenue, Las Angeles 48, Calif. Landan Bureau: Jack MacGregor, 16 Leinster Mews, Landan, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editar; M. R. (Mrs. "Chick") Lewis, assaciate editor; George Frees Nanamaker, feature editar; Mel Kanecoff, New Yark editar; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and autside af the United States, Canada, and Pan-American cauntries, $5 per year (50 issues). Special rates far twa and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all afficial cammunications to the Philadelphia publishing affice.

MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 63 • NO. 12

FEBRUARY 10, 1960



INTRODUCING . . . INDUSTRY SPOTLIGHT SURVEYS

ELSEWHERE IN THIS ISSUE is the first, of what we confidently believe will be many, bright new editorial wrap-ups of a pertinent industry news event. We choose to call it an "INDUSTRY SPOTLIGHT Survey."

This first relates to an important move by one of the industry's top producer/directors. In quick, dramatic style we present *the Event* (Mervyn Le Roy's new association with 20th Century-Fox), *the Historical Background* (his past successes), *the New Development* (his coming comedy "WAKE ME WHEN IT'S OVER"), and a poll of responsible *Industry Opinion* (what more than 100 top film buying executives think about it). The first happens to concern itself with one company and with one production giant. Succeeding ones, published at irregular intervals, will cover a wide range of important industry matters in an exhaustive research style not possible in the average news reporting. They offer many unique possibilities.

"INDUSTRY SPOTLIGHT Surveys" are just another bright new editorial development that is exclusive with MOTION PICTURE EXHIBITOR.

The *every-week* "How I Would Sell . . ." SHOWMANALYSIS found also in this issue is *Number 17* in this exclusive series. The incomparable *every-second-week* "THE TIP-OFF on Business" in this issue is the industry's *most careful analysis* of current first-run successes or failures. The LETTERS page, supported completely by reader interest, the REVIEWS and the SERVISECTION that are the industry's most complete buying and booking guides, and possibly even the boldly honest views found on this EDITORIAL PAGE, are other features *found exclusively* in MOTION PICTURE EXHIBITOR.

We are proud of this first "INDUSTRY SPOTLIGHT Survey." Several other very interesting ones are scheduled for the near future. Still others are in the midst of exhaustive editorial planning. Watch for them!

You'll find that MOTION PICTURE EXHIBITOR lives in the present!

A NEW LOW IN FILM SELLING

MAYBE IT SHOULDN'T even be referred to as "selling," but from a dozen or more sources we have received copies of what is believed to be the most shallow-brained effort at high-handed insolence that has ever accompanied an effort to sell film. Mimeographed on a company letterhead, not personalized except for the name of the theatre written in longhand across the upper corner, the following message has been directed to scores of responsible theatremen:

"We are releasing BLITZKRIEG and BREAKOUT in the Philadelphia area. This combination will be available for first run multiple bookings starting Wednesday, February 24, 1960.

"We shall consider licensing about 37 theatres which, based on our opinion, will produce maximum film rental.

"We propose to advertise BLITZKRIEG and BREAKOUT extensively and your proposal must include an agreement to participate in a cooperative campaign in the amount of $25.00.

"The following information is mandatory:

1) Opening date of engagement.
2) Number of days guaranteed and playdates.
3) The film rental, whether percentage of flat sum, or percentage against minimum guarantee or any variation thereof, which you will pay for the features.
4) Number of daily showings of BLITZKRIEG and BREAKOUT.

"We look forward to your offer, which must be received at our office no later than Wednesday, February 3, 1960, by 12 noon.

"Continental Distributing, Inc., reserves the right not to accept any offer which we do not consider satisfactory for any reason."

Here are two completely unknown films. Checking our own rather complete files for the past 30 years or more, we never heard of either. Checking other recognized industry lists we can find no reference of record. Whether they are two re-titled oldies, whether they are foreign imports or domestic quickies, or whether they were made yesterday or 50 years ago, is a complete mystery. Not a word in this sales effort refers to their story, or cast, or length, or value. And there is no more sales finesse than a gunman would use when he says *"Stick 'em up!"*

At risk of giving free publicity to two such "first-run" features of questionable importance, we are reprinting this invitation-to-bid in its entirety, and only deleting the name of the "salesman."

Is it any wonder that several of our informants volunteered, *"When the day comes that we must bid on blue-sky nothings like these that aren't even mentioned in the trade press, and when we must submit to this kind of dictation in order to bid on them, we'll put a key in the lock and quit."*

Believe us, when film business gets to that stage, we'll finger our keys, too!

To bid for "blue sky" you deserve what you get.

WHEN IS A TITLE?

THIS PAGE has shouted so zealously in the past, about the value of good titles to eventual good grosses, that we are just a little loath to bring the matter up again. It is sort of like getting typed with an idea. But we feel we must accent some views by producer William Goetz that featured a recent Hollywood syndicated column.

It seems that Goetz has had four distinctly different titles for his newest Columbia release. It started out as "THE FRANZ LISZT STORY," then "THE MAGIC FLAME," then "CRESCENDO," and finally "SONG WITHOUT END." Why this last? *"We settled for one very important reason. Most people associated it with 'A SONG TO REMEMBER'—the story of Chopin—which was a tremendous hit."*

Well, we like it because we think it sounds most interesting. And we can visualize those newspaper ads, that most theatremen will doodle around with, that will add as a subtitle, "The Story of Franz Liszt."

And there we are full circle, back where we started!

THE EYES OF THE WORLD ARE ON WASHINGTON! LONDON! NEW YORK! TORONTO! For THE GALA INTERNATIONAL PREMIERE

as 20th Century-Fox Launches on February 11th

JOHN BRABOURNE'S production of

Sink the Bismarck!



The true adventure dramatized by C. S. Forester in the Saturday Evening Post and in his best-selling novel!

Available immediately thereafter for selected engagements...from 20th!

STARRING

KENNETH MORE

DANA WYNTER

DIRECTED BY

LEWIS GILBERT

SCREEN STORY AND SCREENPLAY BY

EDMUND H. NORTH

CINEMASCOPE

STEREOPHONIC SOUND

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From CHICOPEE, MASS.

I am interested in acquiring the saveable pink REVIEWS sections for 1929 through 1951. I have all issues published from September, 1951, to date. In several of your references I note that the special pink sections have only been published from 1936. Was there another type of review section before that date?

Perhaps some other reader would be interested in selling his albums of back reviews at a nominal price. If so I will be interested in corresponding with them.

HENRY C. MIKOZTOWICZ
301 Front Street

EDITOR'S NOTE: Prior to 1936 all trade papers carried their reviews of features and shorts on the regular news pages, or as regular news departments, where it was necessary to scissor them out if permanent files were desired. MOTION PICTURE EXHIBITOR was the first to change all that by assembling its reviews into separate cumulatively numbered saveable forms. By mid-1938 all other publications of consequence had followed suit. To obtain our reviews from 1929 to 1936 it would be necessary to photostat pages from the complete bound files that are in existence.

From SWAN RIVER, MANITOBA

We have recently taken over the Crescent Theatre and find your separate saveable pink REVIEWS sections a great help in buying and booking. However, these were not consecutively saved and we are wondering whether they are obtainable dating back to September, 1958? In book form or in individual sections as published every-other-week?

O. WINTONYK
Capitol Theatre & Northern Drive-In

EDITOR'S NOTE: Complete seasons of back REVIEWS are available to subscribers from September, 1954 (Seasons of 1954-55; 1955-56; 1956-57; 1957-58; 1958-59; and 1959-60 from September 1959 to date). Sold only to regular subscribers, their price is 52 cents per season. A three-ring binder that will hold two full seasons is available for $1.50, or may be purchased from your nearest stationer.

From MOCKSVILLE, N. C.

We read each and every word of each issue of MOTION PICTURE EXHIBITOR, and just read all about Miss Janet Juell, the female projectionist. In my 40 years in the business I have run every kind of equipment and have had two different women work as projectionists in my booth at odd times. I now own this theatre and have tried to teach my wife. More power to 'em!

FRANK D. FOWLER, Owner
Princess Theatre

EDITOR'S NOTE: If you ever succeed in teaching Mrs. Fowler, send us an action picture.

From GEORGETOWN, KY.

Just as it is now MOTION PICTURE EXHIBITOR is a wonderful trade magazine.

M. W. WALKER, Manager
Glenn Theatre

From BINGHAMTON, N. Y.

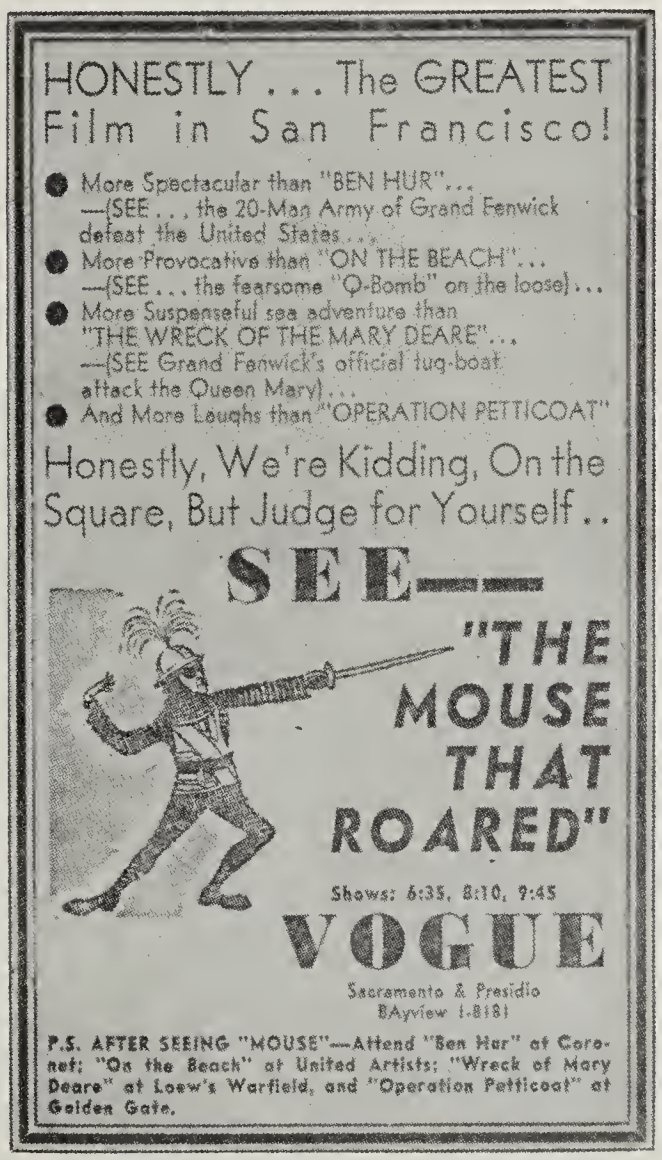
Looking back over my 10 year file of MOTION PICTURE EXHIBITOR, I find an issue in which you forecast that the advent of TV would close a majority of small town theatres. How right you were!

Here in Binghamton, in 1950, there were 14 theatres operating on daily schedules. Business was booming and even the balconies were jammed. These were the good old days.

Now, in 1960, we have only seven theatres remaining. Will it be strictly a first-run business from now on? And what will happen when the post-1948 films are sold to TV? It doesn't look so good, does it?

MICHAEL SABAL
Cameo Theatre

EDITOR'S NOTE: Seven roofed theatres were lost, but haven't a number of new drive-ins been added to the close suburbs? We wouldn't give up yet, if we were you. A well maintained, clean, and comfortable theatre, that serves its patrons in a friendly intimate way, has a good chance of survival. We don't think the post-1948 films will be dumped on the market with quite the panic of the pre-1948 ones.



We are grateful to Subscriber Funderbuck of Newark, Cal., for the attached ad that ran recently in the San Francisco papers. Joshing competitors with a cross-plugging pat of friendliness must prove amusing to potential patrons and must build good will all around. Maybe "THE MOUSE" can teach us all not to take ourselves too seriously.

From NEW YORK, N. Y.

The following General Letter has been directed to all managers:

In the interest of contributing to company public relations, and also to afford the opportunity of winning a MOTION PICTURE EXHIBITOR AWARD of $25 for the Best Concession Promotion of each month, the attached is being brought to your attention. During the coming year, let's make every contribution we can to maintain and to improve the company's industry relations. This policy really pays off.

GERALD SHEA
Jamestown Amusement Co., Inc.

EDITOR'S NOTE: The General Letter was accompanied by a tearsheet of page 36 of the Dec. 16, 1959, issue of the PHYSICAL THEATRE—EXTRA PROFITS Department of MOTION PICTURE EXHIBITOR. This is the kind of alert circuit operation that brings success.

From NEW YORK, N. Y.

I have read the editorial "PERFORMANCE . . . WITH A CAPITAL P" in the Jan. 27 issue. Let me express not only my personal appreciation, but also the appreciation and thanks of the company as well, for the fine things you have said.

All of us at Universal fully realize the planning and the hard work that has been put forth by Mr. Rackmil, and it is nice for you as a trade magazine, especially since your publisher is also an exhibitor, to recognize what has been accomplished.

H. H. Martin
Universal Film Exchanges, Inc.

EDITOR'S NOTE: As we have said in this editorial, performance is still the acid test of sincerity.

From HUDSON, MICH.

In order to increase the audience appeal of our theatre we are developing a THEATRE QUIZ program with the cooperation of the film companies. We must compile a large list of Quiz Questions and Answers. The best questions would be about old movie favorites, movie systems, personnel, etc.

We would appreciate it of you could have an "Old Timer" on your staff make up and send us a list of questions and answers such as:

1. What was the first talking picture?
2. What was the first Cinemascope picture?
3. What was the longest picture ever made?
4. Who played the male lead (some important show)?

This promises to be a good promotional idea that will be of aid to all theatres, and should therefore merit your support. Our prizes will range from $5.00 to $1000.00, with free Florida trips, etc.

A. C. SCHMIDT, Manager
DeLuxe Hudson Theatre

EDITOR'S NOTE: Our "Old Timer" will send his list. Any other "Old Timers" who want to submit their pet questions will have them printed with credit on this LETTERS page before forwarding to Mr. Schmidt.

NEWS CAPSULES

FILM FAMILY ALBUM



MRS. HARVEY MATOFSKY

Gold Bands

Harvey Matofsky was married to **Arlene Stevens Saslawsky**, Brooklyn, N.Y., in Kings Highway Synagogue, Brooklyn. Matofsky is a member of United Artists' publicity department, and served with U.S. Army Intelligence in Austria and Italy in 1954-56.

Obituaries

Arvin Ballard, Sr., 62, of Whitney Point, N. Y., died last fortnight. He was a projectionist for the Comerford Circuit in Binghamton and Johnson City, and just prior to his death worked mainly at the Riviera and Strand, Binghamton. He is survived by his wife and 14 children.

Floyd E. Price, Newark, Ohio, who has been prominent in exhibition for many years, and who at the time of his death operated and owned the Avalon, Marysville; Heath Drive-In and Newark Drive-In, both in Newark, died last fortnight.

Al Tisch, 62, father of **Lawrence A. Tisch**, who is director of Loew's Theatres, Inc., and chairman of the finance committee, died last fortnight in Houston, Tex.

John M. Wager, 64, who started his theatrical career at 16 in the then Proctor's, Cohoes, N. Y., and who later served on the management staffs of the old Griswold and the present Proctor's, Troy, N. Y., as well as for Detroit theatres over a period of 10 years, died in Cohoes, N. Y., hospital, after a lengthy illness.

WB Elects Officers

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., elected president, Jack L. Warner; executive vice-president, Benjamin Kalmenson; vice-presidents, Herman Starr, Stanleigh P. Friedman, Wolfe Cohen, Steve Trilling, Edmond L. DePatie, William T. Orr and James B. Conkling; secretary, Herbert Freston; treasurer, Thomas J. Martin; controller and assistant treasurer, Walter Meihofer; assistant treasurer, Harland E. Holman; assistant secretaries, Roy J. Obringer and Howard Levinson.

Questionable Films To N.C. B-B Bureau

WINSTON-SALEM, N. C.—Clergymen have decided to take the matter of questionable motion pictures to the city's new Better Business Bureau, rather than work with the City Board of Aldermen on the matter.

The step was voted by the Forsyth Ministers Fellowship upon the suggestion of Dr. R. Gordon Spaugh, president, Moravian Provincial Elders Conference, and chairman of the Fellowship's public relations committee.

The aldermanic committee has been considering questionable motion pictures and advertisements since last fall, and at one time proposed the setting up of a board of censors. The idea met with opposition in several quarters and was sent back to the committee for further study.

In mid-December the aldermanic committee asked for a statement on the matter from the Ministers Fellowship. The Fellowship, in turn, named Dr. Spaugh to attend the committee's meetings.

Hellman To Expand

NEW YORK—At an executive conference held at the Biltmore Hotel last week, Neil Hellman, president, Hellman Enterprises, announced extensive plans for expansion. Several suburban conventional indoor theatres and drive-ins are scheduled for construction early in 1960, and absorption of certain other locations was discussed.

The following company promotions and appointments have been made: Alan F. Iselin, executive vice-president; Sanford Bookstein, first vice-president and treasurer; Edward Potash, vice-president; Irwin Ullman, general manager of the Philadelphia theatres; Eli Schwartz, in charge of the Lincoln and Andalusia Drive-Ins; John Daley, manager, Andalusia Drive-In. The manager of the new Hellman theatre which is to open in Albany at Easter time will be appointed within the next week.

BROADWAY GROSSES

Top Pix Show "Legs"

NEW YORK—With all Broadway first-runs featuring strong holdover product, business was holding up well last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"JOURNEY TO THE CENTER OF THE EARTH" (20th-Fox). Paramount ($39,435)*—The eighth and last week was anticipated at $20,000.

"NEVER SO FEW" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $85,000, with the third and last week sure to top $127,000. Stage show.

"THE GAZEBO" (MGM). Roxy ($55,404)—Friday, Saturday and Sunday tallied $21,000 with the fourth and last week sure of $30,000. Stage show.

"SOLOMON AND SHEBA" (UA). Capitol claimed that the seventh week would reach $28,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy reported $50,425 for the 12th week.

"THE PURPLE GANG" (Allied Artists). Victoria ($22,900)—The third week claimed at $12,000.

"ON THE BEACH" (UA). Astor expected the eighth week to tally $30,000.

"OUR MAN IN HAVANA" (Col.). Forum claimed the second session at $27,000.

"SUDDENLY, LAST SUMMER" (Col.). Criterion reported that the seventh week would reach $28,000.

"THE STORY ON PAGE ONE" (20th-Fox). Rivoli stated that the fourth week would be $14,000.

**Figures in parentheses represent 1958 averages as compiled by* MOTION PICTURE EXHIBITOR.



Seen at the recent regional meeting of Variety Clubs International at the Olympic Hotel, Seattle, are, left to right, Paul H. Smith, Seattle Tent 46; Frank X. Christie, first assistant chief barker, Tent 46; Rotus Harvey, second assistant international chief barker, San Francisco; George W. Eby, international chief barker, Pittsburgh; Lee Schulman, chief barker, Tent 46; Ben Hamm, chief barker, San Francisco Variety Club Tent 32; and Eugene Murphy, international representative of region six and representative of Las Vegas Variety Club Tent 39.

Industry Supports Self-Regulation

MPAA, Indie, Exhibitor Spokesmen Defend Record Before House Committee Studying Obscene Material

WASHINGTON, D.C.—Eric Johnston, president, Motion Picture Association of America, appeared last fortnight before the Postal Operations SubCommittee of the House of Representatives under the chairmanship of Kathryn E. Granaham. The sub-committee is making a study of obscene and pornographic materials being sent through the mails.

Also representing the MPAA were Geoffrey M. Shurlock, director, Production Code Administration; Gordon S. White, director, Advertising Code Administration; and Mrs. Margaret G. Twyman, director, community relations department.

Said Johnston, ". . . No motion picture approved under our Production Code is obscene or pornographic; no advertising approved under our Advertising Code is obscene or pornographic. The members of our Association do not deal in obscenity or pornography. They don't make it. They don't distribute it. They don't condone it. They are as resolute as anyone in the U.S. in opposing the obscene or pornographic. They believe that purveyors of obscenity or pornography in any of the media should be arrested, tried in the courts, and, if convicted, punished.

"The motion picture is one of the greatest, and certainly the most far-ranging, of the media of communications. Those of us who have a stewardship for this medium recognize our responsibilities to the public we serve, to the public that supports us . . . We have two prime responsibilities—to maintain basic standards of morality and decency in motion pictures and in motion picture advertising. We endeavor to do this through our Production Code Administration and our Advertising Code Administration. These Codes have governed our production and our advertising for 30 years.

"The American motion picture is an ambassador of good will to all the world . . . it is a medium of expression, as much so as newspapers, magazines books and radio and television. The U.S. Supreme Court has underscored that the film is as fully protected as all other media by the First Amendment to the Constitution — the amendment that guarantees freedom of the press. All responsible persons in the communications media, while cherishing this freedom and resisting encroachments upon it, fully recognize that freedom means neither license nor licentiousness. Freedom imposes responsibility. It requires self-discipline. It demands these things of the communications media no less than of the individual citizen. No other industry has matched us in fulfilling these obligations . . .

"Some have said that due to changes in the past 10 years, the motion picture itself has changed, that something has happened to our sense of self-discipline, to our Production and Advertising Codes, and that our sense of public responsibility has diminished. This is simply not true.

"It was never the purpose or the function of the Code to make every picture suitable to every person—man, woman or child—from six to 16 to 60, or any other age. To accomplish this sort of common levelling would destroy the motion picture, or the press, or any communicative medium. It would lay waste to our freedom to communicate by imposing a system of thought and idea control that even the totalitarians have not been able to devise. It would reduce us to the mind and maturity level of the dreary drudges in Orwell's '1984.' Obviously, what we want—and what our Code was created to assure is breadth and diversity, not blind conformity, in the motion picture art. We don't intend the Code as a document that says: 'You can't film that!' What it does say is: 'You can film that if you abide by responsible standards of morality and decency.'

". . . Another statement we sometimes hear is that there ought to be laws, state, local and even Federal laws, to restrict certain motion pictures to adults only . . . Could an "adults only" system really work? Who could say what is suitable for an adult? Who could decree when someone becomes an adult? Advocates say they want classification to protect youth. They say it will help to curb and cure juvenile delinquency . . . The cause of juvenile delinquency is not found in the motion picture theatre . . . Government classification of films can't be an answer . . . Statutory classification is really governmental censorship. One of the real curses of censorship so often overlooked is that it simply doesn't work; and there is no evidence that any human being is qualified to pass in advance on what the rest of us in America may read or not read, may hear or not hear, may see or not see. What's wrong with the American people making up their own minds? We've been doing it ever since we began as a nation. It's worked out better than any other system I know."

Shurlock in his statement to the sub-committee further explained the workings of the Code and said that "out of the 12,000 feature films made by established Hollywood producers over the last 25 years, only two features have played in American theatres without the Code seal. He pointed out that the 10 leading box-office champions of all times were concerned primarily neither with sex nor with violence.

"In the long run," he said, "it's not the subject matter but the treatment that counts, and it is with treatment that the Code operation is fundamentally concerned."

White presented many statistics as to the volume of matter processed and said, "There is neither obscenity nor pornography in advertising for motion pictures bearing the Association's Seal of Approval . . . In my 15 years as head of the Advertising Code, the Post Office Department has not once challenged a single piece of advertising that we approved . . . The granting of a Production Code Seal of Approval to a film obligates the producer, at the same time, to use only advertising which has been submitted to and approved by the Advertising Code Administration."

White also pointed out in connection with billboards and outdoor advertising that the companies in that field have a national asso-

(*Continued on page 12*)



A. Montague, center, president of the entertainment industry's Will Rogers Memorial Hospital and Research Laboratories, recently presented citations for exceptional service to the hospital in 1959 to two IATSE Locals. International President Richard F. Walsh, right, accepted the plaque for Illinois Local 748, while Ernest Lang, executive secretary, New York Local 306, left, received the honor for his unit.

Stellings Heads TOA Unit

NEW YORK—Albert M. Pickus, president of Theatre Owners of America, completed appointment of TOA committees for his administration, with the selection of Ernest G. Stellings of Charlotte, past president of TOA, as chairman of TOA's business building committee.

He named, to serve with Stellings, the following exhibitors:

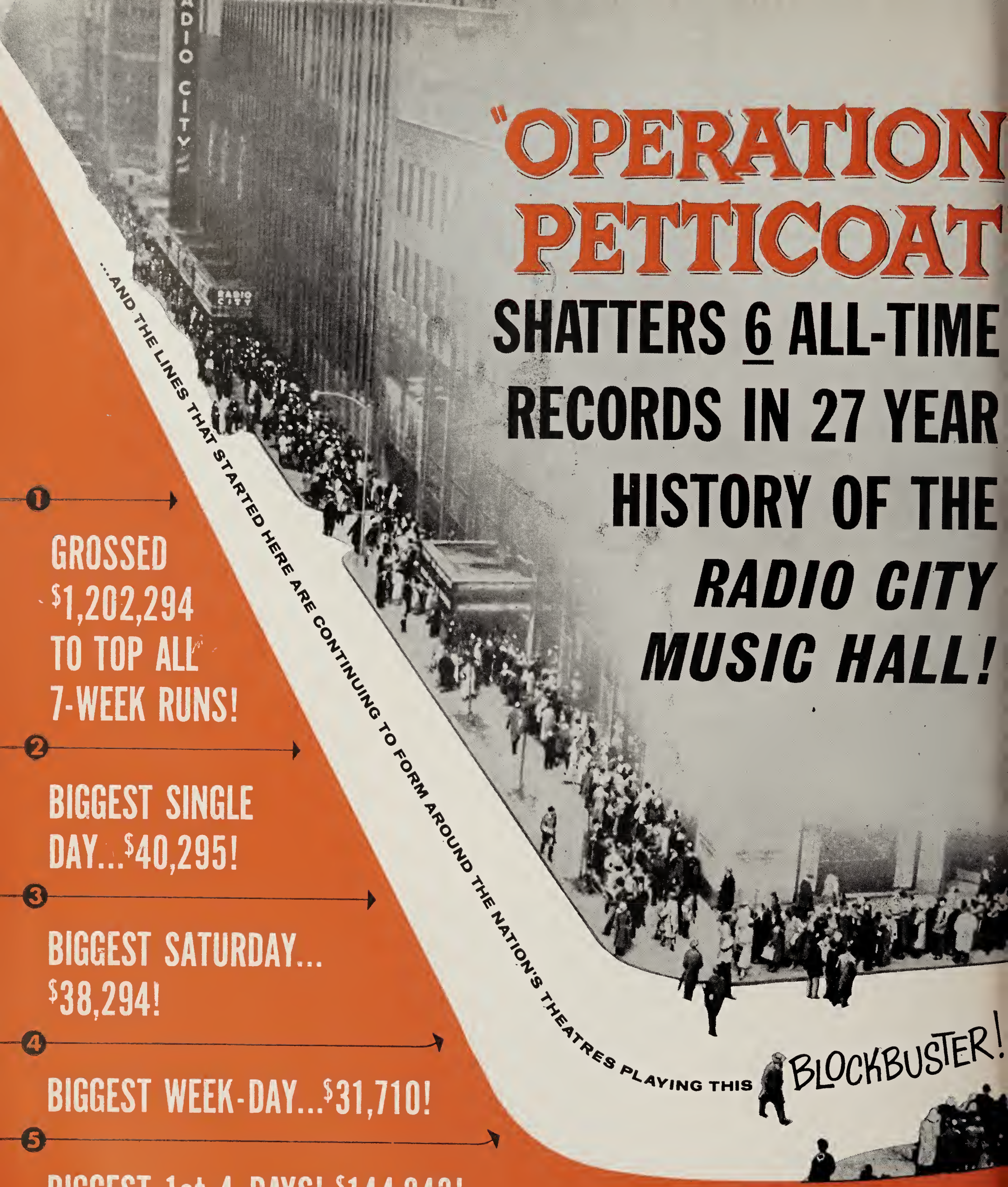
Harry Greene, Welworth Theatres of Minneapolis; David Jones, Kerasotes Theatres, Springfield, Ill.; Seymour L. Morris, Schine Theatres, Gloversville, N.Y.; Edward Seguin, Balaban and Katz Theatres, Chicago; Robert W. Selig, president, Fox Inter-Mountain Theatres, Denver; Sonny Shepherd, Wometco Enterprises, Miami, Fla.; and M. B. Smith, Commonwealth Theatres, Kansas City.

IA Locals Honored For Hospital Aid

NEW YORK—Awards were made today to the two IATSE locals showing outstanding performance in a union-sponsored campaign to raise funds for the amusement industry's Will Rogers Memorial Hospital and Research Laboratories. Projectionist I-A members are converting a normally wasted material into a source of benefit to the hospital by collecting and selling for salvage the copper drippings from projector lamphouses.

This has become a nationwide project of the IATSE, and has, in many locations, been expanded to include all waste material with salvage value. The effort has become known within the union as the "Scrap-N-Drippings Drive." Although individual IATSE members have been doing this for several years, its potential was recognized by several of them who promoted the idea throughout the union.

The hospital issues two citation plaques each year in recognition of this effort. These are announced on Will Rogers' birthday in November. One goes to the Local reaching the highest total dollar return, and the other goes to the IA unit producing the greatest return per member. Presentation this year, the first in the series, are made to Local 306, New York, for the largest total, and to Local 748, Dixon, Ill., for the best production per member. Hospital President Abe Montague, and IATSE International President Richard F. Walsh made the presentation to Local 306 through secretary Ernest Lang. Walsh accepted the second plaque, for the best per-member performance, for Chester L. French, secretary of Local 748.



"OPERATION PETTICOAT

SHATTERS 6 ALL-TIME RECORDS IN 27 YEAR HISTORY OF THE *RADIO CITY MUSIC HALL!*

1. GROSSED $1,202,294 TO TOP ALL 7-WEEK RUNS!
2. BIGGEST SINGLE DAY...$40,295!
3. BIGGEST SATURDAY... $38,294!
4. BIGGEST WEEK-DAY...$31,710!
5. BIGGEST 1st 4-DAYS! $144,843!
6. $1,000,000 GROSSED ON 37th DAY...FASTEST IN THEATRE'S HISTORY!

A GRANART PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE

BIGGER THAN "LIFE"*
BIGGER THAN "TALK"*
BIGGEST OF ALL

"OPERATION PETTICOAT"

in its first 154 engagements, is running

98.22% ahead of *"IMITATION OF LIFE"

41.6% ahead of *"PILLOW TALK"

NOW BREAKING ALL-TIME
U-I RECORDS EVERYWHERE!

Charges, Countercharges Fly Fast As Writers Continue Their Strike

HOLLYWOOD—The Writers Guild of America continued its strike against the major studios last week.

Layoffs resulting have been minimal thus far with the exception of Columbia, but it was indicated that as the strike continues, layoffs will grow more severe. Columbia let 32 stenographers and clerks go, and it was said this studio plans additional dismissals this week.

Meanwhile, contract talks between the Screen Actors Guild and the majors broke down, and the Guild mailed strike ballots to its 14,000 members. John L. Dales, the Guild's national executive secretary, said, "No further talks with the eight majors are scheduled." If Guild members vote to strike, they can shut down all production. Seventy-five per cent of the membership must authorize a strike before it can be called. One of the principal issues is the Guild's demand for a share in the proceeds of post-1948 movies sold to television.

Al Floersheimer, director of public relations, Theatre Owners of America, issued a list of 185 firms scheduled by the majors for release during the full year of 1960. He pointed out that if there is a shut-down due to a strike, it is likely that the companies will spread out their completed pictures to make them cover a longer period of time. If production is not interrupted, he said, the release of more films than this can be anticipated.

Charles S. Boren, executive vice-president, AMPP, charged that only one major point, "an unrealistic and unreasonable demand" by the SAG "to be paid twice for doing one job" stands in the way of an agreement with the Guild.

The residuals question "threatens to throw thousands of studio and other major motion picture employees out of jobs and affect other groups allied with the industry," Boren stated.

"Other guilds and unions have taken steps to make similar demands if the actors and writers are paid for all post-48 films and films made in the future exhibited on TV. If all the demands are met," he continued, "the total outlay would be prohibitive. In effect the producers would be precluded from licensing or selling theatrical motion pictures to TV."

"The American motion picture industry," Boren asserted, "produces motion pictures for which they must be able to obtain film rental from every possible source. The economy of the industry is such that not all films recoup their cost. The successful films must carry the cost of the full production program.

"If the SAG strikes the major companies because of its demand for a second payment for a TV exhibition of theatrical motion pictures the results would be incalculable," he claimed. "In addition to the fellow workers of the actor in Hollywood who would be jobless, thousands more in the distribution branches, theatres, and allied industries here and overseas might be displaced, some of them permanently."

In reply, Dales said, "The major companies are seeking to force the Guild to give them preferential treatment over their 400 independent producer competitors with whom the Guild has firm legal contracts" which provide for "reasonable payments to actors for their TV rights in theatrical films sold to TV."

Dales added, "If the major producers are really worrying about actors being 'paid twice', the Guild offers to withdraw its money proposals for television showings of theatrical features if the producers promise to keep these pictures off television . . . By putting these pictures on television they are killing the very theatrical markets on which they primarily must rely. If anyone doubts this, let him ask any theatre exhibitor."

King Brothers Reject TV Sale Of Backlog

HOLLYWOOD—King Brothers last week announced rejection of several offers to buy their back-log for television, and completed arrangements with Jem Distributing Corporation, headed by Seymour Borde and Irwin Joseph, for the theatrical re-release of their pictures on a national basis.

The King Brothers explained, "We owe the exhibitors the opportunity to handle the pictures theatrically again. We have done very well through theatrical distribution, and we feel we can make more money through reissues than from television."

Para. Names Gould

NEW YORK—Joseph Gould has resigned as advertising manager of United Artists Corporation, the post he has held during the past four years, and has been named advertising manager of Paramount Pictures Corporation, it was announced by Jerome Pickman, vice-president in charge of advertising, publicity and exploitation. The appointment is effective Feb. 22.



GOULD

In his new position, Gould will work under the direction of Martin Davis, national advertising, publicity, and exploitation manager.

An executive with broad experience, Gould held key advertising jobs with 20th-Fox and Universal-International before joining UA.

Customs Releases "Ikiru"

NEW YORK—U.S. Customs finally released the Japanese import "Ikiru" to Thomas Brandon Films after holding it up to alleged "administrative censorship."

It is claimed that an identical print was passed through the Port of Los Angeles in 1956 and it was with this earlier print that the Little Carnegie opened on time for scheduled showings. This print carried a New York State censor seal, acquired last fortnight.

Continental Launches Drive

NEW YORK — Continental Distributing, Inc., last week launched a four-month district manager's sales drive running through May 31, with $10,000 in prizes to be awarded, it was announced by Carl Peppercorn, vice-president and general sales manager.

MPAA Hears Outline Of "Oscar" Promotion

NEW YORK—The full MPAA advertising and publicity directors' committee, under the chairmanship of Silas Seadler, heard reports last week from several of the coordinating groups who have been meeting on the Academy Awards promotion.

Seadler opened the meeting commending all of the members of the four coordinating groups, covering exploitation, radio and TV, advertising and publicity, for the generous giving of their time and effort toward the Academy Awards promotion. Every man has taken on special assignments to develop and promote tie-ins, which should make the Awards program the most publicized TV show that has ever hit the air waves.

Taylor Mills of MPAA reported on developments concerning Eastman Kodak tie-ups with the Academy. Charles Levy and Jeff Livingston reported on the meeting of the advertising coordinating group, headed by Martin Davis. All distributing companies have agreed to include in their national advertising, fan magazine ads, trade paper ads, and press books, plugs for the Academy Awards telecast. It is hoped that National Screen will arrange for a special flyer to be inserted in all press books from all companies going out into the field.

The advertising agencies serving the industry, Lennen and Newell, Donahue and Coe, Charles Schlaifer and Monroe Greenthal, are being asked to support the telecast by promoting tie-ins with other than motion picture advertisers, and to obtain the support of national magazines, New York newspapers, and the newspaper syndicates, in mentioning the Academy Awards telecast in their columns.

Harry McWilliams gave a summary report on the status of the press book, the theatre trailer, the possible use of a 15-foot "Oscar" to be put on the island in Times Square and made a special request for TV and radio statements from a number of stars that will be used by NBC during the three weeks preceding the telecast.

A report from Roger Lewis, who met with the full west coast committee, also was heard. The west coast committee indicates full cooperation on all phases of the program requested by the New York promotional unit. Lewis also reported that the Academy has already ordered the middle station breaks so that the program will be a continuous 90 minutes without commercials. The half-minute station break, however, will make a strong pitch for the local motion picture theatre.

The committee judged the Academy Awards poster contest. Some 20 excellent poster layouts were entered. The winning poster was prepared by A. Winfield, Donahue and Coe.

Bob Ferguson, representing the distributors on the Marcus radio plan committee, gave a complete report on the proposed Pittsburgh meeting which will be held next month.

The Committee heard a proposal from Fox Inter-Mountain Theatres for developing a continuing program of the industry's "1960 —The Big Year of Motion Pictures" publicity campaign. The group indicated a desire to work with National Theatres and Fox Midwest Theatres in developing a continuing industry campaign.

UA Declares Dividend

NEW YORK—The board of directors of United Artists Corporation declared a regular quarterly dividend of 40 cents per common share, payable March 25 to stockholders of record March 11.

Battle Lines Drawn In Censorship Test

HARRISBURG—Exceptional circumstances involving crimes of violence justify the state's controversial Motion Picture Control Act, Harold E. Stassen declared in Dauphin County Court here.

The former Minnesota governor made his second appearance here within a week, seeking action on behalf of a Philadelphia mother who wants to side with the state in the pending battle for constitutionality of the newly-created movie censorship measure.

His latest appearance spelled out—legally—why Stassen felt his client, Mrs. Virginia Knauer, a Philadelphia councilwoman, should be permitted to intervene with the state as an additional defendant.

Earlier, he said Mrs. Knauer, mother of a minor daughter, felt that the control act was reasonable and necessary as a safeguard against crimes of violence and juvenile delinquency.

President Judge William H. Neely at that time allowed Stassen a week to file a brief supporting the woman's legal right to enter the lawsuit.

Stassen's latest move contends that the constitutionality of the act will not be adequately defended unless Mrs. Knauer is permitted to intervene.

He claimed her right as intervenor lies in what he termed exceptional circumstances involving the alarming rate of violent crimes, particularly against women and children, and the relationship between the crimes and the widespread showing of obscene motion pictures.

Stassen added that Mrs. Knauer is prepared to present competent proof to the court that the exceptional circumstances exist.

The rule if granted would be directed to the Motion Picture Control Board and to the plaintiffs who launched the legal battle last year—William Goldman Theaters Inc. and the Pennsylvania Association of Amusement Industries, both of Philadelphia, and 20th-Fox.

Since first litigation was filed by the film companies, Dauphin County Court has permitted Catholic congregations from throughout the state to intervene as "friend of the court."

Harrisburg attorney John H. Bream, counsel for the Catholic groups, said he will argue in support of the constitutionality of the act.

Hearing on arguments involving the suits has been slated for March 9 before the five judges of Dauphin County.

Union Marks 50 Years

BOSTON — Moving Picture Machine Operators Union, Local 182, will have their 50th Anniversary Banquet on June 22 at the Bradford Hotel, Boston.

President Jack Rosenberg has appointed two former presidents of the Local, Joseph Caplan and Joseph Nuzzolo, Sr., to head this affair. The co-chairmen will be Rosenberg and Ralph Frazier, business representative.

Des Moines Tent Elects

DES MOINES—The Variety Club, Tent 15, elected as chief barker Don Allen, general manager, Tri-States Theatre Corporation. Other officers named are first assistant chief barker, Joe Young, branch manager of Warner Bros.; second assistant chief barker, Dick Frank, branch manager of Paramount; property master, Dave Gold, branch manager of Fox; and dough guy, Lou Levy, branch manager of Universal.

Local Level Effort Aims To Prove Films Can Be Sold In Any "Season"

NEW YORK — Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., announced that final plans have been set for one of the most important phases of the April-May-June Exhibition Drive being spearheaded by AB-PT affiliates.

The major factor in this forthcoming drive will be the specialized selling attention which will be given to the quality attractions made available during that period. Hyman has arranged with each of the distributors involved for their respective advertising personnel to work with circuit affiliates creating advertising and exploitation campaigns for the quality attractions which each distributor will make available.

As finalised, plans call for the following AB-PT affiliates to work with the advertising personnel of the companies designated:

Paramount-Arthur Krolic, Buffalo Paramount Corporation, Buffalo, and Gene Pleshette, Brooklyn Paramount; 20th-Fox-Don Allen and Don Knight, Tri-States Theatres, Des Moines, and Bob Shapiro, New York Paramount; MGM-John Krier, Intermountain Theatres, Salt Lake City; United Artists-Woody Praught, United Detroit Theatres, Detroit; Columbia-Henry Spiegel, New York and Brooklyn Paramount; Universal-George Aurelius, Arizona Paramount Corporation, Phoenix; Warner Brothers-Jerry Zigmond, Los Angeles and San Francisco; and Allied Artists-Ed Seguin, Balaban and Katz, Chicago.

The information and details of these campaigns will not only be made available to affiliates but will also be sent to all exhibitors in the country who have endorsed orderly distribution, so that they can add what can only be done at the local level. Hyman indicated that distribution advertising personnel of each of the respective distributors has revealed to him its ideas for this project, and that in each instance these ideas are different, thus assuring the fact that the germ of sameness will not be present. He is urging exhibitors everywhere to go all out with these campaigns, and thus demonstrate to the distributors what can be accomplished at the local level during any "season."

Penna. Censors Prepare To "Set Up Shop" Soon

HARRISBURG, PA.—Attorney General Anne X. Alpern last fortnight said that the State's new movie censorship board will start operating soon despite a pending court test of its constitutionality.

"We believe the board is a duly constituted agency and have ordered it to set up shop and start reviewing films immediately," Miss Alpern said.

The board will operate in the Department of Public Instruction.

Peter T. Dana, Pittsburgh, a retired sales executive for Universal-International, is chairman; and the other members of the board are Ira C. Sassaman, Hummelstown, and Mrs. Mae M. Bergin, Philadelphia.

The Legislature appropriated $75,000 for the board's operations. Dana will get $5,500 a year, and the others will receive $5000 each.

Chasman To UA Ad Post

NEW YORK—David Chasman has been appointed United Artists advertising manager, it was announced by Roger H. Lewis, UA vice-president in charge of advertising, publicity, and exploitation. He replaces Joseph Gould, resigned.



CHASMAN

As an advertising executive with top national ad agencies over the past 10 years, Chasman comes to UA with extensive promotional experience in all media. For the past five years he has served as special consultant on advertising campaigns and promotions for UA, Universal, and 20th-Fox.

Prior to his appointment, Chasman held a series of key advertising posts with Grey Advertising, Inc., and the Monroe Greenthal Agency.

Martin Joins NSS

NEW YORK — Burton E. Robbins, vice-president in charge of sales of National Screen Service, has announced the appointment of David Martin as director of advertising and publicity. Martin was formerly editor of Harrison's Reports.

Robbins earlier announced the appointment of Ben Lass as St. Louis branch manager, succeeding the late H. A. Washburn. At the same time, Robbins made known the appointment of Gene Beckham as sales representative for the St. Louis area.

Texas Circuit Ups Furman

ABILENE, TEX. — W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres, Inc., and Truman Riley, city manager for the theatres in Abilene, named Donald Furman as manager of their Park Drive-In. Furman replaces Jim W. Tharp who has assumed the duties of city manager for Texas Consolidated properties in Brownwood.

Interboro Joins TOA

NEW YORK—Solomon M. Strausberg, president of Interboro Circuit, has enrolled 21 of his circuit's theatres in the greater New York area in Theatre Owners of America, it was announced by Albert M. Pickus, TOA president.

Strausberg is widely known in exhibitor and industry circles, and his organization is one of the larger independent theatre organizations in the Metropolitan New York area. Philip F. Harling, TOA assistant to the president, worked with Strausberg in arranging the membership, Pickus said.

The theatres include one in Manhattan, five in the Bronx, eight in Brooklyn, and seven in Queens.

COMPO Meeting Postponed

NEW YORK—Sidney Schreiber, secretary, Council of Motion Picture Organizations, Inc., last week announced that the February and March meetings of the executive committee have been postponed until a date in May to be fixed by the members of the Governing Board.

Industry Pledges Complete Support To New Brotherhood Week Campaign

NEW YORK—The full support of America's theatres and production-distribution forces were pledged last week for the 1960 Brotherhood Week campaign by 100 motion picture industry leaders at the annual Brotherhood Week luncheon at the Hotel Astor. Max E. Youngstein, vice-president of United Artists, and chairman of the amusement division of the National Conference of Christians and Jews, delivered the principal address and presided.

Among those in attendance were Harry Brandt of Brandt Theatres, David Chasman of United Artists, Ned E. Depinet, Charles Einfeld of 20th-Fox, Ernest Emerling of Loew's Theatres, Ed Fabian of Fabian Theatres, Manny Frisch of Randforce Amusement Corporation, Fred Goldberg of UA, Razz Goldstein of Allied Artists, William J. Heineman of UA, Mori Krushen of UA, Roger H. Lewis of UA, and I. E. Lopert of Lopert Theatres.

Also John J. O'Connor of Universal Pictures, Clem Perry of Lopert Theatres, David Picker of UA, Harold and Samuel Rinzler of Randforce Amusement Sorp., Burton E. Robbins of National Screen Services, Samuel Rosen of Stanley Warner Management Corp., Adolph Schimel of Universal Pictures, Si Seadler of MGM, Burt Sloane of UA, and Murry O. Strausberg of Interboro Circuit.

Youngstein noted that many of the campaigns have undershot their marks because the people most concerned have been shortchanged as to the workings of the NCCJ, its problems, and accomplishments. He thought that while the $40,000 or better raised last year was good, it could have been better and should have contributed more to the overall total raised of $2,700,000. He thought that we haven't found the answer to letting the industry know what it's all about, with the objectives, how the money is spent, etc., beclouded. With the appearance of swastikas again in many places, the aims and workings of the NCCJ is most important today.

William Heineman, United Artists vice-president, who was distributor chairman in past campaigns, stressed the need for a Brotherhood campaign today more than ever. He blamed the press for many of today's troubles because they glorify the hoodlum acts of the youth of today.

Heineman agreed to serve as distributor chairman in the campaign this year, and Spyros S. Skouras will do the same for the exhibitor division. Both suggested the addition to the staff of exhibitor heads of Allied, TOA, and the ITOA. Youngstein promised he would attempt to get greater cooperation from the production end when he returns to his post in Hollywood.



Leo Jaffe, left, Columbia Pictures first vice-president and treasurer, and Rube Jackter, right, Columbia vice-president and general sales manager, are seen with Turner Shelton, director, U.S. Information Agency, at the premiere of the U.S.-U.S.S.R. cultural exchange ballet film, "Swan Lake," at the Trans-Lux Normandie, New York City.

SELF-REGULATION

(*Continued from page 7*)

ciation, the Outdoor Advertising Association of America, and that it has had a code of its own in effect since the 1880's. This code, White said, "has always rejected all copy which may be considered a violation of our high standards of honesty and morality."

Mrs. Twyman detailed the special previewing of films by major national organizations in America, principally the Catholic National Legion of Decency and the Film Estimate Board of National Organizations, their system of ratings, etc.

She also detailed the preparations of study guides, in connection with the published document "The Joint Estimates of Current Entertainment Films"—popularly known as the Green Sheet. She said, the purpose of the Green Sheet was as follows: "The reviews in this publication provide moviegoers with a guide to the selection of entertainment films in current release. They present the composite opinions of the organizations listed, and give consideration to a wide range of tastes." She said that as a service to FEBNO and to the public, the MPAA underwrites the cost of printing and distributing approximately 23,000 copies each month.

The position of the Independent Film Importers and Distributors of America was explained by Richard Brandt, one of three governors of the group, and president, Trans-Lux Distributing Corporation. He said, "The foreign film industry is highly specialized and fairly limited . . . Foreign films of lower grade are generally not accepted by our specialized public . . . Because of the different standards of taste and morality in foreign countries, many members of IFIDA do not attempt to get an MPAA Production Code Seal.

"Every one of our pictures has the U.S. Government stamp of approval since each film must pass through U.S. Customs, at which point it is censored and deletions are sometimes required. We would rather not have censorship of this kind since, improperly used, it might possibly limit the ability of people in foreign lands to express their full thoughts here. However, this censorship does specifically restrict the entrance of any obscene material.

"No major newspaper in America will accept obscene ads . . . Children do not attend the art theatres of America to any important extent . . . Our organization is presently considering a self-imposed restrictive ban against children on certain films that need the mature mind to understand them . . . There are more than a sufficient number of checks on the business of importing and distributing foreign motion pictures."

Another witness was Abram F. Myers, chairman of the board of directors and general counsel, Allied States Association of Motion Picture Exhibitors, who said, "Theatres in our Association are primarily subsequent run or neighborhood theatres and small town theatres. Theatres of this class for the most part serve the family trade. They undoubtedly get the greater part of the children's patronage. The operators of these small theatres are in direct, immediate contact with their patrons. If the entertainment they offer is offensive to good taste, or otherwise unsatisfactory, they are first to feel the public's resentment and to suffer from it . . . The small independent theatres never have had complete freedom of choice in the selection of films . . . An exhibitor sometimes must run a film dealing with or containing dialogue that he would prefer not to present . . . The exhibitors of the U.S., I am certain, welcomed the Code as an asset to the industry's good will . . . They have at all times given the Code their moral support."

John C. Broumas, a member of the executive committee, Theatre Owners of America, and head of the Maryland Theatre Owners Association, a TOA affiliate, told chairman Granahan that "from exhibition's viewpoint, the Production Code is more than adequate as a guardian of good taste in motion picture entertainment."

Thus, a suggestion from the House Post Office subcommittee investigating obscenity that the MPAA support legislation giving its Code the force of a Federal law that would make exhibition of non-Code films illegal was rejected by industry spokesmen.

Chairman Granahan recessed the subcommittee with an appeal that MPAA "try to make the Code a little stricter."

N.Y. Commission Seeks Bingo Control Law

ALBANY—The New York State Lottery Control Commission has submitted to Governor Nelson A. Rockefeller legislation that would add a section to the Penal Law prohibiting unlicensed bingo playing under the guise of entertainment or without charge.

"These proposed amendments," said Judge Richards W. Hannah, Commission chairman, "should remove any possible doubt as to the playing of free or entertainment bingo. They reiterate the position of this commission that only duly licensed organizations may conduct bingo in municipalities which have adopted a bingo ordinance or local law and in no other."

Several months ago, a man was arrested in Niagara Falls for conducting an unlicensed bingo game. The case was thrown out.

Judge Hannah explained that enactment of the commission's proposal would give law enforcement agencies the authority to ban unlicensed bingo games, whether free or not.

The suggested legislation would make any person or organization, other than those licensed under the General Municipal Law, guilty of a misdemeanor for "holding, operating or conducting" bingo.

Col. Names Drive Winners

NEW YORK — Columbia's Milwaukee branch took top honors in the company's recently concluded "Salute to the President" sales drive honoring A. Schneider. Milwaukee, headed by branch manager Harry Olshan, led throughout most of the six-month long competition and held a slim lead over runner-up Minneapolis and third-place Cleveland in the final standings.

In the division manager's contest, Carl Shalit, Columbia's central division manager, was the winner, with Harry Weiner, eastern Pennsylvania and southern New Jersey division manager, finishing second.

Leo Jaffe, Columbia's first vice-president and treasurer, won the captain's contest with a team consisting of the New Haven, Albany, Buffalo, Boston, and Philadelphia branches.



Maurice Chevalier, left, one of the stars of 20th-Fox's "Can-Can" in Todd-AO, recently met company vice-president Charles Einfeld in New York City. Einfeld outlined the world-wide advertising and exploitation plans for the gala premieres in the U.S. and abroad in March.

Fox Plans Monthly Family Film Release

NEW YORK—20th Century-Fox will produce and release at least one major production each month during 1960 especially geared for the vast family audiences, according to an announcement by President Spyros P. Skouras.

"Our schedule," Skouras said, "clarifies our stated intention to maintain the leadership we have in presenting this kind of entertainment."

Now in release for January, the film company president pointed out, is "Journey to the Center of the Earth," already one of Fox's highest grossing films. In February, Fox will debut "Sink The Bismarck" in a simultaneous global premiere on the 11th. March will see the Parent's Magazine award winner, "Dog of Flanders," in theatres across the country. In April, Fox will release "Masters of the Congo Jungle," which has been the recipient of unanimous trade accolades. The month of May will bring the charming family comedy, "Bobbikins." Set for June release is "Story of Ruth." In July, the company will have "High Time," starring Bing Crosby, Fabian, and Tuesday Weld. August will see Irwin Allen's production of "The Lost World," by Jules Verne, in release.

Other family appeal attractions for the year which have not as yet been assigned a specific release date are "Solo," with Elvis Presley; "High Heels," a Jerry Wald production; "State Fair," to be produced by Charles Brackett; another original comedy by Noonan and Marshall, etc.

Ray Dual Award Winner

NEW YORK—For the first time in the ten year history of the Selznick Golden Laurel Awards, the two major honors have been won by a single individual. To Satyajit Ray, the Indian director, the Golden Laurel Trophy will be presented as the annual salute to the non-American film maker whose work over the years has contributed most importantly to mutual understanding and good will among the peoples of the world while maintaining a high artistic standard. At the same time, the Golden Laurel Award, presented each year to the foreign picture making the greatest contribution to the same purposes, was voted to "Aparajito."

The jury which selected Director Satyajit Ray and "Aparajito" for the dual awards includes Dr. Ralph J. Bunche, under-secretary of United Nations; Norman Cousins, editor of Saturday Review; Gardner Cowles, publisher of "Look"; Justice William O Douglas; Otto Harbach, president emeritus of A.S.C.A.P.; W. Averell Harriman; Clare Boothe Luce; and Mrs. Franklin D. Roosevelt. Arthur Knight is Executive Director of the Awards presentation.



The NEW YORK Scene

By Mel Konecoff

MIKE FRANKOVICH, vice-president of Columbia Pictures and chief officer of the Columbia organization in England, was in town for home office confabs last week. At a press luncheon at the home office, Frankovich took crystal ball in hand and foresaw that 10 years from now there would only be three major distributors in the business and that Columbia would be one of them; that a smaller industry was in the offing from a distribution, production, and exhibition standpoint. He specifically pointed at England, figuring that that country's 4,200 theatres would only number 1,500 to 2,000 by 1970.

Opined Frankovich, there's room for all, but they'll have to work hard to remain.

The visitor had a message for Congress: Subsidize the industry as to film making and distribution. It's been done in other countries, and it has helped wherever it's been in effect. He doesn't want monies for this to come from tickets of admission as is the case in England, nor does he want the program based on censorship or approval as to what is to go into aided films. Subsidization could forestall the shrinking of the business, in his opinion.

The tax situation is really plaguing British theatres, said he, and if relief isn't forthcoming soon, at least 200 more theatres will have to close before the year's end. A total of 700 have closed over the past four years.

The visitor noted that the popularity of the American film abroad is giving way a bit to films made in the various countries by their own producers with local stars. In England, four years ago, 70 per cent of all films shown were American, whereas today the percentage is broken down to 50 per cent American, 45 per cent British, and five per cent from other sources. The drop could be due to less American pictures and local producers making better and more acceptable pictures.

Picture playoff and selling is specialized these days with more thorough handling needed, marking a complete switch from years gone by. Films should get big campaigns early in the game, said he. If possible, he'd like to see a publicist assigned to each picture.

Distribution in London is snafued by a shortage of first-run theatres and long runs in those that are available. Often the city has to be bypassed. For instance, Columbia has a deal to open "Porgy And Bess" at the Dominion which has housed "South Pacific" for two years and which is still doing capacity business. "Porgy and Bess" may not be able to open at the theatre until October. Meanwhile, "South Pacific" has grossed three millions from 26 theatres in England alone.

PRODUCTION NOTE: American International's top executives, president James Nicholson and vice-president Samuel Z. Arkoff, returned from a visit to London, Paris, and Rome with the news that American producers "have gone through Europe as though with a vacuum cleaner and have picked up everything available." This could be due either to the success of the imported spectacle film here or because of labor difficulties in Hollywood or to help overcome the product shortage.

In Italy, production prices have risen 500 per cent over the asking price for making films some three years ago. For instance, at that time, a film could be produced for $25,000 to $30,000. Today, a similar venture would cost $300,00 to $600,000. They noted that the spectacle film is on the wane in Italian theatres, with most of the revenue expected from abroad.

AIP will co-produce "Goliath and the Dragon" in Italy, a cheap way to get western hemisphere rights with prices so highly inflated. The sets and costumes there are still the best, and AIP will provide the needed story and monies. It will go in June with English dialogue.

The company will release a minimum of one feature a month in 1960, and the pair expect to gross more with the 14-16 bigger pictures this year than they did with 22 last year. A number of co-production deals are also claimed for England and Japan. Six to eight will be made in Hollywood with two already completed. Budgets on the forthcoming films have been upped to $250,000 to $500,000.

The pair will return to Europe once again shortly to finalize some of the deals.

PRODUCT: Richard Brandt, president, Trans-Lux Distributing Corporation, and Edward Kingsley, head of Kingsley International, announced that their organizations have combined forces to release a film that they consider most unusual, "The Savage Eye." Trans-Lux will handle nationally while Kingsley will open it in New York City.

The film is the collective work of Joseph Strick, Sidney Meyers, and Ben Maddow, and was four years in the making, starring an unknown, Barbara Baxley, and the "voice" of Gary Merrill. It won the top award at the Edinburgh Festival and was favorably received elsewhere.

Brandt reported that $100,00 has been allocated at the start to sell the film to exhibitors and to the public, and some controversy is expected when the film is released.

He noted that his organization is awaiting the outcome of a 160-test engagement in the Charlotte area of "Nude In A White Car." It is expected to go into general release in March.

THE METROPOLITAN SCENE: Aside to Bob Ferguson—You're a good man . . . Associated Independent Theatres on Long Island holding a series of private previews for clergy, etc. prior to opening at theatres on regular runs . . . Curvaceous Barbara Hines, whose rear view plays a prominent role in "Who Was That Lady?" will leave a printed calling card at all points of her 14-city cross country personal appearance tour on behalf of the comedy. The card presents her name, derriere, and title of the film.



CANADIAN Highlights

By Harry Allen, Jr.

WITH THE OPENING of Telemeter—in mid-February—a press tour of the facilities was held at its first official demonstration. On hand for the opening were Paul McNamara, International Telcmeter vice-president, and William Rubenstein, engineer and assistant to the president, Louis Novins. Questions were also answered by J. J. Fitzgibbons, president of Famous Players, and Eugene Fitzgibbons, president of Trans-Canada Telemeter.

Some 1,000 subscribers will be receiving the transmissions of the unit, that many dropoffs being ready, and 5,000 is the level at which the company should be able to show a profit. Major programming will be movies that are second-run city and day-and-date whenever possible with the only theatre in the suburb of Etobicoke, where the transmissions are to take place. They'll be offered twice a night.

One channel will be reserved for the non-movie programming. No announcement was made regarding what this will be, other than coverage of Toronto's hockey team on away games, but it's understood this will be in the main public service. Special programming will be available for youngsters on Saturday at lower prices, eliminating fears some parents have about theatre fare.

Fitzgibbons explained that there wasn't anything that could be photographed that can't be offered by Telemeter. It would take three theatres to make available the amount of entertainment that can be chosen on one set serviced by Telemeter. TV uses up five years of motion picture production in one year and the backlogs are being depleted rapidly, it was explained. McNamara explained that films used were paid for originally by theatres, and the TV yield through sponsors isn't large enough to pay for new ones. It was necessary to find a way to pay for them directly and that way is Telemeter.

Opera and other special attractions, generally avoided because they aren't of mass interest, will get their chance on Telemeter. All the engineering at that plant except the coin-boxes was done by McCurdy Electric in Toronto. The plant has attracted a steady parade of observers from all parts of the continent, among them engineers from the USA's leading communications companies. The coinbox is the eighth improvement of the original model. It operates in multiples of a nickel, records business, accepts fees, and registers overpayments.

REEL CLIPS: For the past four years, Matt Park has acted as the secretary of the Alberta Theatres Association and through his own personalty and friendliness built up a fine reputation. But Matt Park died of a heart attack in Calgary recently. He entered the business in the early '30's with the purchase of the Audien, Westaskiwin, which he sold in 1949 and resumed residence in Calgary. At one time, he also owned the Roxy in Stettler. . . . Ben Okun, president of Biltmore Theatres, Ltd., Toronto, died of a heart attack in Miami Beach, at the age of 56. With his brothers Max and Meyer, he entered the motion picture business towards the end of the war, and their interests grew into the present four-city Ontario circuit.

Graham Joins Paramount

CHICAGO—Don Graham has been named mid-west division merchandising representative for Paramount Pictures, operating here, it was announced by Joseph Friedman, exploitation manager. In addition to Chicago, Graham's territory will include Detroit, Milwaukee, Minneapolis, and Indianapolis.



Seen signing contracts in Hollywood for the showing of 20th-Fox's "Can-Can" in Todd-AO at the Carthay Circle for two full years as a roadshow were, left to right, Spencer Leve, president, Fox Coast Theatres, and head of theatre operations for National Theatres and TV; Buddy Adler, 20th-Fox executive production head; Shirley MacLaine, one of the stars of the film; and producer Jack Cummings.

Mich. Exhibs To Capitol To Oppose Wage Bill

DETROIT—A Michigan delegation last week secured appointments with Senators and Congressmen to express emphatic objection to the imposition of minimum wage law on part-time personnel in theatres.

The delegation scheduled to go Washington-ward was composed of Woodrow R. Praught, president, United Detroit Theatres; Alden Smith, executive vice-president, Cooperative Theatres of Michigan; Montague Gowthrope, president, Butterfield Theatres; and Milton H. London, president, Allied Theatres of Michigan, Inc. It went with the blessing of all Michigan exhibitors.

In the Senate, appointments had been made with Senators Pat McNamara (D) and Philip Hart (D), of the Senate Committee on Labor and Public Welfare which has been considering the proposed dollar an hour minimum. In the House, those visited were to be Congressmen Robert D. Griffin (R) and James T. O'Hare (D). The other Michigan member of the House Committee on Education and Labor was not to be seen, inasmuch as Congressman Clare E. Hoffman (R) has already expressed himself in opposition to the increase in minimum.

Warners Income Up As Film Rentals Climb

WILMINGTON—The annual meeting of Warner Bros. Pictures, Inc., was held here last week. Over 85 per cent of the outstanding stock was represented in person or by proxy. The stockholders re-elected Waddill Catchings, Stanleigh P. Friedman, Thomas J. Martin, and Robert W. Perkins, directors for a term of two years.

The remainder of the board consists of Charles Allen, Jr., Benjamin Kalmenson, Serge Semenenko, Albert Warner, and Jack L. Warner, whose terms expire in 1961.

It was announced that a dividend of 30 cents a share was to be paid on Feb. 5. The meeting approved the cancellation and retirement of 638,951 shares of common stock held in the Treasury, and the reduction of the capital of the company by $3,194,755.

Warner Bros. and subsidiary companies report for the three months ending Nov. 28, 1959, a net profit of $1,753,000 after a provision of $1,700,000 for federal income taxes, as compared with $1,922,000 for the corresponding period last year after a provision of $650,000 for federal income taxes.

The net profit for the three months is equivalent to $1.16 per share on the 1,505,196 shares of common stock outstanding, compared to $1.10 per share the previous year.

Film rentals including television, sales, etc. amounted to $23,037,000, dividends from foreign subsidiaries not consolidated were $23,000, and profit on sales of capital assets was $115,000 for the three months, as compared with $18,938,000, $543,000 and $134,000 respectively for the previous year.

Royal Warrant For Rank

LONDON—The Royal Warrant has been granted to Rank Precision Industries, Ltd., officially appointing them manufacturers of cinematograph equipment to Her Majesty The Queen. H.R.A. de Jonge has been nominated warrant holder on behalf of the company.

MGM Ups Epstin

NEW YORK—MGM last fortnight elevated Zeb Epstin to the post of national group sales director for "Ben-Hur." He formerly was west coast groups sales director for the firm. He is making his headquarters in New York. Prior to joining MGM he handled groups sales for SW Cinerama.



Artists representative Christopher Mann; distribution executive Sam Eckman who represents International Road Show Company in the United Kingdom; Kay Harrison, deputy chairman of Technicolor Corporation; and Claude Heilman, producer and president, IRC, are seen recently viewing the new screen dimension to be used for IRC's first, "William, The Conqueror."

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THE FBI STORY



THREE MEN ON A HORSE



MISTER ROBERTS



HOME BEFORE DARK



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LITTLE WOMEN

THE STORY LINE...

A delightfully funny story of what happened to a New York bar keeper who, through a mixup in serial numbers, finds himself drafted for a second hitch in the Air Force. Sent to a tiny speck of an island in the Pacific named Shima, he has the choice of complete boredom or a project to occupy his time. Finding some local hot springs, Gus calls for volunteers to build the resort hotel and baths that had been his New York ambition; and using Air Force surplus material he starts a corporation with every

(Lift page please)

MERVYN LeROY...

now joins the 20th Century-FOX Production Team... with a Service Comedy of Peacetime SNAFU...

"Wake Me When It's Over"

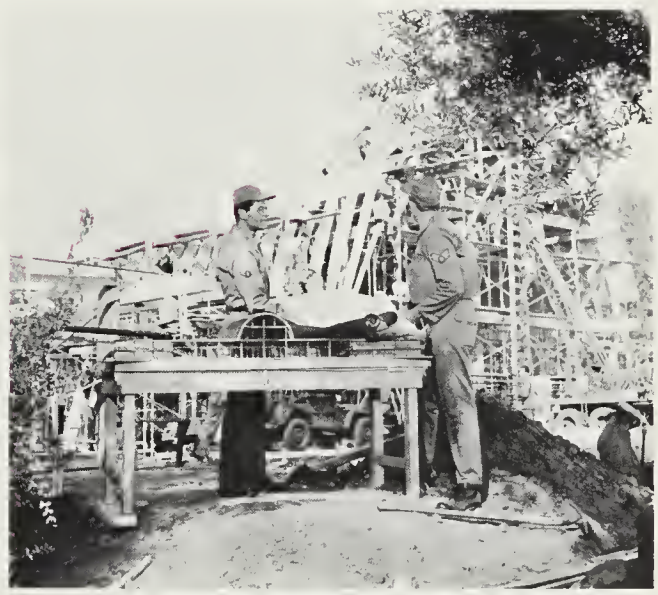




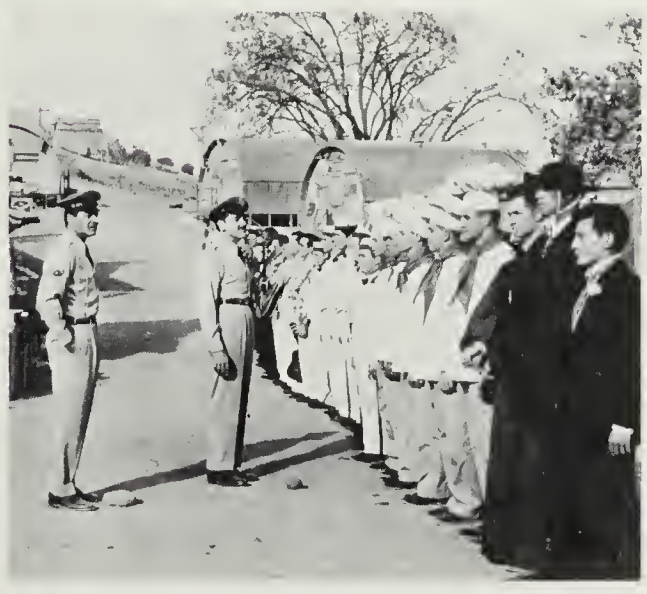


























(Continued from other side)

GI a stockholder. The native population joins in and a swank hotel, complete with dance band and shishkebab becomes a reality. Advertised throughout the South Pacific, and with rumored "miracle drug" value of "the waters," Shima thrives and is the center of all eyes until a Senatorial investigating junket turns up and starts to ask questions about the material, the personnel and the moral status of the natives. Handled with the inimitable LeRoy flair for comedy angles, many uproariously funny situations result.

They'll roar with laughter at "WAKE ME WHEN IT'S OVER"

CURRENT POLL (Continued)

Mervyn LeRoy has that gifted talent for mixing ingredients of a quality motion picture with box-office appeal. We look foward with great anticipation to his forthcoming release—"WAKE ME WHEN IT'S OVER." . . . Bernard Diamond, Schine Circuit, Inc., Gloversville, N. Y.

★

Mervyn LeRoy has made a remarkable contribution to a great industry down through the years. His long list of accomplishments in the field of motion picture production are fabulous, indeed, and his contributions roar into a special HALL OF FAME. . . . *M. B. Smith, Vice President, Commonwealth Theatres, Kansas City, Mo.*

Said—LEOPOLD FRIEDMAN, Chairman of The Board, Loew's Theatres, Inc., New York, N. Y.

I have seen about every picture Mervyn LeRoy has produced. His record of successes has been a great contribution to Hollywood. He has brought a high degree of entertainment to millions.

As an exhibitor who has been a 20th Century-FOX customer and supporter for the many years we have been in business, we are indeed delighted that Mervyn LeRoy will march under the FOX banner from this time on. Mr. LeRoy has been one of the distinguished producers in the motion picture business for a long, long time, and he has behind him a number of distinguished motion pictures and solid box-office hits. We welcome him to the FOX banner. . . . Sam Bendheim, Jr., General Manager, The Neighborhood Group of Motion Picture Theatres, Richmond, Va.

Said—BENJAMIN SACK, Sack Theatres, Boston, Mass.

It is with immeasurable pride and sincere gratitude that I extend my individual salutation, along with thousands of others, to Mervyn LeRoy, whose achievements as a motion picture producer have left a standard for others to follow and strive to equal.

Mervyn LeRoy has always been a King among movie-makers as proven by his long list of box-office successes, I am sure that "WAKE ME WHEN IT'S OVER" will reach new peaks in both entertainment and box-office values in the typical LeRoy tradition. . . . *Dan Trenster, Stanley Warner Management Corp., Hollywood, Cal.*

★

With a film-making career not possible to surpass and the maker of dreams-come-true, Mervyn LeRoy from San Francisco is certainly the liveliest immortal in the land. . . . Irving M. Levin, Director, International Film Festival, San Francisco, Cal.

Said—ROBERT E. HOSSE, Vice President, Crescent Amusement Co., Nashville, Tenn.

We know that Mervyn LeRoy's association with 20th Century-FOX will be a very pleasant relationship since any company would be happy to have a producer who can bring to the screen so many blockbusters as Mr. LeRoy has. Congratulations to both of them.

The name of Mervyn LeRoy is synonymous with outstanding motion pictures as evidenced by the imposing list of top notch productions which have borne his label through the years. It is a pleasure to join with the rest of the industry in paying tribute to Mervyn LeRoy. . . . *W. R. Praught, President, United Detroit Theatres Corp., Detroit, Mich.*

★

All exhibitors throughout the world are indebted to Mervyn LeRoy for the production of such a number of outstanding pictures. Of a still more lasting quality are the new personalities and new stars that he has introduced. . . . R. V. Jones, President, Affiliated Theatres, Inc., Indianapolis, Ind.

Said—GEORGE KERASOTES, Kerasotes Theatres, Springfield, Ill.

Mervyn LeRoy is the embodiment of Hollywood. His is the ability to diversify into all segments of good theatre, from comedy in "MR. ROBERTS", spectacle in "QUO VADIS", musical in "ROSE MARIE", documentary in "THE FBI STORY", to the fantasy of "THE WIZARD OF OZ". Many of his pictures have become classics and will live through the ages.

A Mervyn LeRoy production in the past has always carried a certain amount of excitement and enthusiasm and his name to the public has become synonymous with show business. My experiences with Mervyn LeRoy productions in the past 25 years have been very fruitful, and I certainly look forward to many more money making pictures from him. . . . *Larry Morris, Vice President, B. S. Moss Corp., New York, N. Y.*

★

The array of product Mervyn LeRoy has produced is the best evidence of his tremendous capability. . . . William Agren, Film Buyer, Fox Inter-Mountain Theatres, Inc., Denver, Col.

Said—EUGENE PICKER, President, Loew's Theatres, Inc., New York, N. Y.

A new Mervyn LeRoy motion picture is always welcome news to motion picture exhibitors. I am sure "WAKE ME WHEN IT'S OVER" will be a continuation of his consistent record of outstanding box-office productions.

Going back through the years I have always considered Mervyn LeRoy one of the truly great contributors to the motion picture industry. Would to God we had many more like him. . . . *Chas. R. Gilmour, Gilmour Theatre Ents., Denver, Col.*

★

Mervyn LeRoy has been making box-office pictures for us ever since I can remember and I am certain he intends to go on making them. . . . R. D. Ashmun, Ashmun Theatres, Caro, Mich.

Said—J. MYER SCHINE, President, Schine Circuit, Inc., Gloversville, N. Y.

Mervyn LeRoy's record for directing and producing motion pictures is without comparison in our industry. It seems that no year in the motion picture business is successfully completed without a Mervyn LeRoy hit. It is our fervent hope that this record goes on uninterruptedly so that he may attain even greater accomplishments, if that is possible.

Mervyn LeRoy has always made an honest effort to give the public a good picture. In making this effort, his peculiar combination of talent, hard work, and possibly a little bit of luck, has generally resulted in a fine production. And quite often in a box-office smash. . . . *Harry Chertcoff, Leahod Theatres, Inc., Lancaster, Pa.*

★

What Knute Rockne was to football—Babe Ruth to baseball—Mervyn LeRoy is to motion pictures. A look at his list of productions, puts him on a pinnacle with the giants of our industry. . . . Harry Unterfort, Zone Manager, Schine Theatres, Syracuse, N. Y.

Said—JOHN H. STEMBLER, President, Georgia Theatre Co., Atlanta, Ga.

Mervyn LeRoy's long record of box-office successes speaks for more eloquently than words can express. His many more years of health, happiness and continued success will contribute materially to the overall well being of our industry.

A Champion of Champions among directors, Mervyn LeRoy's magic touch to a motion picture long has meant dollars in the box office for exhibitors. Few names in Hollywood rank in the same league. . . . *Edward F. Meaile, City Manager, New Buffalo Amusement Corp., Buffalo, N. Y.*

★

The name of Mervyn LeRoy has always been synonymous with "Box Office". Congratulations to 20th Century-FOX for landing this money-in-the-bank producer. . . . Sam Gnodman, Century Theatres, Queens Village, N. Y.

As Producer-Director, Mervyn LeRoy has added immeasurably to our industry. His new association with 20th Century-FOX should bring with it a wealth of knowledge and experience to the best interests of all theatres. . . . *David E. Milgram, Milgram Theatres, Inc., Philadelphia, Pa.*

Said—CONSTANTINE J. BASIL, Chairman of The Board, Basil Enterprises, Inc., Buffalo, N. Y.

Mervyn LeRoy's name on the credits almost automatically spells box-office success of a picture.

Mervyn LeRoy has made a great contribution to the industry through the great number of outstanding productions he has made in the past and the equally great pictures he is planning for future release. His pictures are a wonderful asset because of the box-office potential they always possess. . . . I. J. Hoffman, Connecticut Theatre Circuit, New Haven, Conn.

★

Mervyn LeRoy has turned out many, many great films and it is a privilege to compliment him on his contributions to the success of our industry. . . . *A. J. Davis, Friedl Theatre Management Co., Philadelphia, Pa.*

★

I know our Alaska Managers will be looking forward to playing "WAKE ME WHEN IT'S OVER" as they did very good business on "NO TIME FOR SERGEANTS." Many other Mervyn LeRoy productions stand out in our list of box-office successes. 20th Century-FOX is indeed fortunate to have him under contract. . . . Miriam D. Kinsey, Secretary-Treasurer, The Luthrop Company, Fairbanks, Alaska.

★

Mervyn LeRoy's "WIZARD OF OZ" alone, with its stream of homage from all ages and walks of life, has been like a flaming finger writing his talents across the pages of motion picture history. . . . *Oscar Nyberg, District Manager, National Theatres Amusement Corp., Seattle, Wash.*

Said—JACK ARMSTRONG, Armstrong Circuit, Inc., Bowling Green, O.

20th Century-FOX and Spyros Skouras are to be congratulated for the excellent addition to their producer roster. Mervyn LeRoy's name is synonymous with quality, creativity and top box-office motion pictures. If the competitive spirit still exists (and I believe it does) his presence at the FOX studios should improve all of the creative efforts being put forth by that leading production company.

Only by looking at the impressive number of tremendous motion pictures in which Mervyn LeRoy pulled the strings, can you realize that he is one of the cornerstones in the entertainment world. . . . Fred Varlow, Capitol Theatre, Edmonton, Alberta, Canada.

★

I have worked on almost every advertising campaign for all of Mervyn LeRoy's successes and I hold deep admiration for his talent in producing more mass appeal attractions than any other director or producer I know. . . . *Seymour L. Morris, Schine Circuit, Inc., Gloversville, N. Y.*

★

Mervyn LeRoy, "CHAMPION OF CHAMPIONS" director, is still producing quality features for motion picture screens, and I look forward to showing his current and future films with pleasure. . . . I. H. Harris, President, Harris-Voeller Theatres, Burley, Idaho.

★

The name Mervyn LeRoy on the main title is like Sterling on silver. It guarantees the best. . . . *Robert Ruermele, General Theatre Service, Inc., Detroit, Mich.*

Said—ALAN V. ISELIN, Tri-City Drive-In Theatres, Albany, N. Y.

M ister Roberts
E astside, Westside
R andom Harvest
Quo V adis
Anthon Y Adverse
N o Time for Sergeants

L ittle Women
e scape
R ose Marie
O il for the Lomp of Chino
Johnn Y Eager

No matter how you spell it, Mervyn LeRoy means top-notch productions and box office success. Good luck to: "Woke Me When It's Over".

Mervyn LeRoy rates high with the merchandisers of the industry. His stories invariably have strong selling angles and therefore strong audience appeal. . . . Harry Goldberg, Advertising & Publicity Director, Stanley Warner Corp., New York, N. Y.

★

Mervyn LeRoy producing for 20th Century-FOX not only reflects credit on the FOX organization but I think it holds the promise of a more prolific flow of films bearing the LeRoy trade mark. As an exhibitor, the latter point is of the greatest importance because I feel that the freshness, originality and maturity that invariably characterizes a LeRoy production are in particular demand of the movie-going public today. . . . *Richard Brandt, President, Trans-Lux Theatres Corp., New York, N. Y.*

My associates and I are looking forward with enthusiastic anticipation to box-office success with "WAKE ME WHEN IT'S OVER," the latest of a long list of Mervyn LeRoy blockbusters. . . . Robert K. Shapiro, Managing Director, Paramount Theatre, New York, N. Y.

★

We have played practically every picture that Mervyn LeRoy has been connected with and we can only say congratulations to FOX in landing Mervyn LeRoy, who has proved in the past what he will deliver in the future. . . . *R. Auerbach, Tuiney Century Theatres Corp., Toronto, Can.*

Said—S. H. FABIAN, President, Stanley Warner Corp., New York, N. Y.

Mervyn LeRoy is one of the great all-around directors of our industry. Whether it's comedy, musical or drama; spectacle, sophistication or old foshioned romance; he has the genius touch. May his tribe increase.

When an exhibitor sees the credit "Produced by Mervyn LeRoy", he can be assured of a quality production. We are looking forward to the release date of "WAKE ME WHEN IT'S OVER" because we know it will have the characteristic LeRoy ingredients. . . . Samuel B. Landrum, Jefferson Amusement Co., Inc., Beaumont, Tex.

★

Anything I would say would certainly be overshadowed by Mervyn LeRoy's record of box-office successes. His ability to know what the movie-goer wants, indicates that he has his finger on the pulse of the public. . . . *Pat R. Notaro, Zone Manager, Stanley Warner Management Corp., Hollywood, Cal.*

★

Mervyn LeRoy has directed almost every type of picture with an unusually high percentage of successes. His pictures have been a great contribution toward the success of my theatres. Mervyn LeRoy and 20th Century-FOX will make a great team. . . . A. Fuller Sams, Jr., President, Statesville Theatre Corp., Statesville, N. C.

Said—LOUIS J. FINSKE, Florida State Theatres, Inc., Jacksonville, Fla.

Mervyn LeRoy's great quality is his ability to translate the spirit, feeling and full flavor of a book or play to the screen, whether it be comedy, drama or spectacle. Only a dedicated person gets such a genuine production. Mervyn LeRoy is truly a dedicated producer and we can only wish that we had more like him.



THE EDITOR'S VIEW...

In nearly 42 years of trade publishing, it has never before been our pleasure to observe such unanimity of theatre-executive agreement, as greeted our simple request for a "*10 to 15 word quotable opinion*" on the producing abilities of Mervyn LeRoy. Virtually every executive who received such a request jumped at the opportunity. Few could confine their enthusiasm to the "10 to 15 word" limitation. All were hard put to find adjectives that were adequate to their praise.

Examining carefully the preceding pages, how can any editor approach the erudite thinking of these theatremen themselves. We will leave the adjectives and the enthusiasm to them, and we will merely sum up with:

MERVYN LeROY is the BEST!

And 20th Century-FOX has GOT HIM!

Taunton, Mass., Mayor Sets Own Classification System

BOSTON—Bernard F. Cleary, the new Mayor of Taunton, Mass., who early in January requested the removal of the Brigitte Bardot film, "A Woman Like Satan," from the Strand, has gone a step farther in his zeal to act as the self-appointed city censor. He asked B&Q Associates, owners of the Strand, to place a "For Adults Only" sign before the theatre while playing MGM's "Girls' Town" and to do the same for Warners' "The Bramble Bush."

Officials of the circuit maintain the Mayor has no jurisdiction over the licensing of the theatre on weekdays, although he does issue licenses for Sunday entertainment. Therefore, no one under 21 years of age will be admitted on Sundays for these two films. It is also understood that the circuit is planning to fight the Mayor's pre-censorship requests as an abuse of the ruling of the Supreme Court of Massachusetts.

ITOA Backs Change In N.Y. License Fee

ALBANY—The Independent Theatre Owners Association of New York, Inc., through president Harry Brandt, filed with Assemblyman Anthony P. Savarese, Jr., Queens Republican, a strong statement in support of his bill amending the Education Law to increase the fee charged by Motion Picture Division, State Education Department, for original films from $3 to $4 per thousand feet, but to decrease the rate on prints from $2 per thousand feet to $6.50 for each additional "entire" copy.

It was the first letter from an industry source received by Assemblyman Savarese endorsing the measure. Others from exhibition and production leaders are being sought.

Brandt wrote that the Savarese bill "will do a great deal to help the beleaguered, hard-pressed-picture theatres, which presently suffer from a severe shortage of prints." The exhibitor executive attributed this shortage to the "existing, antiquated fee schedules," enacted "four decades ago when only a few prints were brought into the State."

"Modern releasing patterns," continued Brandt, "call for simultaneous saturation bookings, so that the old license fee for additional prints works hardship on the entire industry."

The proposed schedules would "still provide the Motion Picture Division with an income in excess of all its costs," Brandt's letter asserted. It added, "Our business still needs all the help it can get, and this need has been recognized by New York City and the Federal Government. There is an opportunity for the State to help out."

Meanwhile, D. John Phillips, executive director of MMPTA, was in the Capitol on one of his periodic visits checking legislation affecting film theatres. Attorney Philip J. Harling, New York, was also reported "on the Hill."

Dember Joins Fox

NEW YORK—Lester Dember has joined the advertising department of 20th-Fox, effective immediately. Dember, who was copy chief at Columbia from 1955 to 1958, had previously headed the motion picture copy department at Buchanan and Co., metropolitan advertising agency.



LONDON Observations

by Jock MacGregor

THOUGH THE RANK GROUP have completed pre-war theatre projects and reinstated blitz'd houses, their first wholly post-war theatre has only just been opened. It is the Odeon at Harlow, a town which has been developed some 25 miles northeast of London to ease the over-population of the metropolitan area.

This called for a celebration, and I set out in style for the opening. Alas, an electrical fault in the car resulted in my arriving just in time to see the audience leaving this beautiful 1250-seat stadium style theatre which is equipped to show everything from 35 to 70mm pictures. There was but one thing to do—go straight to John Davis' reception at the Painted Lady, which proved to be a very modernistic public house, named after a butterfly and not a starlet.

Here the Rank executives were in force making friends with the town's civic authorities and the development company's executives. Much in evidence were publicity chief Charles Young, booker Dick Hamer, theatre executives Ivor Smith, Russell Roberts, and Vic Powell, and specialized films chief Grafton Green. From the studios came Theo Cowan and Tony Hill, who brought Michael Craig to perform the opening ceremony.

A DULL, DREARY winter's morn was just the occasion to go to a Park Lane hotel to hear Ken Annakin expound on the trials and joys of filming "Swiss Family Robinson" for Walt Disney on that Caribbean island paradise of Tobago. By erecting a temporary studio for cover shots during storms, he was able to complete the shooting there and is now faced with the mammoth project of editing this James MacArthur-Janet Munro-Dorothy McGuire starrer.

Film production has become quite a thing for the Tobagons, and Ken reports that a number are now very useful technicians and stuntmen, having worked on "Fire Down Below" and "Heaven Knows, Mr. Alison." His greatest thrill was when the animals needed for the film arrived. The natives had never seen them except in the movies before, and the excitement was terrific. This was all very nostalgic for me and brought back happy memories of when I was out there reporting on "Fire Down Below."

ANGRY YOUNG film distributor cum exhibitor, Kenneth Rive of Gala, is lashing out in many directions, and with the amount of advertising he is wisely taking for his specialized theatres in London, no one can be in doubt as to what is showing. . . . I am extremely sorry to report that Picturegoer, Britain's popular fan paper, is shortly to stop publication. Recent issues have been thin and carried little film advertising. The industry, when it is too late, will certainly mourn the loss of this powerful medium for keeping millions of fans interested. Soon, only Picture Show and the monthly Photoplay and ABC Film Review will remain. . . . U-I entertained the press to a delightful lunch following the preview of "Operation Petticoat," and it was sad to see Douglas Granville struggling manfully encased in plaster through a spinal trouble. Illness kept Cary Grant away, but he too was able to make the premiere. . . . "Can-Can" is scheduled to follow "Oklahoma" at the Metropole. . . . Business is keeping up for the big attractions. "Expresso Bongo" has been rivaling "Room at the Top" in London, and had "Please Turn Over" not lost two big theatres through being used for pre-release purposes, it might well have exceeded it in the Metropolitan releasing area.

Adler Firm Expands

NEW YORK—Ben Adler, president, Adler Advertising Service, last week announced an expansion of the firm with Richard Burton named art director and Harvey Epstein appointed assistant to the president. Eric Gaister was named production and traffic manager.



Jack Karp, Paramount Pictures vice-president in charge of production; Russell Holman, eastern production manager; and vice-president Jerome Pickman are seen at the London Airport as they recently arrived in England for important production conferences.

NT&T Shifts Personnel

LOS ANGELES—In a realignment of assignments in his department, Fay S. Reeder, advertising-publicity chief of NT & T Amusement Corp., named Russ Brown as the new editor of the company's house publication, Showman.

Brown, until recently in charge of Cinemiracle ad-publicity for "Windjammer," will succeed Paul Lyday, who resigns to accept a position outside the motion picture field in Denver.

In a realignment of film buying and booking departments, assistant film buyer Everett Sharp was also named head of the Southern California division booking department by Gordon Hewitt, new chief film buyer.

Dan Polier, who previously held the booking department spot, will now move up into film buying, Hewitt said. M. A. Lundgren, former chief film buyer, is being elevated to assistant to the general manager.

Leopold Suit Dismissed

CHICAGO—Federal District Court Judge William Campbell last fortnight dismissed the damage action by Nathan Leopold against 20th-Fox for alleged appropriation of his life story in "Compulsion."

40 Years Young

Exhibitors Join Trailer Salute

National Screen Service recently awarded prizes to exhibitors from widely scattered parts of the country who had created the best campaigns in the "Once-in-a-Lifetime" Salute to trailers which commemorated NSS' 40th anniversary.

Seen on this page are illustrations of the five best campaigns as selected by the panel of judges seen at the right, MGM's Si Seadler, NSS' Burton Robbins, and TOA president Albert M. Pickus.

The nationwide effort on behalf of trailers did much to focus industry and public attention on these highly important sales aids and sent NSS off on its second 40 years on a wave of enthusiasm. A salute to the winners from us, too.





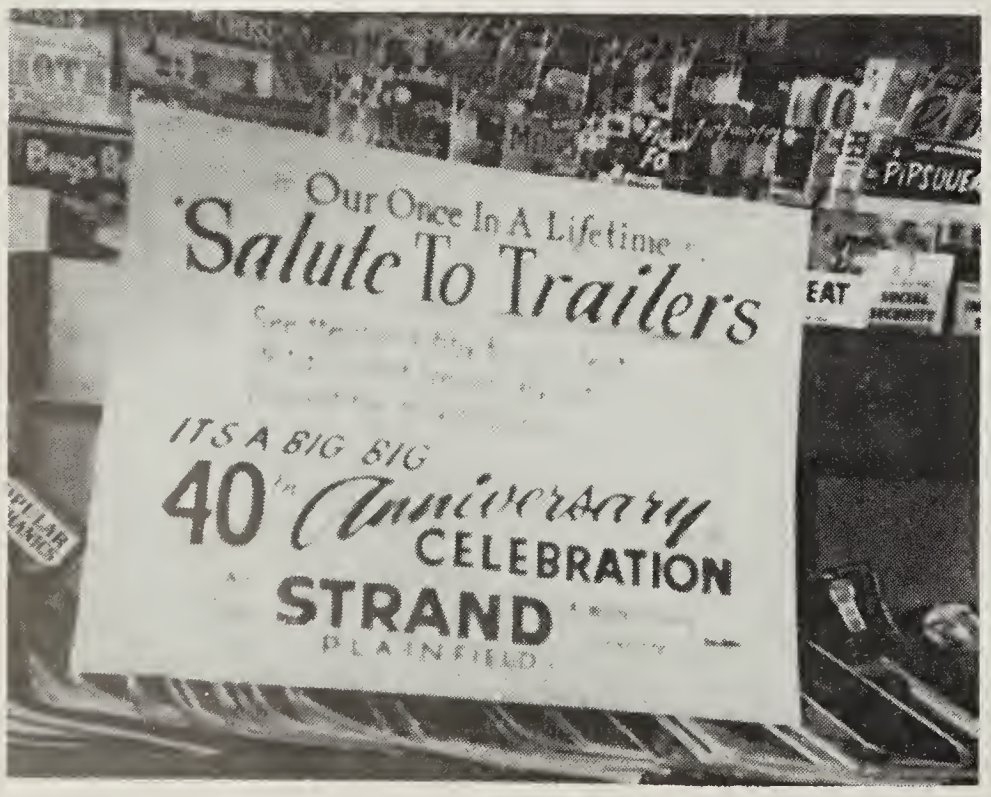
FIRST PRIZE—R. William Patterson, Dayton, O., Mayor, signs a proclamation saluting trailers as Loew's manager Carl Rogers stands by.



(Above) George F. Brown, Norshor, Duluth, Minn.; division manager Charles Zinn; and actor Troy Donahue examine trailer to be used in contest. (Right) A free show and birthday cake from manager Murt F. Makius, Admiral, Bremerton, Wash. (Below) Window display on contest arranged by the Ayers, Corpus Christi, Tex.



SECOND PRIZE—A window placement saluting the NSS anniversary arranged by the Strand, Plainfield, N. J.





NOTHING BUT MONEY MONEY MONEY



IN WALT DISNEY'S

Toby Tyler

TECHNICOLOR®

or 10 WEEKS WITH A CIRCUS

BIGGER THAN "SHAGGY DOG"!

SMASHING RECORDS ALL OVER FLORIDA!

SARASOTA • TAMPA • ST. PETERSBURG • JACKSONVILLE • CLEARWATER
LAKELAND • BRADENTON • GAINESVILLE • FT. MYERS • PALATKA
ST. AUGUSTINE • OCALA • DAYTONA • ORLANDO

...AND READY TO BUST OUT ALL OVER THE COUNTRY!

from Buena Vista

ALBANY

Mrs. S. Howard Ammerman, owner, Elvin, Endicott, has leased the property to Dittrich Enterprises, Inc., which will close it and seek to rent it to non-theatrical interests. . . . In Johnson City, Comerford Theatres announced that it would not close the only movie house there, the En-Joy, as planned, but will continue operating it for a "limited period." . . . For the first time, a group of top-ranking officials from State Education Department, led by Dr. Hugh M. Flick, ex-director of the department's motion picture censorship division and present executive assistant to State Education Commissioner James E. Allen, Jr., attended a preview on Film Row. They saw 20th-Fox's "Masters Of The Congo Jungle" at the Fox screening room. Dr. Flick stressed the duty of educators to encourage the exhibition of desirable motion pictures and to discourage that of undesirable films. Wayne Carignan, of 20th-Fox booking staff, arranged the preview. . . . Ben Smith, former salesman in the area and now a resident of St. John, N. B., visited. . . . Howard Smidt was gifted at a testimonial dinner at Thruway Motel. He recently resigned as Paramount salesman in the local exchange district after 19 years service. Francis Lynch has succeeded him at Paramount. . . . Brandt Theatres were the first to file a statement of support with the introducers of Savarese-Marchi bill, which would increase the charge for the licensing of original films from $3 to $4 per thousand feet, but would decrease the fee for prints from $2 per thousand feet to $6.50 for each additional "entire" copy.

ATLANTA

Gene Goodman, UA branch manager, entered a local hospital for treatment. . . . Mrs. John Miller, Cordova, Ala., entered a Birmingham, Ala., for treatment. The Millers own drive-ins in Cordova and Jasper, Ala. . . . J. S. Silberstein, general manager, Grove and Ridge, Oak Ridge, Tenn., was in a hospital for treatment. . . Milton Brockett, booker, Crescent Amusement Company, Nashville, Tenn., has returned to his office following illness.

BOSTON

Mayor John Collins has appointed Richard Sinnott the new head of the licensing department of the city, replacing Walter Milliken who had been the chief under the former Mayor John B. Hynes. Sinnott is at present with the Associated Press, assuming his new post in mid-February. At one time in the early stages of his career, he was an assistant manager at the Codman Square for M and P Theatres. The licensing division is in reality the censor department, but that word has not been used since the Supreme Court of Massachusetts ruled that pre-censorship is unconstitutional. Duties of the department include the licensing of plays, motion pictures, arcades, juke boxes, and all Sunday entertainment. Sinnott, however, will be given further duties. He will be the Mayor's press secretary in charge of all releases emanating from the Mayor's office, and he will be the director of the Public Information Department, being established for radio, TV and news services. . . . Eddie Ruff, Ruff Film Associates' has left for the west coast via Chicago, spending three weeks in Los Angeles on three separate deals, one with Jimmy Grainger of Inter-Continent Releasing Organization. Ruff Films has recently acquired the distributon of "Jazz On A Summer's Day" for New England, which has its world premiere at the Beacon Hill on



The Coolidge Corner, Brookline, Mass., in its initial step as a first-run art house, recently broke all existing records on the opening day with Zenith International's "The Lovers." Seen, left to right, are "Doc" Romano, house manager; Daniel Frankel, president, Zenith-International; Larry Lapidus, general manager, B & Q Associates, operators of the house; and Ellis Gordon, New England distributor of the French-made film.

Feb. 11. . . . A recent snow and wind storm in Northern New England caused the collapse of two display marquees at two drive-ins, Al Lourie's Kittery-York, Maine, Drive-In and Jim Sayre's North Hampton, N.H., Drive-In. . . . James M. Connolly, former branch manager, 20th-Fox here, has been named a vice-president of John Donnelly and Sons, advertising. He resigned from Fox to accept the post of regional manager of the New England area for the outdoor advertising company about five years ago.

NEW HAMPSHIRE NEWS—Gabriel M. Chakour, operator, Keene Drive-In, appealed to the City Council after receiving an order from the building inspector that he remove a sign extending six feet into a nearby thoroughfare, allegedly obstructing the view of drivers. Chakour claimed he had received permission from the former building inspector, while the present one asserts that his predecessor had no authority to grant permission for a sign on city property. . . . The Concord has closed down, blaming lack of product, but will reopen in a month. . . . North Conway and Majestic have changed their prices to 75 cents for adults and 25 cents for children under 12. . . . Princess, Berlin, gave away Movie Parade Magazines to all ladies.

BUFFALO

"Why don't the movies start at 8 or 8:30?" asked Jean Walrath in The Rochester Democrat and Chronicle. To which Francis Anderson, city manager for Paramount Theatres in Kodak Town, replied, "Because the greatest number of people still want to see two movies in an evening and we are still catering to the masses. If we put on the main feature at 8 or 8:30, that would end our ticket business for the evening. People wouldn't pay to see the plus feature as the last show. It would amount to losing two hours of business every night." Frank Lindcamp, manager, Palace, replied: "There aren't enough people who want it changed. This is the way we've had it for years. The 8 or 8:30 hour works out fine when you have a special, big attraction with only one feature playing. But for the continuous, double feature performance, it is different. We might pick up a few new customers by changing to this hour but not enough to offset the business we'd probably lose. We wouldn't have any latecomers because as soon as you put on the last feature of the evening, you might as well close the box office." "It's a good question and one that in the last 20 years of movie business hasn't yet been satisfactorily answered," replied Lester Pollock, manager Loew's. "Some cities have tried the 8 o'clock show. It didn't work out. Now there's a new trend toward earlier home-going. Cabarets, for instance, are closing earlier. In the old days we had an extra, later show, but now we never close the theatre later than 11:30. Conditions have changed." . . . Myron Eichler, Columbia field representative, has been in Buffalo working with manager Ed Miller, Paramount, on "The Warrior and the Slave Girl," current at that AB-PT house. One of the highlights of the campaign was Acme Nu-Way Super Markets through which the large color tabloids on the picture were distributed by the stores. Each tabloid was numbered and prizes went to the lucky number holders. The winning numbers were posted in the stores. Marv Hunter, WEBR personality, plugged the tie-up in his program—from the radio station's traveling studio. . . . Stuart James, author of the paperback book written from the picture, "Jack, the Ripper," was in with William Kilpatrick to do some tub-thumping for the Paramount opus. A luncheon was held in his honor at noon in the Statler Hilton, which was attended by theatre, newspaper, radio, and TV folks. James also was widely interviewed by radio and television personalities during his day's stay in town. . . Stanley Kramer, director-producer, whose new film, "On the Beach," foretells the liquidation of humanity by nuclear mishap, sends greetings to Buffalo through his personal representative, Lou Gerard, who is bustling around town arranging for the western New York premiere of "On The Beach," which opens Feb. 11 at Shea's Buffalo. . . . Rochester area moviemakers will stage their second public film exhibition on Friday, Feb. 19 in the George Eastman House. Last year the camera grinders, organized as a "Movies on a Shoestring" group, showed their films in Rundel Auditorium of the Rochester Public Library. Entries are open to all area moviemakers.

CHARLOTTE

The Midway Drive-In, Winston-Salem, N.C., was torn down because it was in the path of a North-South Expressway which is being constructed.

CHICAGO

A complete sellout of 400 tickets at $25 each was reported in advance for the "Heart of Show Business" award banquet Feb. 10 at the Pick-Congress Hotel honoring Irv Kupcinet, noted columnist, Sun-Times, singled out for his untiring efforts for show business and the La Rabida Sanitorium. . . . J. D. Burger has been named manager of National Theatre Advertising office at Dallas. . . . Chester Scott leased the Hollywood, Albion, Ill., from Turner-Farrar Theatres. . . . Ira Dyer leased the Town Hall, Hardin, Ill., from Mrs. George Varble, and reopened it. . . . Gene Krupa and Sal Mineo held a drum contest in front of the Garrick to publicize the opening of Columbia's "The Gene Krupa Story." . . . Condolences are extended to Jane Markey, Capitol cashier, on the death of her husband. . . . George Phillips, Harding owner, arranged with the Oriental management to operate the theatre. . . . Dino Tubekis, Alliance Amusement Company booker, was named administrative assistant to Spiro Papas of the corporation. . . . Bill Evers, veteran B and K manager, who became ill during his managership of the Century, is recuperating nicely at his home. . . . Lou Abraham-

son, secretary to Jack Kirsch, president, Allied Theatres, resigned to enter public relations. . . . The 1960 golf outing of Variety Club will be held this year at Calumet Country Club on Aug. 18 or 25. Spot was chosen by Dick Eckstein, president, Chicago District Golf Association, and Bill Margolis, chief barker. . . . Renate Heyn, newcomer from Germany, was added to the Paramount staff. . . . Roscoe Trainor, 73, retired projectionist, died. . . . Herb Lane was named Paramount office manager, succeeding Herb Cohen, resigned. . . . Howard Lambert, Adelphia owner, is negotiating for lease on the Harding which had been operated by B and K for several years. . . . Harry Blackford, Urbana, Ill., bought the Homer, Homer, Ill., and installed his brother, William Blackford, as manager.

CINCINNATI

Mrs. Priscilla Moritz was installed as president of the Ladies Auxiliary, Tent 3, Variety, in ceremonies conducted by Mrs. Arthur Stevens, immediate past president, at the Beverly Country Club in nearby Kentucky. Following the meeting, the 40 members present enjoyed a dinner and floor show. The auxiliary has scheduled a dessert-bridge party in Variety club rooms, Hotel Metropole, in early February for the benefit of its "Dainty and Dapper" club project located in Goodwill Industries. Mrs. Sam Weiss and Mrs. Arthur Stevens are arrangements chairmen. . . . Returning from Florida were Ben Cohan, Holiday Amusement Co., who stopped at St. Petersburg, Fla., to have a looksee at his Garden Theatre, enroute home from a Caribbean cruise, and Jerry Jackson, who plans to reopen his Starlite Drive-In, Mount Holly, O., in early February for weekend screenings. . . . An 18-hour telethon staged by Tent 3, Variety Club, over WKRC-TV, produced an estimated $83,135, according to chief barker Nate Wise. The fund will be used to aid the mentally and physically handicapped at the Goodwill Industries rehabilitation center here. . . . A "Silver Jackpot" promotion is being staged by the Regent, Majestic, and State and about 20 merchants in Springfield, O. Coupons for the event are being given by the merchants and the houses, with a weekly drawing for $100 at the theatres. The grand prize of $2,000 will be drawn at the end of the 10-week promotion. . . . Lee A. Kappelhoff, 65, a



The recent regional meeting of Variety Clubs International at Cincinnati, was attended by, left to right, seated, George C. Hoover, international executive director; Edward Emanuel, first assistant international chief barker; George Eby, international chief barker; and Marc J. Wolf, international main guy; and, standing, Morton Gerber, international representative; Raymond Thompson, chief barker, Baltimore Tent 19; George Nathan, chief barker, Washington Tent 11; Louis Hanna, chief barker, Pittsburgh Tent 1; Roy Wells, representing Dayton Tent 18; and Rex Carr, chief barker, Indianapolis Tent 10.

native of this city and an uncle of the popular movie star, Doris Day, died from a heart attack while driving his car on a city street. . . . Jim Herb, owner, Ohio, Franklin, O., is convalescing at his home after being hospitalized for several months. . . . Scioto Breeze Drive-In, Lucasville, O, Al Boudouris, owner, is being booked through TOC Booking Agency. . . . Robert Rehme, manager, Plaza, Norwood, O., is doing his own booking and buying.

COLUMBUS, O. NEWS — Sam Shubouf, manager, Loew's Ohio, was the subject of a page one feature in Ad-Libs, published by the advertising department of the Columbus Dispatch and the Citizen-Journal. . . . Mrs. Joan Loomis, publicity, promotion and advertising manager, Playhouse-on-the-Green, Worthington, Ohio, has been named manager of the summer stock tent theatre. She will continue her former work and also will continue doing free-lance publicity for the John Barcroft agency, for which she has worked for nine years. . . . Bart Miller, former owner, Granville, Granville, Ohio, has been appointed manager, Bexley Art, it was announced by Bob Little, Bexley general manager. . . . George Lingo, veteran Loew's Broad stagehand, was presented with a gold membership card in the local I.A.T.S.E., emblematic of his 50 years' membership in the local. . . . Carl Rogers, manager, Loew's, Dayton, Ohio, and former manager of Loew's Broad, is being congratulated by central Ohio friends for his winning of first prize of $1000 in the trailer contest conducted by National Screen Service.

CLEVELAND

Gene Krupa and his wife, Betty, spent several days in town to promote "The Gene Krupa Story," which opened at the Allen. He appeared for two hours in the Halle Bros. record department autographing his latest album, appeared on the Allen stage at an invitational performance for some 1400 teenagers sponsored by station WJW and the Allen, and distributed prizes in a drum contest conducted by station WJW, the Allen, and the Press. There was also a press luncheon in the Statler Hotel and an appearance at a special Press Club cocktail party. . . .



Nat Barach, National Screen Service branch manager, and Mrs. Barach celebrated their 40th wedding anniversary. . . . M. B. Horwitz, head of the Washington Circuit, having supervised the moving of his office from the Warner Building to the Film Building, leaves for Florida for the rest of the winter. . . . "Porgy and Bess" on 70 mm film finished a successful 12-week run at the Palace. It opens March 2 in a 35 mm version under a continuous policy at the Granada, Cleveland; Stillwell, Bedford; Vine, Willoughby, and Berea, Berea. . . . Gene Tunick, United Artists district manager, conducted a local sales meeting attended by branch manager David Rosenthal; salesman Aaron Wayne; bookers Anthony Reinman and Ronnie Sparks. Object of the meeting was to present details and sales policies of forthcoming UA pictures. . . . "Ben-Hur" was given the deluxe treatment for its Ohio premiere in Loew's Ohio. An invitational matinee was held for members of women's clubs, teachers, and civic leaders. Then came the gala invitational screening for members of the industry, the press, and leading industrialists. Frank Murphy, Loew's Theatres division manager, greeted the guests while beautiful girls selected from local model studios and wearing high style formal evening dresses, performed as hostesses and handed "Ben Hur" books and programs to the guests. The Ohio had been redecorated for the engagement, including regilding of the frescoed ceiling, and all new carpets.

DALLAS

Trans-Texas Theatres have announced that Bill Cruson, manager, Fine Arts, here, will take over as manager, Fine Arts, Denton, Tex. His assistant Malcolm Thompson will become manager, Fine Arts, here, and Gene Welch, manager, Melba, will become city manager. . . . Lee Handley, owner, Arcadia, was reported well on the road to recovery after a lung operation. . . . Ed Brinn, salesman for the MGM exchange here for the past 11 years, has been transferred to Denver. Although assigned to the Denver MGM exchange, Brinn will cover New Mexico as part of his territory and will establish his home at Albuquerque. . . . Ticket sales were odious at the Jefferson Drive-In, and for a good reason. A skunk loitered stubbornly at the box office. While "Beloved Infidel" ground away on the screen, one of mankind's least loved creatures crawled under a ticket box where the stubs are dropped beside the booth. If only a baby skunk, its aromatic agility was respected. Police were uncertain. Pound men likewise. The cashier, Mrs. Sammy Ausmus, handed out tickets through the back of the booth. There was a truce until after the show when the audience departed and the theatre people were to remove the box (gently). . . . The Fine Arts will begin its fourth year of operation with the booking of four new foreign motion pictures for what the management is calling "Fabulous February." The theatre, which had operated since its opening as the Varsity, came under the management of the Trans-Texas Theatres in 1957 and opened up under its new name on Jan. 29 of that year. The Fine Arts will start off its fourth year with "The Bridal Path" on Feb. 3. This will be followed on Feb. 10 with "The Mirror Has Two Faces," and on Feb. 17 there will be a series of five vignettes under the general title, "Anatomy of Love," followed by "The Tailor's Maid" on Feb. 24. Also on the schedule is the showing of "The Magician" on March 2. McLendon Radio Pictures announces that its latest production, "My Dog, Buddy," has been booked into 150 theatres in Texas and Louisiana for first



Top officials of the newly formed Shor Theatre Circuit, Cincinnati, are, left to right, Jack Haynes, general manager; Peter J. Palazzolo, executive vice-president; and Carl Ferazza, manager of theatre operations. Not shown are Louis Shor, Williamson, W. Va., president, and Earl Goldsmith, vice-president and treasurer.

release in April. The film was shot here. Columbia Pictures is handling distribution and has added the studio's "Barefoot Mailman" to make this offering a double bill.

JACKSONVILLE

Maurice Shaaber, former Wil-Kin Theater Supply salesman for Florida, has re-entered show business as manager, Floyd Stowe's Linda Drive-In, Palatka. . . . Herb Ruffner is now assistant to Art Castner at the downtown Imperial. . . . Benny Leviton has acquired the indoor Capitol at Homerville, Ga. . . . The San Marco Art, managed by Marty Shearn, opened with the first local run of "My Uncle," under the sponsorship of the League of Women Voters. . . . Sarah Keller is the new editor of the monthly WOMPI Bulletin. . . . Charles Parish has joined Jim Carey's managerial staff at Loew's Twin Normandy Outdoorer on a full-time basis. . . . WOMPI members held a January get-together at the Lobster House and formulated plans for new fund-raising projects and new charitable activities. . . . Several new WOMPI officers have been named to replace ones who have resigned recently. They include Ann Easters, first vice-president; Mary Jane Partin, corresponding secretary; and Marie De Nazarie, Myrtice Williams, and Jane Davis, members of the board. . . . After two years of changing film policies from first-run to subsequent-run to first or second-run art films, Herman Meiselman's suburban Town and Country has settled down to a policy of top-quality first-run motion pictures. . . . Sheldon Mandell's downtown first-run St. Johns opened with the re-issue of "Duel in the Sun," while his suburban Five Points had the north Florida premiere of "The Mouse That Roared." . . . Eugene Conrad, a district sales manager for the Cracker Jack Co. for the past seven years, has joined the Roy Smith Co., theatre suppliers, as its vice president and sales manager, according to an announcement by Roy Smith, company president.

MEMPHIS

George Eby, Pittsburgh, international chief barker; Eddie Emanuel, Philadelphia, international first assistant; and George Hoover, Miami, executive director, were among the top officers of Variety Clubs International here for a two-day regional meeting. Highlight of the meeting was a full review of Variety Clubs' charities. Also plans were made for the national observance of Variety Clubs Week Feb. 8-14. Howard Nicholson is chief barker of the Memphis tent. R. L. Bostick, international representative, entertained those attending with a reception at his home. . . . C. B. Clark is the new owner, Strand, Louisville, Miss. . . . Closings in the territory include Shelby, Shelby, Miss.; Erin, Erin, Tenn; Joiner, Joiner, Ark.; and 65 Drive-In, Conway, Ark. . . . "Miss Variety" will be selected to reign over the local tent's observance of Variety Clubs Week, the national celebration of the 33rd anniversary of the organization. In addition to the honor of becoming queen of the week, there will be prizes in the form of season passes to all downtown and several neighborhood theatres. . . . Bill Hendricks, former southern zone manager for Stanley Warner, and currently studio publicity director for Warner Bros. in Hollywood, was here to promote "The Bramble Bush." The picture opens at the Warner Feb. 10. Hendrix, who spent his boyhood in Memphis and began his career as an usher at Loew's in Memphis, later becoming manager of the Warner house, gave a luncheon for the newspaper and television men. . . . Sign on a drive-in theatre near St. Louis reads: "Closed for the season. The reason—freezin'." . . . Loew's Palace's first 70 mm. film will be "Solomon and Sheba," opening Feb. 11. Along with the installation of the new 70 mm. equipment, the house got a general fixing up. The screen was repainted, the seat rows have been spaced out from 32 inches to 40 inches between rows; the seats were rebuilt and reupholstered. Material used for recovering the seats was the same rich red with deep pile used in the recent remodeling of Loew's State, New York.

NEW HAVEN

Harry Feinstein, northeastern zone manager, Stanley Warner Management Corporation, has announced promotion of John Scanlan, Sr., manager, Warner, Torrington, Conn., for 28 years, to city manager, supervising the Palace and Empress, Danbury, Conn., succeeding Harold L. Nelson, who is leaving the circuit. Victor Scalzo, assistant Danbury city manager for the past 20 years, continues in that post. At the same time, Leonard Kupstas, manager, first-run Embassy, New Britain, Conn., is appointed Scanlan's successor at Torrington, and Mrs. Helen Zaniewski, former Embassy assistant, becomes manager of that New Britain house. Joseph C. Miklos, manager, first-run Strand, New Britain, takes on added responsibilities as SW New Britain city manager. Carl Sgamboti has been named assistant to Mrs. Zaniewski. John Cody, formerly on staff of the Majestic, Providence, R.I., becomes manager, first-run Merritt, Bridgeport, succeeding William Cormier, resigned. Jean DuBarry, manager, Capitol, Springfield, Mass., continues on sick leave recuperating from eye surgery at Miami Beach, Fla. William Shepherd is relief manager at the Capitol. . . . George H. Wilkinson Jr., Wilkinson, Wallingford, Conn., and president, MPTO of Connecticut, has been renamed to the Wallingford advisory committee of the First Federal Savings and Loan Association of Meriden, Conn. . . . The 800-seat, subsequent-run Rivoli, Hartford, part of Shulman Theatres, has resumed its former policy of screening the main feature twice per evening, thus enabling patrons to attend either early or late performance. In recent weeks, the theatre had been running only one complete double-feature show. Mrs. Ann Gerard has been named house manager, succeed-

(*Continued on page 36*)

"How I Would Sell . . .

THE GENE KRUPA STORY"

Columbia's Throbbing Jazz-World Biodrama With Youth Appeal

An Exclusive **SHOWMANALYSIS** *Prepared by—*

DON KNIGHT, Advertising and Publicity Director, Tri-States Theatre Corporation, Des Moines, Iowa

ABOUT THE AUTHOR Don Knight, 39, a native of Des Moines, Iowa, has been associated with Tri-States Theatre Corporation since 1938 when he started as an usher at the Paramount Theatre, Des Moines. He attained the post of assistant manager of the theatre before the outbreak of World War II and was in the Air Force from 1941 to 1945, serving in the European Theatre of Operations. After World War II, he managed several theatres throughout the Tri-States Circuit. He also served for a time in the post of city manager of Des Moines, where Tri-States operates five theatres. Knight was appointed to his present capacity as Advertising and Publicity Director for the circuit four years ago. He and his wife, Helen, have one son, Michael, age 13.



KNIGHT

After seeing "THE GENE KRUPA STORY" and analyzing it for the sales approach in our territory, we feel that Krupa's fame and his music, plus the teenage appeal of Sal Mineo and James Darren, will be the basic key to sell this attraction. The rough outline of the campaign that follows reflects this thought.

In deciding what media to use to sell this attraction, it is our thought that of the basic media of newspaper, radio and television, radio should carry the load of this campaign, with the other media plus exploitation complementing the basic theme.

We feel that our choice of radio is the proper approach to reach the younger set and teenagers because of this age group's keen interest in Sal Mineo and James Darren, and we feel through this medium we can get the message across.

The Columbia advertising department has come up with a wealth of excellent material to be used at the local level to sell this attraction. This material includes radio spots made by Gordon McLendon. These spots will be the backbone of the campaign.

SCREEN ADVERTISING

Two weeks in advance of opening day, we will run an excerpt from a Gene Krupa recording over the P.A. system, followed by a trailerette reading—*"YOU HAVE JUST HEARD THE WORLD'S GREATEST DRUMMER, GENE KRUPA. SEE 'THE GENE KRUPA STORY' WITH SAL MINEO, SUSAN KOHNER AND JAMES DARREN, COMING SOON TO THIS THEATRE."* This will be used as a teaser trailer in advance of the regular National Screen trailer.

LOBBY

Display in the lobby will be made up to resemble an orchestra bandstand with cast and title lettered on each step. At the very top will be a set of drums, properly spotlighted, with the title above. Drum of course will be promoted from a local music store. Stills from the attraction will be used to enhance the setpiece.

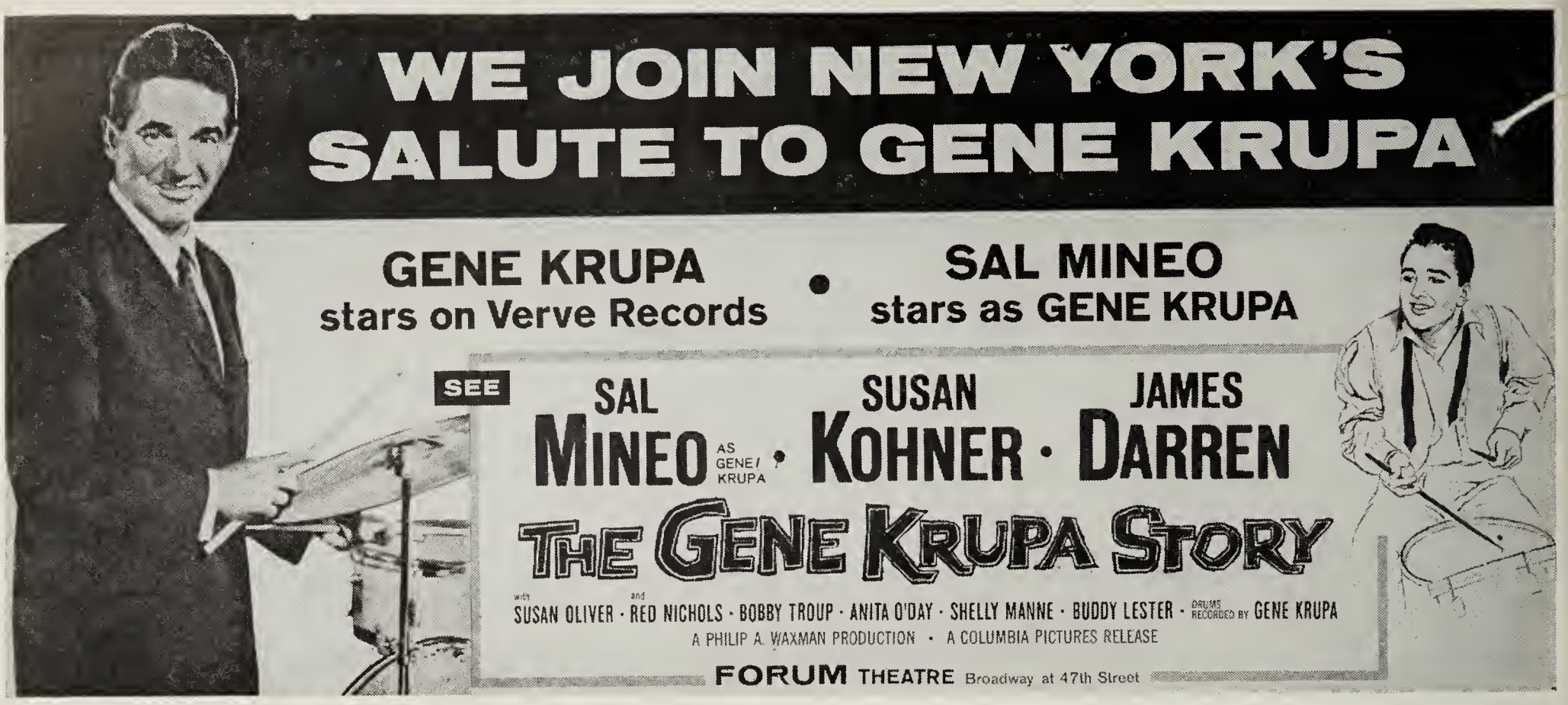
In the outer lobby we will set up a phonograph playing Gene Krupa recordings. Records and phonograph will be promoted from a local music store tying in with the theatre. Display nearby will carry appropriate copy.

FRONT

We will promote a juke box from a local juke box dealer and play Gene Krupa recordings out front during playdate. Display surrounding the juke box will carry the cast and title along with stills, etc., advertising the attraction. If it is impossible to promote a juke box, you can set up a turntable in your boxoffice and play Gene Krupa recordings with a speaker up above outside the window so that passers-by can hear.

SAL MINEO (as Gene Krupa) and his drums key the campaign.





MUSIC TIEUPS are a natural such as the above salute to Krupa and the film which calls attention to the picture and to Krupa's top selling recordings. Below is seen the title page from a book of sheet music on songs from the film, giving liberal credit to the Columbia production. Exhibitors can readily get the cooperation of all music outlets in their area on this one.



Cut-outs of Sal Mineo with drums as shown on the six-sheet will be mounted on a beaver-board on the canopy and properly spotlighted. They will be very effective during playdate.

STREET STUNTS

We will have a young man playing a set of drums from a flatbed truck traveling through town, publicizing the Gene Krupa name as the greatest drummer of all time. The truck will be bannered with copy appropriate to the picture and with theatre playdates, etc.

MUSIC STORE TIE-UPS

The LP album of music from the sound track which features Gene Krupa on the drums, the James Darren Col-Pic recording of "Let There Be Love," plus the sheet music package tie-in are excellent materials to work with at the local level for music store tie-ins, point of sale displays, windows, and promoted newspaper ads.

RADIO

Saturation radio spot buys will be made on this picture on the leading music stations. Spots will be run at a minimum of one per hour two days in advance and three days current, using the McLendon spots. Open-end interviews with Sal Mineo, Susan Kohner, and James Darren will be planted on all radio stations. Recordings of James Darren singing "Let There Be Love" will be planted with all DJ's for use in advance and current. All DJ's will be alerted to mention "THE GENE KRUPA STORY" when spinning this record.

RADIO-MUSIC STORE TIE-IN

This promotion is a two-way street between the theatre and a music store. The music store will print up a large number of heralds which enthuse prospective students to come to their store to take music lessons to learn to play the drums like Gene Krupa. The music store will buy a 100-spot saturation on radio to sell the public the idea to come to this store to take drum lessons. They will also plug on their radio spots "THE GENE KRUPA STORY" starting at such-and-such a date at the Theatre. The theatre in advance will distribute the herald to their patrons on leaving the theatre. We know this tie-up will be well-received as it is already set up in one of our towns.



THE AD CAMPAIGN (above) concentrates on the youth appeal of the cast and the dramatic and musical qualities inherent in the story. Popular young Columbia star James Darren (below) is a potent selling force in a merchandising tieup with Halo Shampoo, with display advertising featured in thousands of outlets.



RADIO CONTEST

A drum-playing contest will be conducted with a leading disc jockey. Several weeks in advance of the attraction, the DJ will announce the contest on his program. The contestants will be screened at the radio station or at a teen dance, which many radio stations in our area sponsor, and the finalists will appear on the stage opening night, the winner to be selected by the audience. Prizes will be promoted by the theatre for the winner. The radio station will give the theatre many free plugs for the attraction and playdate in conducting this contest. This contest will complement the radio saturation and will give us an extra activity for opening night which should help the boxoffice gross as well. The winner will be given a set of drums promoted through a local music store. Second and third prize winners will be given James Darren records or sound track albums.

MERCHANT NEWSPAPER TIE-IN

A newspaper tie-in page will be worked out with several merchants, particularly merchants who sell musical instruments and records and teenage wearing apparel. A header for the page will read—*"WE SALUTE 'THE GENE KRUPA STORY' WITH THIS GREAT ARRAY OF UPBEAT MERCHANDISE AND DOWNBEAT PRICES."* A photo of Sal Mineo playing the drums should be worked into the banner header. Each merchant on the page would be given a few tickets for the picture to be given out to the first 10 or 20 persons coming to his store on the date and hour specified. The theatre will take an ad in the center of the page on "THE GENE KRUPA STORY."

We also will pursue the national tie-up with Kay Windsor styles as mentioned on the back page of the pressbook.

TELEVISION

Columbia has some excellent one-minute and 20-second trailers which can be used for a saturation buy on the local TV station. The spots will be purchased around programs designed for teenagers. In a recent survey of teenagers, it was found that Krupa is their number one favorite jazz drummer. There is also a five-minute documentary film picturing the first meeting between Gene Krupa and Sal Mineo and Krupa teaching Mineo how to beat the drums. This will be planted with the TV station.

COMING . . . in the issue of Feb. 17
DARREL PRESNELL, Advertising and Publicity Director
NT&T Amusement Corp., Kansas City, Mo.
tells how he would sell . . .
MGM's
"THE LAST VOYAGE"

NEW HAVEN (*Continued from page 32*)

ing Frank Dzikot, who has left the Shulman organization. . . . The 1800-seat Daly, Hartford, sole Connecticut Spanish first-run outlet, has dropped Monday-through-Friday matinees, opening now on those days at 5 p.m. Afternoon programs are continuing on Saturdays, Sundays, and holidays.

NEW ORLEANS

The Vacherie, La., theatre has closed until further notice. . . . Mrs. D. D. Netterzille leased the Fair, Centerville, Miss., from A. L. and Fern Randall, who will assist her with the buying and booking . . . Marie Saucier, Corinne Bouche and Judith Hanmer, MGM staffers, entertained a group of present and former distaff co-workers at a spaghetti and meatball dinner at Marie's home. . . . Elaine Yochim, United Theatres billing clerk, and M. Paul Homes were married on Feb. 6. . . . Bill Hendricks, Warners publicist, was in to promote "Bramble Bush" and held a press luncheon at the Roosevelt Hotel. . . . Lewis Cox turned over the operation of the Cox, Pierre Part, La., via lease to Charles Segona. . . . Exhibitors Cooperative Service Board members held a luncheon at Antoine's French Quarter restaurant. . . . Mr. and Mrs. Frank Lais, owners, neighborhood Lakeview and Fox, were visiting Los Angeles. . . . Billy Briant, branch manager, 20th-Fox, and his staff hosted a regional sales meeting of home office executives, branch managers, salesmen and bookers from seven exchange centers at the Monteleone Hotel. . . . Harry Goldstone, Astor, was in from New York City. . . . Raymond Gremillion, former RCA field engineer, and now managing director with his wife of the Twin Do Drive-In, Metairie, La., has been engaged by the Ballantyne Company to handle the complete installation of sound and projection equipment in the new recreation center at the Naval Air Base ,New Iberia, La. . . . Augusta Woolverton, secretary, to C. J. Briant, MGM branch manager, was at Touro with a heart ailment. . . . L. C. Montgomery enrolled his Joy in the Theatre Owners of America.

Film Exchange and Dealer Listing for the LOS ANGELES FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• *Film Distributors*

ALLIED ARTISTS, 1924 S. Vermont Ave.—REpublic 1-3148
Br. Mgr.: J. E. McCorthy. Sls. Mgr.: Morthy Solomon. Office Mgr. ond Booker: Sondy Mogdoleno. Soles: John O'Neil, Frank Reimer.

AMERICAN-INTERNATIONAL, 8255 Sunset Blvd.—HO 3-3271
Pres.: Jomes H. Nicholson. Sls. Mgr.: Leon Blender.

AZTECA FILMS, 1743 S. Vermont Ave.—REpublic 3-2191
Br. Mgr.: Froncisco Solos-Porros.

BUENA VISTA (Disney), 1660 Cordova St.—REpublic 1-7247
Br. Mgr. Leo Jensen. Bookers: Ben Sochey, Hoot Clark.

CLASA-MOHME, 2019 S. Vermont Ave.—REpublic 4-4171
Br. Mgr.: Richord Mohme. Bookers: Michoel Enrique:, Fermin Del Muro. Coshier: Margaret Ainsworth.

COLUMBIA, 1920 S. Vermont Ave.—REpublic 1-8511
Br. Mgr.: Bill Evidon. Office Mgr.: Fred Wise. Soles: Jules Needlemon, Al Boodmon, Horold Green. Bookers: Don Holstrum, Eorl Bennett, Irving Levinson, Art Kollan. Cashier: Bonnie Gudenoge. Field Exp.: Mike Newmon, Jack Berwick. Emerg. Phone: HArris 9-7534. *(Dist. Mgr. in residence: W. C. Ball)*

CORONET FILM DIST., 1576 W. Washington Blvd.—REpublic 5-8922
Br. Mgr.: Alex Cooperman. Emerg. Phone: None.

EMBASSY, 1966 S. Vermont Ave.—REpublic 4-8487
Br. Mgr.: Jock Sonenshine. Emerg. Phone: None.

FAVORITE FILMS, 1928 S. Vermont Ave.—REpublic 1-2574
Br. Mgr.: Mel Evidon. Generol Sls. Mgr.: Foster Bloke. Soles: Horry Levinson, Mork Tenser. Booker: Solley Miller. Emerg. Phone: None. *(President in residence: N. P. Jacobs)*

MANHATTAN FILMS, 1920 S. Vermont Ave.—REpublic 2-3016
Br. Mgr.: Robert Kronenberg. Sales: Jack Sheriff. Booker: Chorles Moncuso. Emerg. Phone: None.

METRO-GOLDWYN-MAYER, 1620 Cordova St.—REpublic 1-4181
Br. Mgr.: T. J. Aspell, Jr. Sls. Mgr.: Chorles Geory. Office Mgr.: Ed Urshel. Soles: Alex Weissman, E. Douglyn. Bookers: Nothon Obermon, Virgil Bartmess, Wendell Overturf. Coshier: Eve Goldmon. Field Exp.: Howard Herty. Emerg. Phone: Urshel, CR 5-8302. *(West Coast Sales Mgr. in residence: Herman Ripps)*

PARAMOUNT, 1613 W. 20th St.—REpublic 1-5191
Br. Mgr.: Arnold Shortin. Sls. Mgr.: Mox Focter. Office Mgr.: Lester Colemon. Sales: Gene Beuerman. Head Booker: Horlon Brunt. Bookers: Jim Merry, John Strutman. Coshier: Howard Woolfon. Field Exp.: Bob Blair. Emerg. Phone: Colemon, OX 4-15569. *(Dist. Mgr. in residence: Neal East)*

SONNEY AMUSEMENT ENTERPRISES, 1656 Cordova St.—REpublic 1-7236

20TH CENTURY-FOX, 1620 West 20th St.—REpublic 1-4186
Br. Mgr.: Morris Sudmin. Office Mgr.: Chorles Newman. Soles: Bjorn Foss, Mel Anderson, Jerry Arkin, Edwin Micholove. Bookers: Joe Meoley, Isodore Shapero, Keith Austin, Wm. Spencer. Coshier: Eva Meridith. Emerg. Phone: Newmon, PO 3-0206.

UNITED ARTISTS, 1918 S. Vermont Ave.—REpublic 1-8831
Br. Mgr.: Richard Cornegie. Sls. Mgr.: Bill Wossermon. Office Mgr.: Bert Pollord. Soles: Jock Katz, Andy Heedrick, Skip Regon. Heod Booker: Rollin Gunderson. Bookers: Bill Worner, Jim Nosh, Jerry Logue, Dick Groff. Coshier: Beo Burke. Field Exp.: Bill Scholl. Emerg. Phone: Gunderson, OR 1-8380. *(Dist. Mgr. in residence: Ralph Clark)*

UNITED WORLD, 6610 Melrose Ave.—WE 8-6125

UNIVERSAL-INTERNATIONAL, 2001 S. Vermont Ave.—REpublic 1-2151
Br. Mgr.: Abe Swerdlow. Sls. Mgr.: Bill Morriott. Office Mgr.: Al Newmon. Soles: Jules Gerelick, Woyne Botemon, Walter Goodmon. Bookers: Horold Whitman, Rene Fisher, Richord Groff. Coshier: Truly Keller. Emerg. Phone: Newmon, NO 5-3603.

WARNER BROS., 2025 S. Vermont Ave.—REpublic 1-3177
Br. Mgr.: Joseph Sorfoty. Office Mgr.: Horvey Lithgow. Sales: Bill Wotmough, George Tripp. Heod Booker: M. Moc Toggert. Bookers: Joe Zangrilli. Coshier: Mildred Weber. Field Exp.: Mox Bercutt. Emerg. Phone: Lithgow, PL 1-7181. *(Dist. Mgr. in residence: Fred Greenberg)*

• *Supply Dealers*

J. M. BOYD CO., 2032 S. Vermont—REpublic 2-0046
NATIONAL THEATRE SUPPLY, 1961 S. Vermont—REpublic 1-4193
PEMBREX THEATRE SUPPLY, 1969 S. Vermont—REpublic 1-3111 Emerg. Phone: DUnkirk 8-6764
B. F. SHEARER CO., 1964 S. Vermont—REpublic 3-1145 Emerg. Phone: DUnkirk 8-6764

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166
Br. Mgr.: Bernie Wolf. Office Mgr.: Ralph Lo Duke. Sales: Al Blumberg. Emerg. Phone: Wolf, TExos 0-5995.

• *Signs, Advertising and Printing*

ACORN PRESS, 2020 S. Vermont—REpublic 1-4163
NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166
SHOWMANSHIP ART SERVICE, 2013 S. Vermont—REpublic 3-3123

• *Service Companies*

ALTEC SERVICE CO., 10952 Roebling Ave.—DUnkirk 3-1197
RCA SERVICE CO., 911 N. Orange Dr., Hollywood—OLdfield 4-0080

• *Film Delivery Services*

FILM TRANSPORT OF CALIF., 1525 W. 23rd—REpublic 4-4141
B & W FILM DELIVERY, 1639 Cordova St.—REpublic 5-8383

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

OMAHA

Joe Schiro, FEPCO artist, broke his leg in a fall on ice. . . . Lindy Anderson, Elk Point manager, is pleased with new theatre activity. Anderson is also town mayor and funeral director. . . . Carl Harriman, Palace, Alton, is wintering in Florida while son Jim takes over. . . . A. E. Thacker, South Sioux City, reopened the State. . . . Jim Schlatter, manager, Sky View Drive-In, has closed for the winter.

PHILADELPHIA

I. S. Yeaworth, Jr., is now on leave from Valley Forge Films, Inc., to co-produce with Jack Harris and direct "Dinosaurus" for U-I release. The film is being shot in the Virgin Islands and Hollywood. In the meantime, his chores at Valley Forge will be taken over by Frank B. Fuhr and William Jersey. Valley Forge Films will continue to produce its own religious features via Good News Productions and will rent its facilities for features, TV productions and industrials. . . . Milgram Buying and Booking Service is now handling Route 45 Drive-In, Berlinsville, Pa.; Garden Drive-In, Hunlock's Creek, Pa.; Park, Reading, Pa.; Victory, Shippensburg, Pa.; and Victoria, Tamaqua, Pa. . . . New Orleans bound for a sales pow wow were 20th-Fox branch manager Sam Diamond, his salesmen, some of the bookers, and others. They were only sorry it wasn't Mardi Gras time! . . . Independent foreign film distributor Jack Jaslow slightly resembles Ingemar Bergman. . . . Vine Street Screening Room's Leon Cohen was Florida bound.

PITTSBURGH

Famed producer Joe Levine was acclaimed "The movie's promotional genius," following his visit here on behalf of his newest release, "Jack The Ripper," dated on the national break at the Stanley. Levine was accompanied by publicist Bill Doll and Paramount exploiteer Mike Weiss. He tossed a Carlton House luncheon for movie editors and critics. A cocktail party for exhibitors was attended by some 30 area showmen.

(*Continued on page 38*)

Watch for them!

NEXT!
Jacksonville Territory
Issue of February 17
New York City Territory
Issue of February 24

Save Them!

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	9	"	....264%
Loew's State, New York (**$43,175)	10	"	....129%
Boyd, Philadelphia (**$12,300)	9	"	....244%
Todd, Chicago (No Ave.)	5 wk.	Ave.	$31,700
Coronet, San Francisco ($13,200)	5	"	....217%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	23	"	.... 90%
Midtown, Philadelphia (**$9,000)	8	"	....111%
Brown, Louisville (**$4,950)	7	"	....151%
Gary, Boston (**$11,100)	6	"	.... 82%
Pageant, St. Louis (**$4,850)	5	"	....137%
Blue Mouse Seattle (**$5,040)	5	"	....140%
United Artists, Detroit (**$8,810)	8	"	....113%

CASH McCALL (WB)

Stanley, Philadelphia ($17,000)	3	"	....100%
Orpheum, Omaha ($5,800)	1	"	....135%
Paramount, San Francisco ($13,100)	1	"	....130%
Roosevelt, Chicago ($17,800)	2	"	.... 95%
Madison, Detroit ($12,900)	1	"	....110%
Fox, St. Louis ($13,600)	2	"	.... 92%
Mary Anderson, Louisville ($6.000)	1	"	....216%
Metropolitan, Boston ($16,800)	1	"	....125%

EDGE OF ETERNITY (COL.)

Pilgrim, Boston (**$8,610)	1	"	.... 94%
Garrick, Chicago (**$14.300)	1	"	.... 51%
Rialto, Louisville (**$9,220)	1	"	.... 50%
Palms, Detroit (**$19,850)	1	"	.... 79%
Fifth Avenue, Seattle (**$7,480)	1	"	.... 46%
Paramount, San Francisco, (**$10,410)	1	"	.... 87%

4-D MAN (UI)

Orpheum, Seattle (**$5,660)	1	"	... 90%
Golden Gate, San Franc. (**$15,150)	1	"	.... 74%
Pilgrim, Boston (**$8,610)	1	"	....100%
Palms, Detroit (**$19,850)	1	"	.... 79%
St. Louis, St. Louis ($12,000)	1	"	.... 83%

GAZEBO (MGM)

Roxy, New York ($48,000)	2	"	.... 91%
Loew's St. Louis ($8,600)	1	"	....140%

GENE KRUPA STORY (COL.)

Forum, New York (**$13,920)	5	"	....102%
Gary, Boston (**$11,100)	4	"	.... 77%
Broadway-Capitol, Detroit (**$10,120)	2	"	....194%
Garrick, Chicago ($8,300)	2	"	....134%
Paramount, San Francisco ($13,100)	1	"	....107%
Coliseum, Seattle ($7,000)	1	"	....114%

GOLIATH AND THE BARBARIANS (AIP)

Roosevelt, Chicago (**$21,230)	4	"	....114%
Palms, Detroit (**$19,850)	3	"	....111%
Stanton, Philadelphia ($11,000)	2	"	.... 89%
Fox, San Francisco ($12,000)	2	"	....132%

HAPPY ANNIVERSARY (UA)

Victoria, New York (**$20,150)	8	"	.... 75%
United Artists, San Franc. (**$16,230)	4	"	.... 72%
Gary, Boston (**$11,110)	5	"	.... 89%
Viking, Philadelphia (**$8,330)	5	"	.... 97%
Music Box, Seattle (**$4,215)	3	"	....100%
Roosevelt, Chicago (**$21,230)	3	"	.... 70%
Loew's St. Louis (**$11,600)	2	"	.... 86%
Madison, Detroit ($12,900)	3	"	....128%
Orpheum, Seattle ($4,500)	1	"	....100%
United Artists, Louisville ($6,500)	1	"	.... 93%

HOUSE OF SEVEN HAWKS (MGM)

Loop, Chicago (**$15,140)	2	"	.... 51%
Fox, Philadelphia (**$14,580)	1	"	.... 48%
Loew's St. Louis (**$11,600)	1	"	.... 73%
State, Omaha (**$5,960)	1	"	.... 46%
Michigan, Detroit (**$21,120)	2	"	.... 93%
United Artists, Louisville (**$7,690)	1	"	.... 68%
Orpheum, Seattle (**$5,660)	1	"	.... 52%
Pilgrim, Boston ($8,100)	1	"	....111%

JOURNEY TO THE CENTER OF THE EARTH (20th-FOX)

Paramount, New York (**$29,850)	6	"	....151%
Pilgrim, Boston (**$8,610)	3	"	....124%
St. Louis, St. Louis (**$12,850)	3	"	....102%
Rialto, Louisville (**$9,220)	4	"	....107%
Oriental, Chicago (**$24,550)	4	"	....171%
Arcadia, Philadelphia (**$10,030)	5	"	....101%
Fox, Detroit (**$14,380)	5	"	....148%
Fox, San Francisco (**$12,230)	3	"	....189%
Omaha, Omaha (**$5,450)	2	"	....141%
Fifth Avenue, Seattle ($5,700)	4	"	....188%

LAST ANGRY MAN (COL.)

Kenmore, Boston (**$9,600)	8	"	....110%
Forum, New York (**$13,920)	9	"	....106%
Trans-Lux, Philadelphia (**$4,450)	7	"	....158%
Madison, Detroit (**$19,920)	2	"	.... 62%
St. Francis, San Francisco (**$10,550)	1	"	....115%
Brown, Louisville (**$4,950)	1	"	.... 82%
Loop, Chicago (**$15,140)	5	"	.... 80%
Coliseum, Seattle ($7,000)	1	"	.... 72%

LIBEL (MGM)

Oriental, Chicago (**$24,550)	2	"	.... 50%
Orpheum, St. Louis (**$6,730)	1	"	.... 60%
Roxy, New York (**$52,620)	2	"	.... 60%
United Artists, Louisville (**$7,690)	1	"	.... 61%
Goldman, Philadelphia ($11,700)	1	"	.... 60%

LI'L ABNER (PAR.)

Roxy, New York (**$52,620)	5	"	....145%
Paramount, Boston (**$11,920)	2	"	....126%
Fox, St. Louis (**$13,400)	2	"	....103%
Esquire, Chicago (**$12,315)	5	"	.... 76%
Stanton, Philadelphia (**$12,270)	2	"	.... 99%
Coliseum, Seattle (**$7,655)	2	"	....107%
Michigan, Detroit (**$21,120)	2	"	.... 90%
Orpheum, Omaha (**$6,590)	2	"	....104%
Ohio, Louisville (No. Ave.)	5	"	Ave. $6,000
St. Francis, San Francisco ($11,200)	3	"	....107%

MIRACLE (WB)

Radio City, New York (**$142,810)	3	"	.... 83%
Orpheum, Seattle (**$5,660)	1	"	.... 72%
United Artists, Chicago (**$17,800)	4	"	....116%
Mary Anderson, Louisville (**$4,880)	4	"	....114%
Omaha, Omaha ($6,500)	2	"	.... 78%
Randolph, Philadelphia ($9,900)	3	"	.... 90%
Fox, St. Louis ($13,600)	2	"	.... 92%
Metropolitan, Boston ($16,800)	3	"	.... 72%
Michigan, Detroit ($18,300)	2	"	.... 79%
Paramount, San Francisco ($13,100)	2	"	.... 96%

MOUSE THAT ROARED (COL.)

Esquire, Chicago (**$12,315)	4	"	....131%
Trans-Lux, Philadelphia (**$4,450)	5	"	....182%
T-L Krim, Detroit (**$6,000)	5	"	....117%
Pageant, St. Louis (**$4,850)	2	"	.... 79%
Music Box, Seattle ($4,900)	2	"	....102%

NEVER SO FEW (MGM)

Blue Mouse, Seattle (**$5,040)	3	"	....106%
Adams, Detroit (**$8,650)	5	"	....151%
State, Omaha (**$5,960)	3	"	.... 90%
Warfield, San Francisco ($10,200)	3	"	....133%
Loew's, St. Louis ($8,600)	3	"	....154%
Orpheum, Boston ($15,400)	3	"	....122%
United Artists, Louisville ($6,500)	2	"	....154%
Radio City, New York ($148,700)	1	"	....101%
Randolph, Philadelphia ($9,900)	1	"	....172%
Oriental, Chicago ($23,400)	2	"	....122%

ON THE BEACH (UA)

Astor, New York (**$18,880)	6	"	....241%
State-Lake, Chicago (**$25,800)	6	"	....159%
United Artists, San Francisco ($6,500)	5	"	....261%

OPERATION PETTICOAT (U-I)

Radio City, New York (**$142,810)	7	"	....122%
Music Hall, Seattle (**$6,700)	5	"	....152%
Ambassador, St. Louis (No Ave.)	4	"	Ave. $14,300
Midtown, Philadelphia (**$9,000)	5	"	....219%
Memorial, Boston (**$17,080)	5	"	....152%
Chicago, Chicago (**$22,480)	5	"	....207%
Golden Gate, San Francisco ($13,700)	5	"	....155%
Orpheum, Omaha ($5,800)	3	"	....251%
Michigan, Detroit ($18,300)	2	"	....137%
Omaha, Omaha ($6,500)	1	"	.... 91%

PILLOW TALK (U-I)

Michigan, Detroit (**$21,120)	4	"	....108%
Music Box, Seattle (**$6,700)	10	"	....152%
United Artists, Chicago (**$17,800)	10	"	....170%
Palace, New York (**$16,770)	10	"	....185%
Golden Gate, San Franc. (**$15,150)	4	"	....117%
Kentucky, Louisville (**$5,850)	13	"	....117%
Metropolitan, Boston (**$15,120)	6	"	....150%
Fox, St. Louis (**$13,400)	4	"	....128%
Omaha, Omaha (**$5,450)	3	"	....149%
Stanley, Philadelphia (**$17,650)	7	"	....111%

PORGY AND BESS (COL.)

Warner, New York ($23,270)	30	"	....119%
McVickers, Chicago (**$13,050)	22	"	....149%
Astor, Boston (**$8,370)	20	"	....143%
Coronet, San Franc. (No Record)	18	"	Ave. $15,800
Goldman, Philadelphia (**$10,750)	15	"	....125%
Kenmore, Boston (**$9,600)	5	"	....108%
Brown, Louisville (**$4,950)	5	"	....114%
Mercury, Detroit (No Ave.)	4	"	Ave. $18,000
Surf, Chicago (No Ave.)	5	"	Ave. $6,800

PURPLE GANG (AA)

Paramount, Boston ($12,300)	1	"	.... 82%
St. Louis, St. Louis ($12,000)	1	"	....108%
Coliseum, Seattle ($7,000)	1	"	....100%
Victoria, New York ($12,000)	1	"	... 200%
Palms, Detroit ($15,400)	2	"	....149%

ROOKIE (20th-FOX)

Paramount, Boston ($12,300)	1	"	....130%
Rialto, Louisville ($6,600)	1	"	.... 84%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	5	"	.... 71%
Capri, Boston (**$6,880)	2	"	....137%
Todd Cinestage, Chicago (**$16,600)	3	"	.... 71%
Stanton, Philadelphia (**12,270)	2	"	.... 71%
Sutton, New York (**$19,150)	7	"	.... 71%

STORY ON PAGE ONE (20th-FOX)

Astor, Boston (**$8,370)	5	"	....119%
Fox, San Francisco ($12,000)	1	"	.... 84%
Coliseum, Seattle ($7,000)	1	"	.... 86%
Omaha, Omaha ($6,500)	1	"	.... 62%
Fox, Detroit ($14,900)	1	"	....101%
Stanton, Philadelphia ($11,000)	2	"	....100%
Rivoli, New York ($9,500)	2	"	....215%

SOLOMON AND SHEBA (UA)

Capitol, New York (**$24,950)	5	"	....288%
Capri, Boston (**$6,380)	5	"	....250%
Woods, Chicago (**$19,400)	5	"	....218%
Fox, Philadelphia (**$14,580)	5	"	....253%
Paramount, Seattle (**$8,040)	5	"	....175%
United Artists, Detroit (**$8,810)	5	"	....286%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	5	"	....229%
Sutton, New York ($11,700)	5	"	....147%
St. Francis, San Francisco ($11,200)	2	"	....219%
Stanley, Philadelphia ($17,000)	1	"	....212%
United Artists, Chicago ($25,200)	1	"	....181%
Gary, Boston ($9,000)	1	"	....211%

SUMMER PLACE (WB)

Radio City, New York (**$142,810)	3	"	.... 92%
Memorial, Boston (**$17,080)	6	"	.... 93%
Michigan, Detroit (**$21,120)	4	"	.... 85%
Paramount, San Franc. (**$10,410)	3	"	....139%
Randolph, Philadelphia (**$13,730)	5	"	.... 70%
Mary Anderson, Louisville (**$4,880)	5	"	....149%
Omaha, Omaha (**$5,450)	2	"	....121%
Music Hall, Seattle (**$6,700)	4	"	.... 91%
Chicago, Chicago (**$22,480)	4	"	.... 91%

THIRD MAN ON THE MOUNTAIN (BV)

Normandie, New York (**$7,340)	4	"	....103%
United Artists, San Franc. (**$16,230)	2	"	.... 52%
Garrick, Chicago (**$14,300)	3	"	.... 68%
Fox, Philadelphia (**$14,580)	2	"	.... 79%
Orpheum, St. Louis (**$6,730)	3	"	.... 75%
Beacon Hill, Boston (**$9,650)	6	"	.... 58%
State, Omaha (**$5,960)	3	"	....110%
Madison, Detroit (**$19,920)	2	"	.... 89%
Rialto, Louisville ($6,600)	1	"	....107%

—30— (WB)

Palms, Detroit (**$19,850)	1	"	.... 90%
Paramount, San Franc (**$10,410)	1	"	.... 106%
Roosevelt, Chicago (**$21,230)	2	"	.... 71%
Randolph, Philadelphia (**$13,730)	1	"	.... 61%
Paramount, Boston (**$11,920)	1	"	.... 93%
Fox, St. Louis (**$13,400)	1	"	.... 81%
Mary Anderson, Louisville (**$4,880)	1	"	.... 84%

1001 ARABIAN NIGHTS (COL.)

Orpheum, Boston (**$19,580)	2	"	.... 73%
Orpheum, St. Louis (**$6,730)	2	"	.... 92%
United Artists, Louisville (**$7,690)	2	"	....106%
Garrick, Chicago (**$14,300)	4	"	.... 80%
Randolph, Philadelphia (**$13,730)	2	"	.... 52%
Fifth Avenue, Seattle (**$7,480)	2	"	.... 82%
Madison, Detroit (**$19,920)	2	"	.... 69%
Paramount, San Francisco (**$10,410)	1	"	....116%

TOUCH OF LARCENY (PAR.)

Esquire, Chicago ($11,800)	1	"	....110%

WRECK OF THE MARY DEARE (MGM)

Roxy, New York (**$52,620)	5	"	.... 71%
Orpheum, Boston (**$19,580)	2	"	....100%
Loew's, St. Louis (**$11,600)	2	"	.... 79%
United Artists, Louisville (**$7,690)	1	"	.... 91%
Woods, Chicago (**$19,400)	4	"	.... 85%
Viking, Philadelphia (**$8,330)	5	"	.... 93%
Orpheum, Seattle (**$5,660)	2	"	....101%
Adams, Detroit (**$8,650)	4	"	.... 82%
Warfield, San Francisco ($10,200)	2	"	.... 97%
State, Omaha ($5,900)	2	"	.... 65%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

PITTSBURGH *(Continued from page 36)*

Paramount division manager John Moore attended with branch manager Gene Jacobs. . . . Marty Giehrl, assistant to Penn manager Fred Kunkel, celebrated a birthday while pinch-hitting at the helm during Kunkel's Forida vacation. . . . Pittsburgher Luke Barnett, filmdom's favorite ribber for many years, celebrated his 82nd birthday at the home of his son, Dr. William C. Barnett, in Swisshelm Park. Another son is character actor Vince Barnett. . . . Mori Krushen, United Artists advertising-exploitation executive, was in town conferring with the press, TV and radio people, as well as John Zomner's exchange staff, regarding two upcoming releases. "The Unforgiven," starring Audrey Hepburn and Burt Lancaster and Marlon Brando, Anna Magnani, and Joanne Woodward in "The Fugitive Kind." . . . An area first was the simultaneous Feb. 3 opening of "On The Beach" in three West Virginia towns, Fairmont, Clarksburg, and Morgantown. Extensive exploitation campaigns on the event were staged by Stanley Warner circuit managers Mike Cardone, Warner Zoeckler, and Chuck Passinger.

ST. LOUIS

An administration bill to eliminate racial, religious discrimination in such places as hotels, restaurants, theatres, etc., was defeated by the St. Louis Board of Aldermen by a 17 to 11 vote. . . . The old Paris Opera House, Paris, Mo., erected some 75 years ago, was burned to the ground. . . . The Christopher, Ill. Area Betterment Association, owner, Globe, is conducting a fund raising drive with which to purchase motion picture theatre equipment from the Roxy, West Frankfort, Ill. They will then seek someone to operate the old Globe as a motion picture house. . . . Mayor Ray Parker, Brentwood, Mo., as president, Missouri-Illinois Theatre Owners, TOA affiliate, presided at a luncheon meeting of the organization at the Coronado Hotel. . . . Joseph E. Levine, president, Embassy Pictures, attended a press luncheon at the Jefferson Hotel, and discussed exploitation plans on "Jack The Ripper," Paramount release due to have its first run at the Fox. . . . A March of Dimes telethon on KPLR-TV raised over $105,000 despite the fact that many prominent entertainers scheduled to appear could not do so due to a dispute between the TV station and the American Federation of Radio and Television Artists. . . . Joe Silver, who recently announced he was reopening the Amythis, has been hospitalized.

SALT LAKE CITY

Warren Butler, house manager, Fox Intermountain's Rialto, is recuperating at a local hospital. Gene Walkinshaw is pinch-hitting for him. . . . Michael Pilaris is now in charge of both the Lyric and Gem for Utah Drive-In Corporation. . . . A gala dinner party is part of the first night celebration for the "Porgy and Bess" audience at the premiere at the Villa. The dinner will be at the Hotel Utah, with round trip transportation and corsages to the ladies in this first for the Intermountain territory. Proceeds from the sale of tickets, over expenses, will be contributed to the March of Dimes. . . . Jean Seberg, who has a starring role in Columbia's "The Mouse That Roared," made a personal appearance at the Tower. . . . Max Bercutt, Warners, was in on a cross-country tour in behalf of "Bramble Bush." . . . Gladys Williams, also known as Tania Karol, manager, Tower, is involved in an estate fight seeking to prove that her foster parents had agreed to adopt her.

SAN ANTONIO

The San Antonio Jewish Community Center will present a Spring Art Film Series of seven feature films plus selected short subjects beginning on Feb. 3 to be held on alternate Wednesday nights. . . . H. W. Kier, Kier Film Company, here, is making a series of trailers in Spanish for the Jackson Roadshows of Robstown, Tex., headed by T. J. Jackson. Jackson was in on a buying and booking trip for Spanish language films. . . . Clasa-Mohme film exchange has negotiated with the Interstate Theatre Circuit for showing of its products at the State, which has a double feature Spanish language film policy. . . . Senor A. Camacho has been named manager, National, Spanish language film house operated by the Zaragoza Amusement Co. He was formerly manager, Guadalupe, also operated by Zaragoza. . . . Bill Ellis, manager, Paramount, Abilene, Tex., for almost two years, has resigned his job to take over a post in industry. . . . WBAP-TV in Fort Worth has announced the purchase of a foreign film package, some made as late as 1959, to be shown each Saturday night at 10:35 p.m. on "Award Theatre," starting Feb. 6. French and Italian imports comprise the main bulk of the package, but Germany and Austria are represented. The sound tracks have all been dubbed in English and the films were especially chosen for variety of theme. There are dramas, comedies, and even a complete film version of the Italian opera, "Rigoletto." . . . The Interstate Theatre Circuit and the Cinema Arts personnel, managers, office staffers, and other personnel have organized a bowling league. After the last show around midnight on Fridays, they gather at the Woodlawn Bowling Center and go into action around 12:30 a.m. . . . The Texas has experimentally adopted the new policy of changing its features twice a week, Cinema Arts Theatres city manager Tom Powers announced. . . . A racing pigeon will shove off from Austin, Tex., for San Antonio with the "bets" of many a San Antonian riding on his back. This is the heart of a contest being sponsored by The Light, the Majestic, and KONO. Registered Pigeon 347 will be released by Lawrence Miller of the Woodlawn Racing Club. The bird's return to San Antonio will be closely timed. The stunt is being held in connection with the showing of the movie, "Gazebo," with Glenn Ford, Debbie Reynolds, and Herman, a tame pigeon. The contest involves guessing the exact time—down to the second—the bird will spend on the trip. First prize will be $100 in Interstate theatre tickets, a $25 savings bond, and a year's subscription to The Light. Second prize will be a pass for six months to the Majestic and a year's subscription to The Light.

To All Exhibitors:

The winter is here. To avoid missouts, we must have your programs early so we can check with the exchanges to make certain we can get your shows to you on time.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



FEBRUARY 10, 1960 SECTION TWO VOL. 63 NO. 12

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy CAR—Cartoon COMP—Compilation D—Drama DOC—Documentary MD—Melodrama MU—Musical W—Western NOV—Novelty TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope DC—DeLuxe Color EC—Eastman Color MC—MetroColor NA—Naturama RE—Reissue RS—Regalscope SS—SuperScope TC—Technicolor TE—Technirama TR—Trucolor VV—VistaVision WC—WarnerColor C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5905 **AL CAPONE**—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 **ARSON FOR HIRE**—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and speciality spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
HOUSE OF INTRIGUE, THE—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
HYPNOTIC EYE, THE—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Jan. **RAYMIE**—David Ladd, Julie Adams

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
I PASSED FOR WHITE—Sonya Wilde, James Franciscus
PAY OR DIE—Ernest Borgnine, Zohra Lampert
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

ANGRY RED PLANET—(Cinemagic; EC)—Gerald Mohr, Nora Hayden
CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—Vincent Price, Mark Damon, Myrna Fahey
GIRL ON DEATH ROW—Terry Moore, Mara Corday
JAILBREAKERS, THE—Robert Hutton, Mary Castle

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn		MGM
Al Capone	A3	AA
•Alamo		UA
Alias Jesse James	A1	UA
•All The Fine Young Cannibals		MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
•Angry Red Planet	A2	A-I
•Apartment, The		UA
Aren't We Wonderful		For.
Arson for Hire	A2	AA
Ask Any Girl	A3	MGM
•Atomic Submarine	A2	AA
Attack of the Jungle Women		Miso.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
•Because They're Young		Col.
Behind The Great Wall		Misc.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
•Big Night, The	A1	Par.
Big Operator, The	A3	MGM
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Bobbikins		Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
•Boy and the Pirates, The		UA
Bramble Bush, The	B	WB
•Breath of Scandal, A		Par.
Bridal Path, The	A2	For.
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Chance Meeting	A3	Par.
•Cimarron		MGM
•Cinderfella		Par.
Circle, The		For.
•Circus of Horrors		A-I
•Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
City of Fear	A2	Col.
•Comanche Station		Col.
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE	A2	Par.
•Crack in the Mirror		Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Don't Give Up the Ship	A3	Par.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
•Electronic Monster, The		Col.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action pr grammer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
328 **CITY OF FEAR**—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features ne faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
331 **GUNMEN FROM LAREDO**—W-67m.—(C)—Robert Knapp, Jana Davl—4561 (2-25-59)—Mediocre western for the program
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular fol song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satir and slapstick
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with th best
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fan and others
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertain ment—Goldwyn
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—Englis narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scop and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddie
1000 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Medi ocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Feb. **BABETTE GOES TO WAR**—(CS; C)—Brigitte Bardot
Feb. **MAN ON A STRING**—Ernest Borgnine, Coleen Dewhurst

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weld
COMANCHE STATION—(CS; C)—Randolph Scott, Nancy Gates
ELECTRONIC MONSTER, THE—Rod Cameron, Mary Murphy
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
REACH FOR TOMORROW—Burl Ives, Shelley Winters
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
LAST VOYAGE, THE—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
912 **MATING GAME, THE**—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitch-cock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

ar. **HOME FROM THE HILL**—(CS; MC)—Robert Mitchum, Eleanor Parker
r. **PLEASE DON'T EAT THE DAISIES**—(CS; C)—Doris Day, David Niven

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holliday, Dean Martin
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
KEY WITNESS—Jeff Hunter, Pat Crowley
PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
03 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
07 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
20 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
23 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
18 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
04 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
21 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
08 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
26 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
5815 **PLACE IN THE SUN, A**—D-122m.—(RE)—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"
5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
5816—**STALAG 17**—CD-120m.—(RE)—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses
22 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
01 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
17 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
11 **TOUCH OF LARCENY, A**—C—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
5909 **ULYSSES**—MD-104m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

Feb. **BIG NIGHT, THE**—Randy Sparks, Dick Foran
Feb. **JACK THE RIPPER**—Lee Patterson, Eddie Byrne

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BLOOD AND ROSES—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
HELLER IN PINK TIGHTS—(TC)—Sophia Loren, Anthony Quinn
JOVANKA AND THE OTHERS—Van Heflin, Vera Miles
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WALK LIKE A DRAGON—Jack Lord, Nobu McCarthy, James Shigeta
WORLD OF SUZIE WONG—(TC)—William Holden, France Nuyen

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
BOBBIKINS—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
916 **DIARY OF ANNE FRANK, THE**—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
905 **I MOBSTER**—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for program
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy
904 **RALLY 'ROUND THE FLAG BOYS**—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

•Fall of the House of Usher		AI
•Ferry to Hong Kong		Fox
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
•Flame Over India		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The	A2	Col.
For the First Time	A1	MGM
400 Blows, The	A3	For.
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Gidget	A3	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
Girl in the Bikini, The	B	For.
•Girl In the Red Bikini, The		Fox
•Girl On Death Row		A-I
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Misc.
Goliath and the Barbarians	A3	A-I
•Gorgo		UA
Great Is My Country		For.
Green Manslons	A1	MGM
Gri-Gri		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA
Gunmen from Laredo	A2	Col.
Guns, Girls and Gangsters	B	UA
Gypsy and the Gentleman, The		For.

H

H-Man, The	B	Col.
Hangman, The	A2	Par.
Happy Anniversary	B	UA
Happy Is the Bride		For.
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Helen of Troy—RE	A2	WB
Hell Bent for Leather		U-I
•Heller In Pink Tights		Par.
Hercules	A1	U-I
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl!	A1	Col.
Hidden Fortress, The		For.
High School Big Shot		Misc.
Hole In the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
•Home from the Hill	A3	MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
•House On Airport Drive	A1	UA
House On The Waterfront, The	B	For.
Hypnotic Eye, The		AA

I

•I Aim At the Stars		Col.
I, Mobster	B	Fox
•I Passed for White		AA
I Was Monty's Double	A1	For.
•Ice Palace		WB
11 Generale Della Rovere		For.
I'll Give My Life	A1	Misc.
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM

J

•Jack the Ripper	B	Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
•Jovanka and the Others		Par.
Juke Box Rhythm	A1	Col.
Just My Luck		For.

K

•Key Witness		MGM
•Killers of Kilimanjaro		Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Land of the Pharaohs—RE	B	WB
Last Angry Man, The	A1	Col.
Last Mile, The	B	UA
Last Train from Gun Hill	A2	Par.
Last Voyage, The	A1	MGM
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
•Let's Make Love		Fox
Libel	A1	MGM
Light Touch, The	A1	U-I
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
Lotna		For.
Love Is My Profession	C	For.
Love Story, A		For.
Lovers, The	C	For.
Lovers of Paris	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Mad Little Island		For.
Magician, The	A3	For.
•Malaga		WB
Man In the Net	A2	UA
Man In the Saddle—RE	A2	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Masters of the Congo Jungle	A1	Fox
Mating Game, The	A3	MGM
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Milkmaid, The		For.
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of St. Therese	A1	For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Mistress, The	A3	For.
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Mustang	A1	UA
•My Dog, Buddy		Col.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
Never So Few	B	MGM
•Nightfighters, The		UA
Nine Lives	A1	For.
Non-Scheduled Train, A		For.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory		UA
On the Beach	A3	UA
•On the Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
SEVEN THIEVES—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
SINK THE BISMARCK—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
THIRD VOICE, THE—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
914 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

Feb. **THREE MURDERESSES**—(EC)—Alain Deloin, Mylene Demongeot
Feb. **WHEN COMEDY WAS KING**—Compilation

COMING

CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier
CAPTAIN'S TABLE—John Gregson—England
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FERRY TO HONG KONG—Curt Jurgens, Orson Welles, Sylvia Sims—England
FLAME OVER INDIA—Kenneth More, Lauren Bacall—England
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
OPERATION AMSTERDAM—Peter Finch, Eva Bartok—England
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
THIRTEEN FIGHTING MEN—(CS)—Grant Williams, Carole Mathews
39 STEPS—Kenneth More, Taina Elg—England
TWELVE HOURS TO KILL—(CS)—Nico Minardos, Barbara Eden
UPSTAIRS AND DOWNSTAIRS—Michael Craig, Mylene Demongeot—England
VALLEY OF THE REDWOODS—(CS)—Lynn Bernay, John Hudson
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick
WIND CANNOT READ, THE—Dirk Bogarde, Yoko Tani—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Mar. **FUGITIVE KIND, THE**—Marlon Brando, Anna Magnani—Pennebaker
Mar. **OKLAHOMA TERRITORY**—Bill Williams, Gloria Talbot—Premium
Apr. **BOY AND THE PIRATES, THE**—(Perceptovision; EC)—Mervyn Vye, Charles Herbert, Susan Gordon—Gordon
Apr. **HOUSE ON AIRPORT DRIVE**—Cameron Mitchell, Steve Brodie—Vogue
Apr. **UNFORGIVEN, THE**—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GORGO—Bill Travers, William Sylvester—King
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
NIGHTFIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineman
OPERATION MURDER—Ton Conway, Sandra Dorne—Danziger
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
907 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
HELL BENT FOR LEATHER—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
903 **LIGHT TOUCH, THE**—CD-85m.—(TC)—Jack Hawkins, Margaret Johnson—4562 (2-25-59)—Superior import
901 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
903 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
902 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
911 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
914 **STRANGER IN MY ARMS**—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Mar. **HEAD OF A TYRANT**—(C)—Massima Girotti, Isabelle Corey—Italian-French
Mar. **TOO SOON TO LOVE**—Jennifer West, Richard Evans

COMING

LEECH, THE—Coleen Gray, Grant Williams
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
811 **HELEN OF TROY**—D-114m.—(CS; WC) (RE)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Made in Italy
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
812 **LAND OF THE PHARAOHS**—D-106m.—(CS; WC) (RE)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
904 —30— —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

Apr. **TALL STORY**—Anthony Perkins, Jane Fonda
Apr. **THIS REBEL BREED**—Rita Moreno, Mark Damon

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MALAGA—Trevor Howard, Dorothy Dandridge
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
THREAT, THE—Robert Knapp, Linda Lawson
TRIAL OF SERGEANT RUTLEDGE, THE—(TC)—Jeffrey Hunter, Constance Towers

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
BRIDAL PATH, THE—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Lopert
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental

•One-Eyed Jacks		Par.
•Operation Amsterdam		Fox
Operations Dames	A3	A-I
•Operation Murder		UA
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Our Man in Havana	A3	Col.

P

Paratrooper Command	A3	AI
Paris Hotel		For.
•Pay or Die		AA
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
Place in the Sun, A—RE	A2	Par.
•Platinum High School		MGM
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd		For.
Premier May	A2	Misc.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade		WB
Rally Round the Flag, Boys	B	Fox
Rape of Malaya	A1	For.
•Rat Race, The		Par.
•Raymie		AA
•Reach for Tomorrow		Col.
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Riot in Juvenile Prison	B	UA
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Rookie, The	B	Fox
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery		Misc.
Seven Thieves	A3	Fox
•Sexpot Goes To College		AA
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
Sign of the Gladiator	B	AI
Sink the Bismarck		Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Some Like It Hot	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End		Col.
•Sons and Lovers		Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
Stalag 17—RE	A2	Par.
Star Is Born, A—RE	B	WB
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
Stranger In My Arms, A	A2	UI
•Strangers When We Meet		Col.
Subway In the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
•Tall Story		WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
Third Voice, The	A3	Fox
•Thirteen Fighting Men		Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
•This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
•Threat, The		WB
•Three Murderesses		Fox
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay		For.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Toby Tyler		Misc.
Too Many Crooks		For.
•Too Soon To Love		U-I
Tosca		For.
Touch of Larceny	A3	Par.
•Trial of Sergeant Rutledge, The		WB
Truth about Women, The		For.
•Twelve Hours To Kill		Fox

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
•Unforgiven, The		UA
•Upstairs and Downstairs		Fox

V

•Valley of the Redwoods		Fox
Verboten	A2	Col.
Vice Raid		UA
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A		Par.

W

•Wake Me When It's Over		Fox
•Walk Like A Dragon		Par.
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
Westbound	A1	WB
•When Comedy Was King		Fox
Who Was That Lady?	B	Col.
Wild and the Innocent	A2	U-I
•Wild River		Fox
Wild Strawberries	A3	For.
•Wind Cannot Read, The		Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute Import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Worner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FINNISH

MILKMAID, THE—D-70m.—Annell Saull—4563 (2-25-59)—For art spots—Titles—Joseph Bronner

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful Import—English titles—Ellis

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercourl—4590 (5-20-59)—Absorbing Import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myrlam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRACLE OF SAINT THERESE—D-97m.—Frances Deseaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting Import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair Import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid Import for specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

LOVE STORY, A—D-94m.—Hildergarde Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles Casino

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love Import—Dubbed in English—Bakros-Int.

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

THIRD SEX, THE—(Bewildered Youth)—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has Interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay
MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant
SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-Tested and Approved

THEATRE FORMS AND SYSTEMS

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441	(Dec.) Wonders of Puerto Rico	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.) Wonderful Gibraltar	G	18m. 4663

COMEDIES

THE THREE STOOGES (8)

3401	(Sept.) Sweet and Hot	F	17m. 4539
3402	(Oct.) Flying Saucer Daffy	G	17m. 4539
3403	(Dec.) Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.) Triple Crossed	F	17m. 4567
3405	(June) Sappy Bull Fighters	F	16m. 4652

SPECIAL

(Eastman Color)

	The Golden Fish	E	20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3751	(Sept.) Magoo's Cruise	E	6m. 4539
3752	(Oct.) Love Comes To Magoo	G	6m. 4539
3753	(Nov.) Gumshoe Magoo	E	6m. 4564
3754	(Jan.) Bwana Magoo	G	6m. 4568
3755	(Mar.) Magoo's Homecoming	G	6m. 4599
3756	(Apr) Merry Minstrel Magoo	G	6m. 4599
3757	(May) Magoo's Lodge Brother	G	6m. 4607
3758	(July) Terror Faces Magoo	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.) Wolf Hounded	E	7m. 4664
4702	(Dec.) Little Bo Bopped	G	6m. 4676

HAM AND HATTIE CARTOONS

(Technicolor)

3511	(Oct.) Spring and Saganaki	G	7m. 4540
3512	(Jan.) Picnics Are Fun	E	7m. 4564

WORLD OF SPORTS

3801	(Sept.) Aqua-Rama	G	9m. 4540
3802	(Oct.) Rasslin' Ref'	F	9m. 4540
3803	(Dec.) Sportsmen's Paradise	G	9m. 4564
3804	(Feb.) Aquatic Carnival	F	9m. 4568
3805	(Apr.) Racquet Magic	G	9m. 4615
3806	(June) Jungle Adventure	G	10m. 4615
4801	(Sept.) Wheeling Wizards	G	9m. 4664
4802	(Nov.) Tee Marvels		

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty	F	16m. 3021

THE THREE STOOGES

REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks	F	16m. 3542

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15ep. 2964

COLOR FAVORITES CARTOONS

(Technicolor)

4601	Gerald McBoing Bong's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4407	The Man On The Flying Trapeze	G	7m. 3758
4408	Rocky Road To Ruin	G	8m. 3585

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungalo	E	7m. 3021

CANDID MICROPHONES

4551	Number 4, Series G	F	10m. 3129

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699

MGM

REISSUES

(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS

(*Technicolor*)

W-161	Just Ducky	F	7m. 3615
W-162	Two Little Indians	G	7m. 3623
W-163	Life With Tom	G	8m. 3639
W-164	Puppy Tale	G	7m. 3657
W-165	Posse Cat	F	7m. 3691
W-166	Hic-Cup Pup	F	6m. 3730
W-167	Little School Mouse	F	7m. 3750
W-168	Baby Butch	F	8m. 3778
W-169	Three Little Pups	E	7m. 3646
W-170	Drag-Along Droopy	G	8m. 3682
W-171	Billy Boy	E	6m. 3739
W-172	Homesteader Droopy	G	8m. 3758
W-173	Half Pint Palomino	G	7m. 3639
W-174	Impossible Possum	F	7m. 3707
W-175	Sleepy Time Squirrel	F	7m. 3778
W-176	Bird-Brained Dog	F	7m. 3798

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

VistaVision Visits Spain .....E 18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-2 (Jan. 24) Heir Restorer .....F 6m. 4463
B17-3 (Feb. 28) Spook and Span .....F 6m. 4475
B17-4 (Apr. 25) Ghost Writers .....F 7m. 4467
B17-5 (Moy 2) Which Is Witch .....F 6m. 4512
B17-6 (Sept.) Good Scream Fun .....G 7m. 4532
B-18-1 (Jan.) Doing What's Fright .....F 6m. 4580
B18-2 (Mar.) Down To Mirth .....G 7m. 4599
B18-3 (June) Not Ghoulty .....G 9m. 4631
B18-4 (July) Casper's Birthdoy Party .....G 6m. 4652

HERMAN AND KATNIP (4)

H18-1 (Jan.) Owly To Bed .....F 6m. 4599
H18-2 (Feb.) Felineous Assault .....G 6m. 4580
H18-3 (Apr.) Fun on Furlough .....F 6m. 4599
H18-4 (Oct.) Katnip's Big Day .....F 7m. 4664

NOVELTOONS (6)
(Technicolor)

P18-3 (Jan.) Animal Fair .....F 6m. 4580
P18-4 (Apr.) Houndabout .....G 7m. 4599
P18-5 (May) Huey's Father's Doy .....F 6m. 4663
P18-6 (Nov.) Out of this Whirl .....G 7m. 4664

MODERN MADCAPS (6)

M18-2 (Feb.) Fit To Be Toyed .....G 7m. 4583
M18-3 (Mar.) La Petite Parade .....G 8m. 4599
M18-4 (June) Spooking Of Ghosts .....F 6m. 4615
M18-5 (Sept.) Talking Horse Sense .....G 7m. 4648
M18-6 (Oct.) T.V. Fuddlehead .....G 7m. 4664

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1 (Sept.) Let's Stalk Spinach .....G 7m. 3177
E19-2 (Sept.) Punch and Judo .....G 7m. 3194
E19-3 (Sept.) Popeye's Pappy .....G 7m. 3243
E19-4 (Sept.) Lunch With A Punch .....G 7m. 3259
E19-5 (Sept.) Swimmer Take All .....F 7m. 3294
E19-6 (Sept.) Friend Or Phony .....F 7m. 3333

CARTOON CHAMPIONS

S19-1 (Sept.) Better Bait Than Never ....F 7m. 3552
S19-2 (Sept.) Surf Bored .....G 7m. 3578
S19-3 (Sept.) Huey's Ducky Daddy .....G 7m. 3666
S19-4 (Sept.) The Seapreme Court .....G 7m. 3707
S19-5 (Sept.) Crazy Town .....E 6m. 3739
S19-6 (Sept.) Hair Today, Gone Tomorrow .....G 7m. 3715
S19-7 (Sept.) Cage Fright .....G 7m. 3357
S19-8 (Sept.) Pig-A-Boo .....G 7m. 3392
S19-9 (Sept.) Frightday The 13th .....F 7m. 3483
S19-10 (Sept.) True Boo .....G 7m. 3410
S19-11 (Sept.) Northwest Mousie .....F 7m. 3666
S19-12 (Sept.) Surf and Sound .....F 7m. 3715
S19-13 (Sept.) Of Mice and Menoce .....G 7m. 3766
S19-14 (Sept.) Ship-A-Hooey .....G 7m. 3812

20th Century-Fox

(1958)
ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES
(Color)

7801 (Jan.) High Divers and Dolls .....F 8m. 4463
7802 (Feb.) The Jumping Horse .....G 9m. 4463
7803 (Mar.) Wild Race For Glory .....G 9m. 4463
7804 (Apr.) Transcontinental .....F 9m. 4463
7806 (Mar.) Fortress Formosa .....G 9m. 4475
7807 (June) Inside Poland Today .....G 10m. 4512
7808 (July) Snow Fun In College .....G 9m. 4540
7809 (Aug.) Dance Beat .....G 9m. 4540
7810 (Sept.) Rockets Roor .....G 10m. 4552
7811 (Oct.) Blue Water Sports .....G 9m. 4568
7812 (Nov.) Undersea Adventure .....G 10m. 4568
7813 (Dec.) Fireworks For Freedom ....G 10m. 4568
7901 (Jan.) Stairway To The Andes ....G 9m. 4631
(Feb.) Football Roundup .....F 10m. 4568
7902 (Feb.) Basketball's Aces In Action ..F 10m. 4591
7903 (Mar.) Swedish Air Jets Zoom ....G 9m. 4591
7904 (Apr.) Whirlybirds and Thunderbirds G 10m. 4631
7905 (Moy) Assignment Argentina .....G 9m. 4648
7906 (June) Road Burners .....G 10m. 4648
7907 (July) Recondo With 101st Air Borne G 10m. 4664
7908 (Sept.) Secret of Sao Paulo .....G 9m. 4664
7909 (Oct.) Romance of American Shipping G 7m. 4664
7910 (Nov.) Dew Distant Warning .....G 9m.
7911 (Dec.) Frontier State .....G 9m.
7912 (Aug.) Impressions Of Moscow ....G 9m. 4664

TWO REEL
CINEMASCOPE SPECIALS

7805 (Jan.) Queen Elizabeth Hailed By U. S. And Canada .....G 15m. 4463
7060 (Aug.) Royal Voyage .....G 9m. 4631
7971 (Oct.) Assignment South Pacific .....
7972 (Nov.) Assignment New Zealand ..

SPECIAL

7350 (May) Colorful Courtship (DC) ....G 15m. 4532
7351 (June) Fisherman Of Skeleton Coast G 11m. 4648

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5801 (Jan.) Springtime For Clobber ....F 6m. 4463
5802 (Feb.) It's A Living .....F 6m. 4463
5803 (Mar.) Gaston's Baby .....F 6m. 4463
5804 (Apr.) The Juggler of Our Lady ...E 9m. 4423
5805 (May) Gaston, Go Homel .....F 6m. 4491
5806 (June) Dustcap Doormat .....F 6m. 4491
5807 (July) Camp Clobber .....F 7m. 4495
5808 (Aug.) Sick, Sick Sidney .....G 7m. 4495
5809 (Sept.) Old Mother Clobber .....F 7m. 4512
5810 (Oct.) Gaston's Easel Life .....F 6m. 4520
3811 (Nov.) Signed, Sealed and Clobbered G 6m. 4567
5812 (Dec.) Sidney's Family Tree .....E 6m. 4567
5901 (Jan.) Clobber's Ballet Ache .....F 6m. 4567
5902 (Feb.) Tale Of A Dog .....F 6m. 4567
5903 (Mar.) Another Doy For Doormat ..F 6m. 4615
5904 (Apr.) The Flamboyant Arms .....F 6m. 4615
5905 (May) Fooffle's Train Ride .....F 6m. 4615
5906 (June) Gaston's Mama Liso .....F 6m. 4615
5907 (July) The Minute and ½ Man ....G 7m. 4631
5908 (Aug.) Fabulous Fireworks Fomily. G 6m. 4648
5909 (Sept.) Wild Life .....F 6m. 4648
5910 (Oct.) Hoshimoto-Son .....G 6m. 4648
5911 (Nov.) Outer Space Visitors .....F 6m. 4648
5912 (Dec.) The Leaky Faucet .....F 6m. 4663

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831 Witch's Cat .....F 7m. 2444
5832 Woodmon Spare That Tree ..F 7m. 3013
5833 Mysterious Stranger .....F 7m. 2497
5834 Happy Landing .....F 7m. 2625
5835 Lazy Little Beaver .....F 7m. 2352
5836 Hula, Hula Land .....F 7m. 2667
5837 Love's Labor Won .....F 7m. 2444
5838 Golden Egg Goosle .....G 7m. 3120
5839 Feudin' Hillbillies .....F 7m. 2403
5840 A Truckload Of Trouble ....F 7m. 2724
5841 The Hoppy Cobblers .....G 7m. 3279
5842 Happy Valley .....G 7m. 3326
5931 The Racket Buster .....F 7m. 2590
5932 The Super Salesmon .....F 7m. 2297
5933 Sparky The Firefly .....F 7m. 3562
5934 The Magic Slipper .....F 7m. 2541
5935 A Sleepless Night .....F 7m. 2444
5936 Foiling The Fox .....F 7m. 2839
5937 How To Keep Cool .....F 7m. 3578
5938 Better Late Than Never ....G 7m. 2785

Universal-International

TWO REEL
SPECIALS IN COLOR

3901 ( ) Island Empire .....G 18m. 4591
3902 ( ) Venice Of The East .....G 18m. 4631
4001 ( ) The Boy Who Owned A Melephant .....G 19m. 4652
4002 (Nov.) Majestic Island (CS) .....G 18m.

ONE REEL
SPECIAL

Football Highlights of '59 .. G 12m. 4676

COLOR PARADES (8)

3973 (Jan.) Round-Up Land .....G 9m. 4544
3974 (Mar.) Safari City .....G 9m. 4564
3975 (April) Travel Tips .....F 8m. 4591
3976 (June) Land Of The Maya .....F 9m. 4575
3977 (July) Below The Keys .....G 9m. 4615
3978 (Aug.) Road To The Clouds .....F 9m. 4631
4071 (Nov.) The Irish In Me .....E 9m. 4664
4072 (Dec.) Honorable Myrtle .....E 9m. 4676
4073 (Jan.) Fragrant Harbor .....G 9m. 4676

WALTER LANTZ COLOR CARTUNES (13)

3913 (Jon.) Truant Student .....G 6m. 4544
3914 (Feb.) Robinson Gruesome .....F 6m. 4564
3915 (Mor.) Tomcat Combat .....F 6m. 4580
3916 (April) Yukon Have It .....F 7m. 4599
3917 (April) Log Jammed .....F 7m. 4599
3918 (May) Panhandle Scandal .....F 6m. 4631
3919 (June) Bee Bopped .....G 6m. 4615
3920 (July) Woodpecker In The Moon ..G 6m. 4652
3921 (Aug.) The Tee Bird .....G 6m. 4648
3922 (Oct.) Romp In A Swamp .....G 6m. 4652
3923 (Sept.) Space Mouse .....G 6m. 4652
4011 (Nov.) Kiddie League .....G 6m. 4664
4012 (Dec.) Mouse Trapped .....F 6m. 4676
4013 (Jan.) Billion-Dollar Boner .....
4014 (Feb.) Witty Kitty .....

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4031 Socco In Morocco .....G 6m. 3691
4032 Alley To Bali .....F 6m. 3730
4033 Under The Counterspy .....G 6m. 3767
4034 Hot Rod Huckster .....F 6m. 3798
4035 Reol Gone Woody .....F 6m. 3849
4036 Convict Concerto .....F 6m. 3849

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6722 (Jan.) Baton Bunny .....F 7m. 4583
6723 (Feb.) Hare-Avlan Nights .....F 7m. 4583
6724 (Apr.) Apes Of Wrath .....G 7m. 4583
6725 (June) Backwoods Bunny .....G 7m. 4591
6726 (Aug.) Wild and Wooly Hare .....G 7m. 4607
7721 (Sept.) Bonanza Bunny .....G 7m. 4648
7722 (Oct.) A Witch's Tangled Hore ....G 7m. 4664
7723 (Dec.) People Are Bunny .....G 6m. 4676
7724 (Feb.) Horse Hare .....

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5703 (Jan. 4) Don't Axe Me .....F 7m. 4431
5704 (Jan. 18) Tortilla Flaps .....F 7m. 4432
5705 (Feb. 22) A Pizza Tweety-Pie ....G 7m. 4463
5706 (Mar. 8) Robin Hood Daffy .....G 7m. 4463
5707 (Apr. 12) Whoa, Be Gone .....F 7m. 4463
5708 (Apr. 26) A Waggily Tale .....G 7m. 4475
5709 (May 10) Feather Bluster .....G 7m. 4475
5710 (June 28) To itch His Own .....F 7m. 4512
5711 (July 26) Dog Tales .....G 7m. 4512
5712 (Sept. 6) Weasel While You Work ..G 7m. 4532
5713 (Sept. 27) A Bird In A Bonnet ...G 7m. 4532
5714 (Oct. 11) Hook, Line and Stinker ...F 7m. 4532
6701 (Nov.) Gospher Broke .....F 7m. 4539
6702 (Dec.) Hip-Hip-Hurryl .....F 6m. 4564
6703 (Dec.) Cat Feud .....F 6m. 4564
6704 (Jan.) Mouse Placed Kitten .....G 7m. 4584
6705 (Feb.) China Jones .....G 7m. 4583
6706 (Mar.) Trick Or Tweet .....F 7m. 4584
6707 (Apr.) The Mouse That Jack Built ..G 7m. 4591
6708 (May) Hot Rod and Reel .....F 7m. 4591
6709 (May) Mut In A Rut .....G 7m. 4591
6710 (June) Really Scent .....F 7m. 4591
6711 (July) Mexicoll Shmoes .....F 7m. 4607
6712 (July) Tweet and Lovely .....G 7m. 4607
6713 (Aug.) Cat's Paw .....F 6m. 4607
6714 (Aug.) Here Today, Gone Tamale ..
7701 (Sept.) A Broken Leg Horn .....G 7m. 4648
7702 (Oct.) Wild About Harry .....F 7m. 4652
7703 (Nov.) Unnatural History.....G 7m. 4648
7704 (Dec.) Tweet Dreams .....G 7m. 4676

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301 Bowery Bugs .....F 7m. 2650
6302 An Egg Scramble .....F 7m. 2865
6303 Wise Quackers .....F 7m. 2557
6304 Two's A Crowd .....G 7m. 3013
6305 Canary Row .....G 7m. 2953
6306 Dog Collared .....F 7m. 2985
6307 Fox In A Fix .....F 7m. 3013
6308 My Bunny Lies Over The Sea F 7m. 2541
6309 Golden Yeggs .....G 7m. 2896
6310 Scent-Imental Romeo .....G 7m. 3040
6311 Canned Feud .....G 7m. 3028
6312 Early To Bet .....G 7m. 3074
6313 Boobs In The Woods .....F 7m. 2798
6314 The Bee-Deviled Bruin .....F 7m. 2618
6315 High Diving Hare .....F 7m. 2618
6316 Doggone South .....G 7m. 2915
7301 Drip Along Daffy .....E 7m. 3188
7302 Often An Orphan .....G 7m. 2678
7303 Putty Tat Trouble .....F 7m. 3021
7304 Hot Cross Bunny .....F 7m. 2474
7305 A Beor For Punishment .....E 7m. 3172
7306 A Bone For A Bone .....F 7m. 3056
7307 The Prize Pest .....F 7m. 3219
7308 Tweety's S.O.S. .....G 7m. 3165

SPECIAL
(CinemaScope; Technicolor)

Isroel .....E 32m. 4676

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001 Jungle Terror .....E 20m. 2753

ONE REEL

7501 Royal Duck Short .....F 10m. 2601
7502 Dare Devils On Wheels ....G 10m. 2668

Miscellaneous

Antarctic Crossing (C) (Shoenfeld) .....E 45m. 4607
CAPRI (EC) (EROS) .....E 24m. 4576
Ceylon Holiday (C) (Schoenfeld) .....G 15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney) G 18m. 4591
Diavolezza (C) (Shoenfeld) .....F 12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney) .....G 26m. 4595
Grond Canyon (CS;TC) (BV-Disney) .....G 26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank) .....E 18m. 4539
Geisha (C) (Brenner) .....E 30m. 4563
Golioth 11 (TC) (BV) .....E 15m. 4676
I Went To Britain (C) (Schoenfeld) .....E 22m. 4599
Journey Into Spring (C) (Schoenfeld) .....E 28m. 4595
Miracle Of Todd-AO, The (TC) (MAGNA) .....E 15m. 4551
N.Y., N.Y. (TC) (UA) .....G 15m. 4552
Noah's Ark (TC) (Disney-BV) .....G 20m. 4648
Patterson vs Johansson Fight (UA) .....E 17m. 4607
Scotland (CS;TC) (BV-Disney) .....E 25m. 4539
Stoccato For Toy Trains (C) (Arthur).....G 8m. 4648
Thrill Of A Lifetime (CS;C) (Howco) ....G 11m. 4576
Unknown Italy (C) (Shoenfeld) .....F 12m. 4595
Wales (BV-Disney) (CS;TC) .....G 25m. 4532

CLASSIFIED ADVERTISING

Fifteen cents per ward (include name ar initials, box number and address in caunt). Minimum 10 words. Na cuts ar barders. 4 insertions far price af 3. Cash with capy. Clasing date: Wednesday naan preceding date af publicatian. Advertising arders, and replies ta bax numbers shauld be addressed ta: Matian Picture Exhibitar, 246 Narth Clarian St., Philo. 7, Pa. (Help and Situatians Wanted advertising nat accepted. See "A-Man" CORNER on this poge.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

BUILD ATTENDANCE with real Hawaiian orchids. Few cents each. Write FLOWERS OF HAWAII, 670 S. Lafayette Place, Los Angeles 5, California.

DRIVE-IN EQUIPMENT

COMPLETE DRIVE-IN OUTFIT fully rebuilt—$3995.00: Super Simplex Projectors, LL-3 Pedestals, 18″ Magazines, Ashcraft Hydroarc Lamps 85A, 100/200A Generator (new), coated Series II Lenses, 200W amplification (new). Available on Time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

WHY PAY MORE? Masonite Letters, fits Wagner, Adler, Bevelite Signs 4″—40¢; 8″—60¢; 10″—75¢; 12″—$1.00; 14″—$1.50; 16″—$1.75; 17″—$2.00; 24″—$3.00 (10% discount 100 letters or over $60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from $3.95. Send for Chair Bulletin. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

THEATRE FOR SALE OR LEASE—Western Massachusetts, 1200 seats, population 20,000. First Run, Settling Estate, Modern Equipment. Inquire BOX 216, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

300 CAR DRIVE-IN, Center America's newest oil field. City tripled size in 6 years. RCA equipped, CinemaScope, Wide Screen. PANHANDLE, Box 183, Kimball, Nebr. BE 5-2133.

RIO GRANDE VALLEY OF TEXAS. 480 seat Theatre, equipped, for lease. CHARLES R. JOHNSON, 152 S. 7th St., Raymondville, Texas.

USED EQUIPMENT

RCA ROTARY STABILIZER, 9001 soundheads rebuilt, $175 pair; Brenkert enarc lamps rebuilt, $350 pair. HAROLD MOORE, Box 782, Charleston, West Virginia.

WANTED DeVry sound projector 35MM model XD. Must be reasonable. RAHN, 121 Ulmer Avenue, Oreland, Penna.

DRIVE-IN EQUIPMENT

UNBEATABLE! Strong Utility 1KW lamphouses and rectifiers, slightly used, all for $425.00; RCA 40/50 ampere 110 Volt rectifiers, brand new, $275.00 pair; RCA MI-9030 soundheads, rebuilt, $495.00 pair; Super-Simplex mechanisms, excellent condition, $325.00 pair; What do you need? STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

BOOST B.O. FILMING LOCAL ACTIVITIES! Bell & Howell Filmoarc 16mm Sound Projector with B&H High Intensity arc on rolling stand, 30 amp. rectifier, 50 watt amplifier, two 12″ speakers in carrying case, coated lens. Excellent, $975.00. Available on Time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

To further help you with your records . . .

Order ANNUAL EMPLOYEE EARNINGS RECORDS Plus Service No. 10

Complete with all withholdings and tax return deductions

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MOTION PICTURE EXHIBITOR BOOK SHOP, 246-248 NORTH CLARION STREET, PHILADELPHIA 7, PA.

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film baakers . . . circuit executives . . . maintenance and equipment engineers. If you* are laaking far a job . . . or IF yau* are laaking for a man . . . just describe your needs in 25 wards or less and send ta "the A-Man Carner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does nat crown an original effart, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres withaut reservatian. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR ta avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is alsa welcame . . . but in this prepanderantly male business, she should specify her sex.

FILM BOOKER wanted far leoding New Jersey theatre circuit. Write, stating experience ond qualificatians, ta BOX A210, c/a M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

THEATRE MANAGER WANTED—far Lang Island's fostest grawing theatre chain. Excellent appartunities for advancement; yaung men preferred. Far application, write ASSOCIATED INDEPENDENT THEATRES, 519 Bedford Ave., Bellmare, L.I., N.Y. (210)

RIFKIN DRIVE-IN Theatre Circuit has opening for experienced manager. Year raund employment and pay. Liberal vocatian. 39 CHURCH ST., Boston, Mass. HAncock 6-2698. (210)

WANTED: DRIVE-IN THEATRE MANAGER. Starting March 1; Eastern Virginia. Send full details ta BOX A23, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

MANAGER, 20 yeors experience, now emplayed by circuit, wishes ta make change. Knaw all phases theatre aperatian including newspaper layaut, advertising, pramatians. Lang Island theatres preferred. BOX B23, c/o

PROJECTIONIST, 27 years experience an mast all makes equipment, will work drive-in ar four waller. Maintain saund and baoth equipment. Ga any ploce. JOE OLIVER, 609 Avenue E, Levelland, Texas. Phane: TW 4-4704. (23) M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

Address all correspondence to— **The A-MAN Corner** { Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa.

Yes . . . **I want my own personal copy of**

MOTION PICTURE EXHIBITOR

every week!

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☐ $3.50 FOR TWO YEARS

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Address . . . . . .

. . . . . .

Clip and Mail Today to
246 N. Clarion St., Phila. 7, Pa.

it figures...



. . . Smart Showmen know
that trailers cut a fine figure
in commanding audience attention . . .
stimulating that necessary
'word of mouth'.

It figures . . . trailers outperform
any other hoopla medium!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

EXHIBITOR

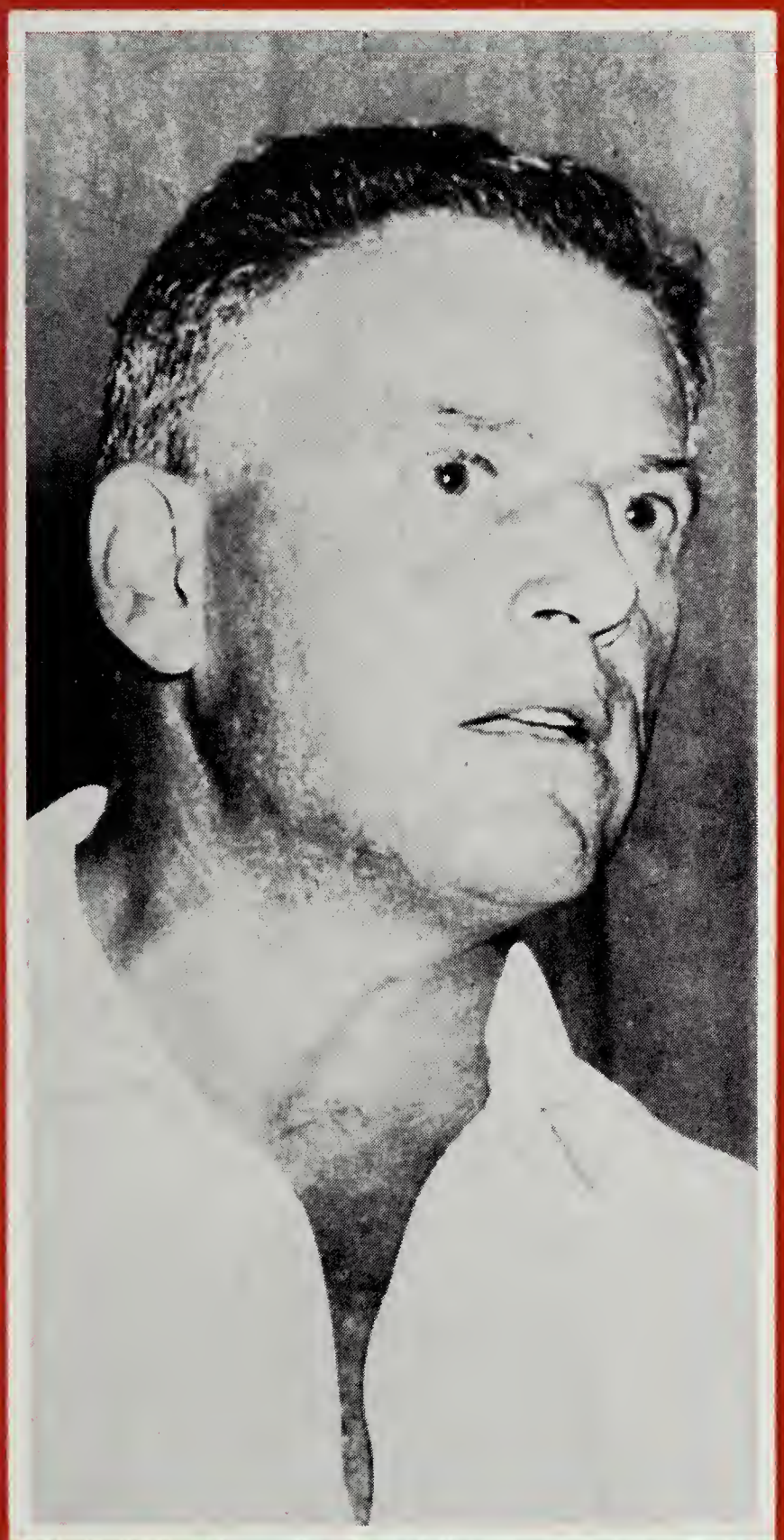
Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 17, 1960 Volume 63 Number 13

IN THREE SECTIONS • THIS IS SECTION ONE



New England Hit By New "Censors"

(See Page 9)

Physical Theatre-Extra Profits Dept.

Stanley Kramer, producer of controversial and thought-provoking films, including UA's current hit, "On The Beach," was battling last week with the American Legion over charges that his hiring of writer Nedrick Young meant a return of Communist industry infiltration. See story on Page 8.

featuring: Happy, Prosperous New Year From MGM . . . see page 11

FOR EASTER ...FROM 20th!

THE MOST SPECTACULAR JUNGLE THRILLS EVER CAPTURED ON FILM!



Unprecedented!

Authentic!

ADVENTURE'S SEVEN WONDERS OF THE WORLD ROLLED INTO ONE!

Backed By Mammoth Promotion Campaign!

TOTAL-IMPACT TV – *Powerful hard-sell spots (just like "Journey to the Center of the Earth") FREE!*

SOCK RADIO SPOTS – *FREE! Geared for every situation.* **THRILL-PACKED ACTION ADS!** *Dramatizing the excitement and stature of the production!*

UNUSUAL SOUNDTRACK ALBUM! *Perfect for store window displays, music shop promotions.*

DEEP SCHOOL PENETRATION *via Seventeen Magazine supplement, reaching opinion-molders in 10,000 schools throughout the country!*



42 Years of Service to the Theatre Industry

Founded In 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

MOTION PICTURE EXHIBITOR

VOLUME 63 • NO. 13

FEBRUARY 17, 1960

LOCAL AUTONOMY IS PAYING OFF

REPORTS WE GET from Chicago, Minneapolis, Philadelphia, Atlanta, Kansas City, San Francisco, Denver, and elsewhere, all point to some pretty tremendous grosses when 20th Century-Fox branches actually accept the "local autonomy" that was so wisely offered to them by Alex Harrison.

In one territory, 129 engagements of "SOUTH PACIFIC," properly paced so that only a few theatres played it at any one time, but advertised big, have delivered about the same gross as more than 500 engagements of the "blockbuster" "PEYTON PLACE." As another example, two current 700-line co-op ads in the Philadelphia newspapers listed no less than 66 theatres for the tri-states single feature premiere engagement of a little picture, "THE ROOKIE," with a brand new comedy team (Noonan and Marshall) and a relatively new blonde bomber (Julie Newmar). And still another example can be drawn from the big playoff obtained through saturation bookings on a little "nobody" picture called "5 GATES TO HELL."

It all gets down to doing business with a local friend, who asks you to do unusual and sometimes "crazy" things, but who you know won't let you get hurt. Instead of selling you a single date on a high percentage picture, or a mid-week "flat" on some so-so little picture, the "local autonomy" branch manager offers you "scale," and you wake up to find yourself part of a big five-column ad that has an important feel—to you, to the public, and to the boxoffice.

So it's no wonder that "local autonomy" branch managers are making a lot of "local autonomy" exhibitors. The other day at lunch we overheard a theatreman grouch about a $21 bill he had received for his share of the co-op ads on "BEST OF EVERYTHING." *"I was never asked to spend it and never authorized it,"* he said. But he got no sympathy from his listeners. The only reply was: *"You knew Fox would spend money. That's why you got the gross you got. Pay the man!"*

That's pretty elemental reasoning, but it sums up the whole psychology of film selling. If "local autonomy" can result in making money—*"Pay the man!"*

CONGRATULATIONS TO JOHN FITZGERALD

REGULAR READERS of this page are aware of the numerous times we have quoted JOHN E. FITZGERALD, by-lined columnist on entertainment matters in Our Sunday Visitor, the largest weekly circulation in the Catholic press. We have always regarded him as a truthful, responsible, and charitable writer, with a fine educational and moral background, who was capable of some original, amusing, and interesting slants that were always fair—and by this fairness accomplished much.

In his field, Mr. Fitzgerald has many contemporaries whose main writing tools are venom and the whip. Truthfulness, accuracy, attention to error when drawn to their attention, fairness, or a charitable interest in the problems of others, seem to be less their objectives than rabble-rousing attack. Their end seems to justify any means.

So it is nice to learn that JOHN E. FITZGERALD has been selected to receive the Screen Directors Guild Critic's Award for 1959. This is the seventh time that this award has been given, and we believe it is the first time that a writer on a religious paper has been so honored. We want to commend Frank Capra, and his associates in the Guild, for their close observation and good judgment in making this 1959 selection.

And congratulations to JOHN E. FITZGERALD, who conveys his thoughts with reason, understanding, and fairness.

Conviction lies in that direction.

MGM AND THE FUTURE

WITH A MOST DRAMATIC and unusual booket, bound into this issue, MGM continues to chart its production accomplishments for the year ahead with the same sureness and confidence that has marked that company's progress ever since Joe Vogel accepted the driver's seat. Shaky to the brink of collapse, this great company had come on hard times. Joe Vogel took his coat off, built his "team," and stands today as proof of the old axiom that *"you can't beat a guy who won't be licked."*

All of that is history now. MGM's "BEN HUR" is the industry's current top grosser. Month after month, the studio has delivered such first-class playable pictures as "NORTH BY NORTHWEST," "IT STARTED WITH A KISS," "WRECK OF THE MARY DEARE," "NEVER SO FEW," "THE GAZEBO," and "THE LAST VOYAGE," and ahead are "HOME FROM THE HILLS," "PLEASE DON'T EAT THE DASIES," "BELLS ARE RINGING," and others. Aggressive but fair sales policies, and a return to *"The Friendly Company"* methods, have marked the career of distribution head Jack Byrne. And, from Howard Strickling and Clark Ramsey on the Coast, to Si Seadler and Dan Terrell in New York, there has been a resurgence of showmanship in advertising, publicity, and exploitation that has kept pace.

The current announcement reflects another step forward. On the horizon are other pictures such as: Arthur Freed's "THE SUBTERRANEANS" with Leslie Caron; "THE ADVENTURES OF HUCKLEBERRY FINN"; H. G. Wells' "THE TIME MACHINE" by George Pal; Gina Lollobrigida, Anthony Franciosa, and Ernest Borgnine in "GO NAKED INTO THE WORLD"; Bob Hope in "BACHELOR IN PARADISE"; Elizabeth Taylor and Eddie Fisher in "BUTTERFIELD 8"; Ava Gardner in "TEMPTATION"; Edna Ferber's "CIMARRON"; "THE FOUR HORSEMEN OF THE APOCALYPSE"; "MUTINY ON THE BOUNTY"; "CHARLEMAGNE"; etc.

So MGM says: *"Here's your happy, prosperous New Year from Metro Goldwyn Mayer!"*

From where we sit, such a line-up could help make it one!

EVERYBODY IS

HIGH

ON

Dick Clark

and his first picture!

"Because T



COLUMBIA'S BIG TEEN-AGE ALL-AGE ATTRACTION FOR EASTER!

THE BIG BARRAGE OF TOP PROMOTIONS IS ON ITS WAY!

1 BEECH-NUT is high on "B.T.Y."!

2 ABC-TV Network is high on "B.T.Y."!

Merchandise Licensees are high on "B.T.Y."!

4 COLPIX Records are high on "B.T.Y."!

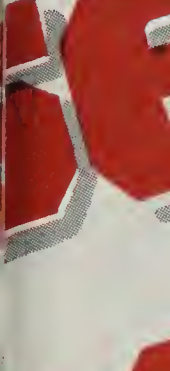
5 HIT RECORD is high on "B.T.Y."!

Youth opinion makers are high on "B.T.Y."!

High school newspapers are high on "B.T.Y."!

8 Magazines are high on "B.T.Y."!

...e ...ey're Young"



co-starring MICHAEL CALLAN · TUESDAY WELD · VICTORIA SHAW and WARREN BERLINGER ROBERTA SHORE with GUEST STARS JAMES DARREN · DUANE EDDY AND THE REBELS

Screenplay by JAMES GUNN · Based on a novel by JOHN FARRIS
Produced by JERRY BRESLER · Directed by PAUL WENDKOS
A DREXEL PRODUCTION

A TREMENDOUS CAMPAIGN BUILDING TO THE WORLD PREMIERE IN APRIL!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WILMINGTON, N. C.

The attached by-lined column on the editorial page of our SUNDAY STAR-NEWS (Feb. 7) was written by a prominent Presbyterian minister who has been quite critical in the past in his appraisal of film entertainment. I hope you will agree that it is worthy of reprinting in your fine trade paper, and possibly a place in the files of all leaders of our industry as a rebuttal to many unfair attacks leveled at us.

Dr. B. Frank Hall is the pastor of the Pearsall Memorial Presbyterian Church, Wilmington, N.C. He is a man of learned accomplishment, who is listed in "WHO'S WHO IN AMERICA," and while I do not know him personally, I know that he has been one of our severest critics from the ministerial level and that his words are far reaching.

It is refreshing to read such an honest and fair answer to the people who have been using the movies as their whipping boy for so many years. Here is a man who has fairly appraised our movie problems and has laid-it-on-the-line and said what so many theatre managers have wanted to say.

E. M. MARKS, General Manager
Tarheel Theatres, Inc.

EDITOR'S NOTE: We do agree! And we believe that the Reverend Dr. Hall's views are worthy of the necessarily large space we are giving to them. We recommend that this page be saved.

From PITTSBURGH, PA.

I know of no finer tribute that we have received during VARIETY WEEK than the editorial in the Feb. 3 issue of MOTION PICTURE EXHIBITOR. I am hopeful that this recommendation, from such an important industry voice, will encourage industry members, who are not now a part of Variety, to decide that they should be. I am sure that this will be of great value to Variety and I am grateful, not only for it, but for all of the favors and considerations of the past.

GEORGE W. EBY, Chief Barker
Variety Clubs International

EDITOR'S NOTE: The many tents of the VARIETY CLUBS are the "hearts" of the industry in each territory. All industry members should be proud to belong to them, and to help them in every possible way.

From WAKEFIELD (Yorks.) ENGLAND

I thank you for the third Achievement Citation that I received this week. I will continue to submit my campaigns, and can assure you that your Citations take a place of honor on my office wall.

Some attached clippings from today's *Observer* and *Wakefield Express,* telling of this third Citation and of your $1000 Prize Contest, have proved most gratifying.

REGINALD HELLEY, Manager
Regal Cinema (ABC Cinemas, Ltd.)

EDITOR'S NOTE: Another clipping from Nat Williams of the Ritz in Leyton, showed that our own Jock MacGregor had made headlines in the Leyton Express & Independent through a speech before their Rotary Club. So MOTION PICTURE EXHIBITOR figures large in the English press this week.

WHOSE FAULT IF MOVIES OBSCENE?

Entertainment Field, like all business, sells what people want to buy.

By DR. B. FRANK HALL

Many good people, and some not so good whose concern is to force goodness on others, are upset over the indecency too often evident in public entertainment. They may well be worried. More American children see "adult movies" every week than attend Sunday schools, and more adolescents are exposed to the pagan sex propaganda that graces—or rather, disgraces—the temples of amusement than ever listen to a sermon or are inoculated, however lightly, with the antitoxin of moral values. It is obvious that a nation founded on the faith that men are free and responsible beings cannot survive this mass indoctrination that men are lusting animals. No student of history can fail to be depressed by the frightening parallel between the standards of modern Hollywood and those of decadent Babylon or crumbling Rome. The cult of license is the surest symptom of a dying culture.

But whose fault is this alarming situation? Can we ascribe it, with self-righteous indignation, to the distant sinning of the new Babylon by the Pacific? Shall we blame our neighbors, for the most part conscientious and hard-working citizens, who own and operate theatres? Or is it enough to lament the debacle of current morals and hint that this, like anything else we don't like, from low incomes to high taxes, is a dark Communist plot? All these are popular reactions because they are easy and undemanding, but they are woefully wrong.

WE'RE TO BLAME

Who is to blame? We are: you and I and all the other lazy and irresponsible people who would rather talk about other folks' sins than to face up to our own neglect. It is past time we looked straight at this ugly business and recognize that neither Hollywood nor the motion picture distributors, but "We the People" are responsible for the national taste, and, consequently, the national market in entertainment. We have no right to expect a higher level of entertainment than the public is prepared to patronize.

While the entertainment industry, like all others, owes society a measure of responsibility and public service, it is a legitimate profit enterprise, and is not obligated either to reform the public taste or to lose money consistently by providing a level of entertainment the public will not buy. Like all commercial ventures, it depends on the market. Just now that market, for the motion picture producers at least, is not healthy. This vast industry, built up so rapidly during the early years of this century, is forced to cope with adjustment to changing conditions, and a formidable new rival, television. Deprived of much of its old clientele, it must find new customers. Moreover, the very segment of its market most affected is the family group, since television is viewed mainly in the home. Families have always been the chief supporters of wholesome movies; but families no longer patronize the theatres as they did. On the other hand, patrons with a very different taste, teen-age groups, footloose couples, unattached individuals, are still in the market for the sort of leisure time enjoyment movies can provide.

LOSING PROPOSITION

This new clientele does not demand, or in general, support the good type of show that family patronage encouraged. Last month in Wilmington, a number of excellent films, including "A Man Called Peter" and "I'd Climb the Highest Mountain" were screened to empty houses. Such pictures are a losing proposition for the average city theatre, though they still draw fairly well in small towns. If we want good pictures shown, then it is our minimum duty to attend when they are shown. Family type movies will be displayed when family type audiences are willing to pay to see them.

I do not absolve the industry of blame for the atrocities committed against good taste and decency in some films shown, and still more in the suggestive advertising that promotes them. Some movies (often the most popular and successful ones) are filthy and unexcusable. But far more are just cheap and vulgar. And there are some that are fine and inspiring. Which type predominates will be determined by the preference of the theatre-going public. Censorship is no answer in a free society. Positive, not negative, reaction is demanded. Support good shows and you will discourage bad ones.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Aliki Gregory, daughter of **S. J. Gregory**, president, Alliance Amusement Company, Chicago, and **William Bryant**, Washington, D.C., were wed.

Obituaries

Eugene W. Castle, founder and former president, Castle Films, Inc., died at Doctors Hospital, New York City, after a short illness on Feb. 9. Shortly after World War II, he sold his controlling interest in Castle Films to Universal Pictures.

Joseph McCullough Estes, 66, former theatre executive, died last fortnight in Brooke General Hospital, Fort Sam Houston, Texas. He was a theatre executive with Interstate Theatre Circuit.

Selig Fishman, 72, president and co-founder, Fishman Theatres, Inc., suburban New Haven, Conn., circuit, died following a brief illness.

George Fraser, 52, veteran industry publicity executive, died at his New York City home last fortnight. He had recently joined the public relations firm of Edward Gottlieb and Associates following completion of a special assignment on UA's "Solomon and Sheba." He has been with Paramount for many years. Survivors are his wife, **Paula**, a member of the Paramount ad-publicity department, and a daughter.

George Lively, owner, Virginian, Milton, W. Va., an exhibitor for many years, died last fortnight from pneumonia.

Floyd Price, owner, Valley and Heath Drive-Ins, and interested in a number of houses in West Virginia, died last fortnight at Newark, Ohio.

O. R. Rollins, for more than half a century projectionist at the Casino and Broadway, Clinton, S.C., died suddenly in the lobby of the Broadway on Feb. 6. In recent years he had been relief man at the Broadway and the Midway Drive-In, Clinton, S.C.

Ziggy Vorzimer, recently operator of a theatre at Riviera Beach, Fla., and formerly a National Screen Service salesman, died last fortnight of a heart attack.

Gottfreid Wurtele, father of Philadelphia branch manager of Columbia Lester Wurtele, died last fortnight.

More Censor Rumblings

ALBANY—Expanding his idea of having child psychiatrists participate in the classification of films as undesirable for youngsters by Motion Picture Division, State Education Department, Assemblyman Bentley Kassal, New York City Democrat, said, "I oppose the basic principle of motion picture censorship by any governmental agency, and I favor self-censorship. There has, however, been a callous disregard by many producers of the obligations owed to children and others under the age of 18, in that the producers have failed to avoid sex, brutality, and horror films which might prove too provocative and lead to unfortunate consequences." The past four months have seen a growing sentiment among State officials for some sort of classification system.

"Stale" Films Hurt Grosses, Myrick Says

DALLAS—Al Myrick, president, Allied States Association, in a speech at the Texas Drive-In Theatre Convention said, "I did not accept the presidency of Allied States to add to the division, but rather to unite the independent exhibitors in a movement, not only for survival, but unite them in a movement to return the independent exhibitors to prosperity. . . .

"With all America going modern, distribution is holding onto an antiquated sales system, based on a retail approach of over a quarter of a century ago . . . Since the war there has been a decentralization of all forms of retail outlets from the downtown areas to the suburban shopping centers, the small cities, and the small towns. However, the retail motion picture outlet has not followed this natural pattern. In fact, the sales forces of the motion picture producing and distributing companies have mistakenly done everything possible to preserve the large, obsolete, showcases in the downtown areas by holding onto antiquated conceptions . . .

"In the present market, the boxoffice potential of a big motion picture starts slipping down hill within 60 days after the peak of the national advertising campaign . . . The granting of exclusive runs by using 70mm. film and other premeditated delays of the large downtown city theatres, thereby withholding the picture for long periods of time from the general market, allows spoilage to occur and deprives the company and the industry of millions of dollars . . .

"If the independent theatres in America are to return to prosperity they must have the big pictures, in fact all pictures, while they are reasonably new and fresh, with deals similar to the large preferred city theatres. This is our number one problem in the industry today. If it takes more prints, then distribution should get them."

BROADWAY GROSSES

Holiday Helps, Weather Hurts

NEW YORK—Business was fairly good in the Broadway first-runs last week-end. First, things were helped by the Lincoln's Birthday holiday; and then they were sloughed by the weather.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"**SINK THE BISMARCK**" (20th-Fox). Paramount ($39,435)*—The opening session was expected to tally a very good $54,000.

"**ONCE MORE WITH FEELING**" (Col.). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $102,000, with the first week sure to hit $154,000. Stage show.

"**THE GAZEBO**" (MGM). Roxy ($55,404)—Friday, Saturday, and Sunday were claimed at $19,000, with the fifth week going to $25,000. Stage show.

"**SOLOMON AND SHEBA**" (UA). Capitol claimed that the eighth and last week would hit $20,000.

"**BEN-HUR**" (MGM). Loew's State on reserved seat policy reported $51,000 for the 13th week.

"**THE PURPLE GANG**" (Allied Artists). Victoria ($22,900)—The fourth and last week dropped to $9,000.

"**ON THE BEACH**" (UA). Astor reported the ninth week at $27,000.

"**"OUR MAN IN HAVANA**" (Col.). Forum claimed the third week at $22,500.

"**SUDDENLY LAST SUMMER**" (Col.). Criterion reported the eighth week as $26,000.

"**THE STORY ON PAGE ONE**" (20th-Fox). Rivoli stated that the fifth week would be $12,000.

**Figures in parentheses represent 1960 averages as compiled by* MOTION PICTURE EXHIBITOR.



Haya Harareet, feminine star, MGM's "Ben-Hur," recently met former president Harry Truman in his office while she was in Kansas City for the film's opening at the Capri. On hand as she presented him with a souvenir book were, left to right, Bob Goodfriend, Capri manager; Andy Sullivan, MGM press representative; Mildred Galenter, MGM studios who has been traveling with Miss Harareet; and Dick Durwood, owner, Capri.

American Legion Sees "Red" Again

Kramer, Preminger Hire Trumbo, Young As Writers; Legion Charges Violation Of 1947 Waldorf Agreement

NEW YORK—The American Legion has renewed its campaign against the use by Hollywood producers of writers who have been cited by the House Un-American Activities Committee and "whose backgrounds with respect to communism are unacceptable to the major studios under their voluntary Waldorf Declaration of 1947," according to the Legion.

Martin B. McKneally, national Commander of the Legion, said this referred in particular to "the hiring of Dalton Trumbo by Otto Preminger and Kirk Douglas and the hiring of Nedrick Young by Stanley Kramer."

In reply to Kramer, who protested the Legion's renewed campaign, McKneally said, "The Legion does not look upon freedom of information to be un-American."

He added, "The independent producers evidently wish to sell to the American people at the box office the works of artists whom the major studios paid money to get rid of.

"If, in addition, they wish to keep secret from the public the record with respect to communism of those artists, they will have to look elsewhere than toward the American Legion to find partners in silence. . . . We will proceed with our program of information."

Meanwhile, THE NEW YORK TIMES carried a story out of Hollywood, stated that Ben Barzman, one of the writers of the Paramount film, "Chance Meeting," originally known as "Blind Date," had been listed in 1947 in a report of the Joint Fact-Finding Committee of the California Legislature as an instructor at a communist education center in Los Angeles, and that he and Joseph Losey, the picture's director, had been writer and director, respectively, of the 1952 film, "Encounter," which had been fought by film unions and the American Legion and, in consequence, was not released in this country. It had been made in Italy. Also, that Millard Lampell, a co-writer of "Chance Meeting," is the author of a novel, "The Hero," which was made into the film, "Saturday's Hero," which was picketed by anti-communist groups when released in 1951, although there is no apparent record that Lampell, despite his radical leanings, was ever active in the communist party.

Paramount Pictures stated it was "unaware of any alleged political or ideological complications" involving persons who worked on the British production, "Chance Meeting," at the time it acquired American distribution rights to the picture, and that it had no intention of violating the principles of the 1947 Waldorf Declaration, but would release the film as scheduled.

Paramount also pointed out that the film was completely without political propaganda and had been acquired strictly on its entertainment potential.

Kramer and McKneally were scheduled to do battle on the CBS network last weekend. Through video tape, they would debate the issue, each in a different part of the country.

Allied Won't Boycott Non-Code Pix—Myers

WASHINGTON—After due consideration, Abram F. Myers, chairman and general counsel, National Allied, announced last fortnight that Allied members will not inform patrons that their theatres exhibit only films bearing the MPAA Code seal.

It was proposed by Representative Wallhauser, Republican, New Jersey, that they do this at the House Post Office subcommittee hearing on "objectionable" film product.

Myers points out that such a policy could conceivably constitute a boycott, and boycotts were declared illegal by Congress in the Sherman Antitrust Act which provides triple damage recoveries by the producers of the boycotted product from those that exclude them from trade.

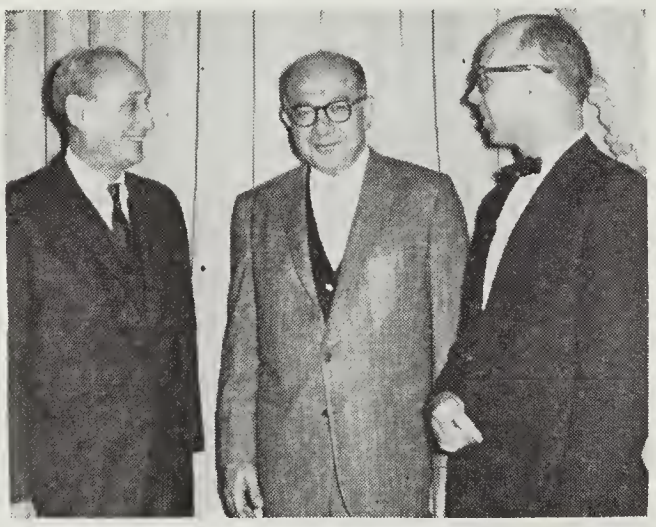
Catholic Critic Honored

HOLLYWOOD—John E. Fitzgerald, entertainment editor, Our Sunday Visitor, was honored guest of the Directors Guild of America and recipient of their annually bestowed Critics Award last fortnight.

He told the industry, "Don't underestimate yourself. Government decisions have taken away your market. Time has taken your merchant moguls. TV has taken to itself your mediocrity. You have always faced opposition. Now you face opportunity. You now face an opportunity brighter than your kleig lights, wider than your screens, and larger than your audiences. Today there is nothing left to you but the opportunity for greatness. In the words of your own advertisements—don't miss it!"

"Suddenly" May Hit $10 Million

NEW YORK — Sam Spiegel's "Suddenly, Last Summer," a Columbia release, is well on its way to becoming the biggest boxoffice grosser since the company's all-time money-maker "Bridge on the River Kwai," it has been announced by Rube Jackter, vice-president and general sales manager. On the basis of the first 20 engagements, Jackter said, the film may gross around $10 million domestically.



Max E. Youngstein, vice-president, United Artists, and chairman of the Amusement Division of the National Conference of Christians and Jews, is seen with Dr. Lewis Webster Jones, president, NCCJ, left, and Dr. Sterling W. Brown, executive vice-president of the organization, at the recent annual Brotherhood Week luncheon at the Hotel Astor, New York City.

TOA Hails King Bros. Theatre Reissue Plan

NEW YORK—Action of the King Brothers in reserving their order product for theatrical re-release, was hailed by Albert M. Pickus, president of Theatre Owners of America.

In a letter to the independent producers Maurice, Frank, and Herman King, Pickus asked to be furnished with a release schedule of the King product, so he could send it to all TOA members and urge their support of the King Brothers undertaking.

King Brothers recently announced that it had rejected offers to buy its backlog for television, and had completed arrangements with the Jem Distributing Corporation for theatrical reissue of the pictures on a national basis. They were quoted as saying, "We owe the exhibitors the opportunity to handle the pictures theatrically again. We have done very well through theatrical distribution and we feel we can make more money through reissues than from television."

In his letter, Pickus declared he was "pleased" by the company's decision, and added "such a stand merits the support of exhibitors."

"I sincerely feel," he wrote the King Brothers, "that any help we can give you and your company may serve to encourage other independent producers to follow your lead."

Percentage Terms Rapped

WASHINGTON—In a bulletin issued last fortnight, Allied States Association of Motion Picture Exhibitors took issue with the alleged "brutal practice of demanding from the smaller theatres 60 per cent, with a review to 50 per cent, for certain pictures, remembering that on such pictures the large first-run city theatres enjoy guaranteed profit deals and advertising allowances." Cited as an example was United Artists' handling of "Solomon and Sheba."

The Bulletin continued that "Ben Marcus has detailed a plan for revitalizing the theatres, but to achieve its full potential, it must be supplemented by a fresh point of view in regard to pricing pictures and delivering them on prompt availabilities. . . . Breaking the delayed availability pattern is in the best interests of distribution and the whole industry. . . . The showcase theory is archaic and outmoded. . . . Letting pictures wither and die from old age, whether through illogical and uneconomic terms, lack of prints, or other reasons, is a waste the industry cannot afford."

Ministers Protest Segregation

DURHAM, N. C.—The Forsyth Ministers Fellowship has sent a letter of "regret" to the Carolina, Winston-Salem, N. C., protesting against racially segregating its members at a recent special preview showing of "The Big Fisherman."

The Fellowship, which includes both white and Negro ministers of the Winston-Salem area in its membership, said its members were invited to the special preview showing but when Negro ministers arrived they were directed to the balcony section reserved for Negroes.

In expressing its "regret" to the Carolina, it asked that "should further invitations be given," the Fellowship members be "invited as a body."

Survey Shows Teen Movie Preferences

SAN ANTONIO—Raiford Ball has completed a survey at Burbank High School on the likes and dislikes of the students on movies.

He learned that the movies liked by the greatest number of his fellow students generally indicated a demand for these qualities:

1. The story should concern something that could happen to them, although it is not necessarily likely to.
2. The actors should be the best obtainable, because youngsters do not put much emphasis on technical qualities of a movie.
3. Comedy should be interwoven for the best effect with drama.
4. The hero must be two fisted, able to defeat his adversaries, overcome his own faults, and be able to take defeat.
5. The story should be as true to life as possible.

Asked if there were any types of movies they would like to see, but would prefer not to attend with a date, most answering the question named movies dealing with sex. Others named horror movies.

Some said if it were a movie to which they did not feel they could take a date, they did not care to see it.

Drive-in theatres proved most popular with youngsters polled, for 334 said they prefer them, while 251 said they prefer indoor movies. Fifty-one said they liked both.

Reason given for preference of the drive-ins were privacy, the ability to "come-as-you-are," comfort, and the fact of being able to see as many as four shows for $1.

Of the 295 students who said price does not influence their choice of a choice show, Raiford said the majority were girls who often do not have to pay their own way.

The price does influence the choice of at least 272 Burbank students, while 131 said it "sometimes" influenced them.

Students apparently are influenced also by movies advertisements, for 423 said they were, as against 234 who said they were not. "Sometimes" was the answer among 164.

Most said a rating sheet would help their choice and that teenagers should be the ones to prepare this rating sheet.

Most of the students who answered the question, "What do you feel is the best picture you ever saw?," voted for "The Ten Commandments."

Next in order were "Imitation of Life," "Gone With the Wind," "Pillow Talk," and "To Hell and Back."

Conn. Veteran Retires

BRIDGEPORT, CONN.—Matt Saunders, veteran manager of Loew's Poli, announced last week that he is retiring after serving the industry for over 40 years. He will not be completely out of the operations picture, however, and will act as relief manager for Loew's Bridgeport houses. Al Domian, his assistant, has been promoted to succeed Saunders as manager of Loew's Poli.

Beilan To AIP Post

PHILADELPHIA — Charles Beilan announced his resignation from the post of film buyer for Merton and Ben Shapiro Theatres to become branch manager for American-International Pictures, here, thus returning to the distribution field. Beilan was a salesman and branch manager for Warner Brothers in this area for many years.

New England's Unofficial Censors Busy Chasing Films (And Headlines)

BOSTON—In the past two weeks or so, local censorship has been plaguing exhibitors in various sections of New England, with a new Mayor of one city exerting his new-found power by attempting to be the city censor; by a chief of police of a city in New Hampshire asking for the removal of certain trailers; and by a selectman of a town claiming to local manager is playing films unfit for children on Sundays.

The newly-elected Mayor of Taunton, Mass., Bernard F. Cleary, is, in the opinion of attorneys, violating the ruling of the Massachusetts Supreme Court of Massachusetts by pre-censoring motion pictures which he has not even viewed himself before they are shown to the public. He has asked the two theatres in the city, the Park and the Strand, to put up "For Adults Only" signs when playing "Bramble Bush," "Girls Town," "The Gene Krupa Story," he asked also for the removal of "Woman Like Satan." He requested that anyone under 21 years of age be barred from the theatres when playing these pictures.

In Keene, N. H., there are three theatres, the Scenic, owned and operated by Robert Zerinsky, and the Latchis and Colonial, owned by Spero Latchis and his circuit. The Chief of Police of the city has asked these theatres not to show trailers of violence or sex in coming attractions on Saturday afternoons when there are special children's programs. This request was readily granted by the two exhibitors, but there is a danger that this request may be the opening wedge for the chief and his staff to decide to take over the role of city censor themselves.

The third situation is in Fairhaven, Mass., and is that of the Keith, whose manager, A. S. Condez, was put on the mat by Selectman Walter A. Silveira for "showing movies not endorsed by the Catholic Legion of Decency on Sundays." Cindez commented from his home, "I can't see what right he's got to bar people from seeing films that have been approved by the Commonwealth of Massachusetts, that have been hown all over the country, and last but most important of all, that have won a Class 'B' rating by the Legion of Decency." Silveira tried unsuccessfully to revoke the theatre's license a few week's ago as he has been criticizing the Sunday films being shown, particularly a "Class "B" film called "Alaska Passage," starring Bill Williams. Condez replied that although he has sought to book only Class "A" films for Sundays it is difficult to find enough films of this rating. "Most of my young children come on Saturday afternoons when I have special programs for them; a few of the younger ones, below teenage, come on Friday nights; but only a few attend on Sundays."

N. J. Allied Discusses National Unit Situation

NEW YORK—Members of New Jersey Allied met here last fortnight and were briefed on matters pertaining to the national organization and affecting the unit's relations with it.

The unit's delegates to the national board meeting to be held late next month will be empowered to vote on any matter that arises solely as their judgment dictates at the time.

NJA had called for a special meeting of the national Allied Board "not later than Feb. 6" to deal with internal questions which resulted in the resignation of Western Pennsylvania Allied and New England Allied from the national organization, but the request was not acted upon and no word has been received from the national officials on the disposition of the request, it was said.

Due to the illness of the organization's attorney, Harold Rome, no discussion took place on NJA's long standing availabilities problem.

AMPA To Honor Seadler

NEW YORK—Several MGM stars, now in New York, have been invited to attend AMPA's testimonial luncheon honoring Si Seadler, MGM's eastern advertising manager Feb. 18 at the Hotel Piccadilly. Also appearing on the dais will be many of Seadler's associates and industry personalities. An invitation has been extended to Howard Dietz to act as master of ceremonies.

Serving on the luncheon committee, headed by Al Floersheimer, Jr., and David A. Bader, are Charles Alicoate, Ray Gallagher, Paul Greenhalgh, Sam Horwitz, Ray Gallo, Blanche Livingston, Adeline "Pat" Padula, Herman Schleier, and Vincent Trotta.

Md. TOA Raps TV Sale

BALTIMORE, MD.—The Maryland Theatre Owners Association announced last fortnight that the TOA unit had adopted a resolution condemning the sale by Robert L. Lippert of 30 of his company's 1956-58 films to TV as "detrimental to the best interests not only of theatre men but all facets of our industry."



Seen judging the recent Academy Awards Poster Contest which was won by Avrom Winfield, Donahue and Coe art staff, are members of the MPAA Advertising and Publicity Directors' Committee, left to right, Rodney Bush, 20th-Fox; Phil Gerard, Universal; Bob Ferguson, Columbia; and Silas Seadler, MGM.

"Petticoat" Riding High

NEW YORK—"Operation Petticoat," being released by Universal-International, is running a record 58.44 per cent ahead of "Pillow Talk," Universal's record-breaker of last fall, in its first 443 completed engagements, having rolled up a theatre gross of close to $6,000,000 in these engagements, it was disclosed by U-I last week.

This comparison does not include the 21 important current first-run engagements where "Operation Petticoat" has started record seventh week.

Texas Drive-In Group Considers National Expansion At Convention

DALLAS — The prospect that the Texas Drive-In Theatre Owners Association may expand nationally was raised last fortnight at the annual convention of the independent exhibitor group at the Sheraton-Dallas Hotel.

A committee chairmanned by Bob Davis and comprising Dowlin Russell, Ezell and Associates Theatres; Harold Brooks, Cross Roads Theatres; and Harold Novy, Trans-Texas Theatres, will explore the possibilities of a change in name should the group expand.

The MPAA and all producing groups and promotion departments in the industry are asked by the group to set proper standards in the production and merchandising of pictures to forestall censorship by legislation. President Tim Ferguson urged that more care be used in the selection of motion picture story material.

In his keynote address to the convention, Ferguson said that regardless of the problems confronting the industry, drive-in operators should be able to face the new decade with confidence by being showmen and by attempting to exhibit good, wholesome pictures. He said the shortage of product was the greatest problem of the drive-in owner and took a firm stand against toll TV in all forms and the sale of post-1948 product to TV.

Long roadshow engagements were condemned on the argument that they have changed the theatre-going habits of many Americans by requiring them to attend theatres in metropolitan centers at higher admission prices.

Spiro Pappas, president, National Association of Concessionaires, offered the technical assistance of the NAC in the solution of any problem facing a drive-in owner.

Frank Cahill, Jr., sales vice-president, Century Projector Corporation, advised the drive-in owners to look into 70mm and boosted this as a great industry advancement.

The organization will join in the fight of theatremen against the proposed federal minimum wage law.

Tribute was paid to the memory of Robert J. O'Donnell, late Texas exhibitor leader.

Roxy Future Uncertain, May Be Hotel Extension

NEW YORK CITY—It was reported last fortnight that the Roxy would close as of Feb. 23. The 5,705 seat Manhattan landmark may be demolished and the property used for an extension of the adjacent Taft Hotel.

The management neither confirmed nor denied these reports, but it is known that no picture has been set to follow the current run of MGM's "The Gazebo."

Beck To UAA Latin Post

NEW YORK—Ira D. Beck has been named supervisor for Latin America of United Artists Associated, Inc., and United Artists Television, Inc. He reports to Norman Katz, director of foreign operations, with whom he will shortly depart for an extensive tour of Latin American markets.

Beck is a veteran of 11 years in motion picture distribution throughout Latin America having been associated there with MGM, Warners, and Distribuidora Salvador Carcel. He had previously been with the Capitol, New York, for four years as assistant manager.

New Distrib Bows

LOS ANGELES — A new motion picture distributing company has just been formed for business throughout the country. It will be known as JEM Distributing Corporation, headed by Seymour Borde, who will headquarter here, and Irwin Joseph, who will operate out of Chicago.

Both Borde and Joseph are veteran film distribution men having servved with several major companies in executive capacities. Borde is well known for his association with RKO-Radio, J. Arthur Rank, and Favorite Films.

AIP Promotes Reich To Top Foreign Post

NEW YORK—James H. Nicholson, president, and Samuel Z. Arkoff, executive vice-president, announced that they have appointed William G. Reich vice-president in charge of foreign distribution for American International Pictures.

Nicholson and Arkoff brought Reich into American International as manager of the newly organized Export Corporation in September of 1958.

Reich has been associated with RKO and Allied Artists in several capacities. His start in motion picture distribution was with 20th-Fox in Argentina, where he lived with his family. His brothers are still keeping the family show business tradition alive in South America; two own first-run houses in Buenos Aires and Uruguay and a third is in television in Buenos Aires.

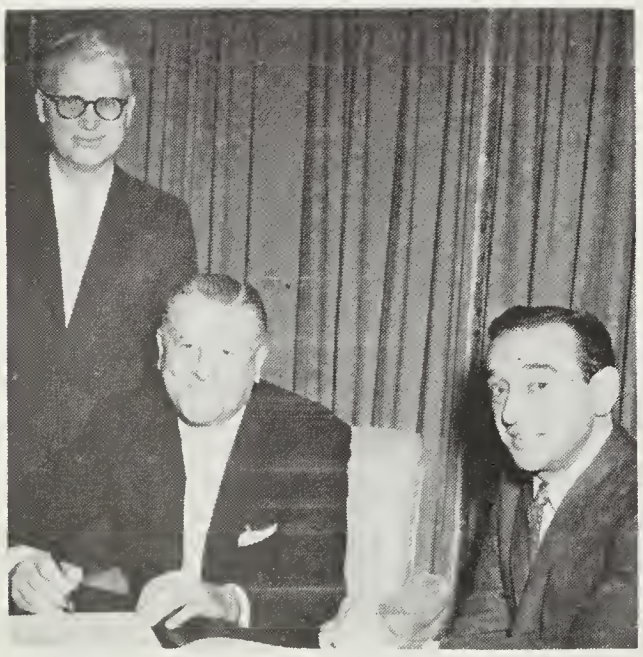
Reich will be going to Europe next month with Nicholson and Arkoff, at which time co-production deals initiated on the AIP toppers' recent trip abroad will be finalized.

AB-PT Sets Dividends

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board of directors declared the first quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the Corporation, payable March 15 to holders of record on February 19.

Brochures Sell "Big C"

NEW YORK—Columbia Pictures last week distributed 15,000 'Big C' brochures to opinion makers throughout the world to herald 1960 as "The Year Of The Big C". The brochure spotlights 37 films to be released by the company this year and 26 features slated for production in the coming year.



Seen signing an agreement with Jack H. Harris recently for the distribution of "Dinosaurus" by Universal are Milton R. Rackmil, president, seated, and Henry H. 'Hi' Martin, vice-president and general sales manager.



The NEW YORK Scene

By Mel Konecoff

KNOW WHAT Jose Ferrer said recently about pictures? They are not being sold to the public in a first rate fashion. This was his opinion to a newsman.

He said, "I admit I feel that way because some of the films I made were big financial disappointments when they needn't have been."

Mentioned were "The Shrike" and "The Great Man."

Continued Ferrer, "'My name in the movie business has become associated with longhair fare and empty seats."

Ergo, reasons he, he can't get money from the majors nor from the bank backers of the independent producers.

Ferrer was of the opinion that his films could have made money if imagination, thought, and effort had gone into the promoting and exploiting of his films.

NEWS NOTE: We pass on the following news release from Paramount with a minimum of comment (aside to ye typesetter—don't kid around as it is correct, and no, you don't need glasses).

"James Mason qwertyuio plkjhgfd sazx jh gfd saqwe rt yui iop lkjhgf dsazxc, 'Q werty ui Oplkmjn,' Hbgvfcdxs za qawse drftgyhuji Vera Miles iko George Sanders. Qzwx ec rvt bynu mi ol pioikjuhy gtfrds ea qwz z qwertyuio plkjhgfd sazxc vbnm lkjh gfd saqw ert yuio plkmjn bhgvd."

Another aside to Harold Rand: And you said we don't use your gems very often.

ATTENTION ALL SHOULDERS: Columbia Pictures and the Lovable Brassierre Co. have arranged to capitalize on the Brigitte Bardot name and her latest film, "Brigitte Goes To War." The market will shortly see special BB Bras. It's part of a blockbuster campaign.

Incidentally, we understand she is dressed throughout the film. Oh well, sometimes you do get those days.

inside this envelope there's a Metro·Goldwyn·Mayer preview

HERE'S YOUR HAPPY

PROSPERO'S NEW YEAR FROM

METRO-GOLDWYN-MAYER



HERE'S YOUR HAPPY,

PROSPEROUS NEW YEAR FROM

METRO·GOLDWYN·MAYER

A Momentous Event in Motion Pictures!

METRO-GOLDWYN-MAYER
presents

A Tale of the Christ
by GENERAL LEW WALLACE

BEN-HUR

DIRECTED BY

WILLIAM WYLER

STARRING

CHARLTON HESTON · JACK HAWKINS
HAYA HARAREET · STEPHEN BOYD
HUGH GRIFFITH · MARTHA SCOTT with CATHY O'DONNELL · SAM JAFFE

SCREEN PLAY BY
KARL TUNBERG · PRODUCED BY SAM ZIMBALIST

TECHNICOLOR® MUSIC BY MIKLOS ROZSA FILMED IN CAMERA 65

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

Kiss by kiss the time ran out . . . and never so few were the moments left for love!



FRANK SINATRA | GINA LOLLOBRIGIDA

In A CANTERBURY PRODUCTION

NEVER SO FEW

co-starring PETER LAWFORD · STEVE McQUEEN · RICHARD JOHNSON · PAUL HENREID · BRIAN DONLEVY · DEAN JONES

Screen Play by MILLARD KAUFMAN · Based On the Novel by TOM T. CHAMALES · in CinemaScope and METROCOLOR · Directed by JOHN STURGES · Produced by EDMUND GRAINGER

HOME FROM THE HILL

From William Humphrey's Rich and Earthy Novel of young love!

A SOL C. SIEGEL PRODUCTION





60/61

a preview of Metro·Goldwyn·Mayer pictures and properties





ROBERT MITCHUM
ELEANOR PARKER

HOME FROM THE HILL

co-starring GEORGE PEPPARD · GEORGE HAMILTON · EVERETT SLOANE · LUANA PATTEN

Screen Play by HARRIET FRANK, JR. and IRVING RAVETCH · in CinemaScope and METROCOLOR · Directed by VINCENTE MINNELLI · Produced by EDMUND GRAINGER

He's having a little trouble with her GAZEBO, but isn't everyone?



The hilarious broadway smash hit!

..THE GAZEBO..

AN AVON PRODUCTION starring

GLENN FORD
DEBBIE REYNOLDS



co-starring CARL REINER · with JOHN McGIVER · Screen Play by GEORGE WELLS · in CinemaScope · Directed by GEORGE MARSHALL · Produced by LAWRENCE WEINGARTEN

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

From Jack Kerouac's controversial best-seller

THE SUBTERRANEANS

AN **ARTHUR FREED** PRODUCTION







starring *LESLIE CARON·GEORGE PEPPARD*

JANICE RULE·RODDY McDOWALL

with GERRY MULLIGAN · CARMEN McRAE · ANDRÉ PREVIN

Screen Play by ROBERT THOM · Based On the Novel by JACK KEROUAC · in CinemaScope and METROCOLOR · Directed by RANALD MacDOUGALL

91 minutes of the most Intense Suspense in Motion Picture History

ROBERT STACK
DOROTHY MALONE
GEORGE SANDERS
EDMOND O'BRIEN
TAMMY MARIHUGH

in AN ANDREW AND VIRGINIA STONE PRODUCTION



THE LAST VOYAGE

Every dramatic moment filmed entirely aboard the world's most glamorous luxury liner!

Written and Directed by ANDREW L. STONE · in METROCOLOR

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

Jean Kerr's hilarious best-seller about Love and Marriage!

DORIS DAY

DAVID NIVEN

JANIS PAIGE

SPRING BYINGTON

RICHARD HAYDN



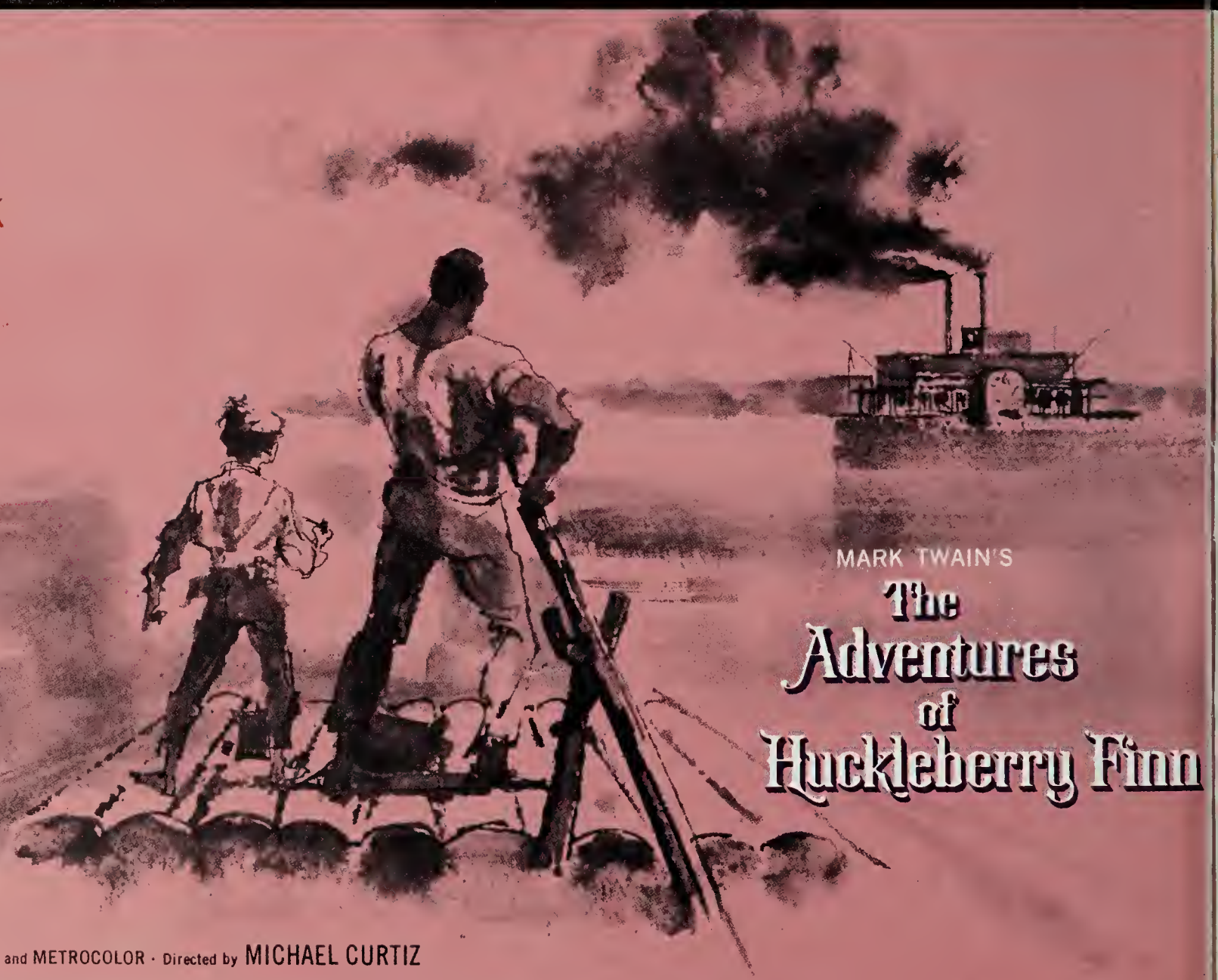
A EUTERPE PRODUCTION

PLEASE DON'T EAT THE DAISIES

Doris sings "Please Don't Eat the Daisies" and "Anywhere the Wind Blows"

Screen Play by ISOBEL LENNART · in CinemaScope and METROCOLOR · Associate Producer MARTIN MELCHER · Directed by CHARLES WALTERS · Produced by JOE PASTERNAK

SAMUEL GOLDWYN JR'S
PRODUCTION starring
TONY RANDALL
co-starring
PATTY McCORMACK
NEVILLE BRAND
MICKEY SHAUGHNESSY
JUDY CANOVA
ANDY DEVINE
BUSTER KEATON
with
FINLAY CURRIE
presenting
ARCHIE MOORE
as "Jim"
and also starring
EDDIE HODGES
As "Huckleberry Finn"
IN A FORMOSA PICTURE



MARK TWAIN'S
The Adventures of Huckleberry Finn

Screen Play by JAMES LEE · in CinemaScope and METROCOLOR · Directed by MICHAEL CURTIZ

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

YOU ride the Time Machine thru the 4th Dimension,

to the land of the sensuous Eloi, the hideous, cannibalistic Morelocks

Listen to the Talking Rings. See the Earth as it will be in the year of 802,701AD

H. G. WELLS' MOST ASTONISHING TALE.....





A GEORGE PAL PRODUCTION

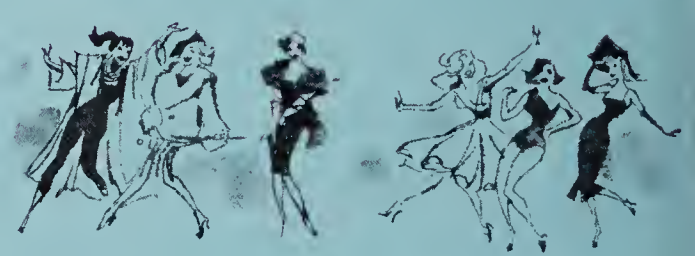
THE TIME MACHINE

starring ROD TAYLOR · ALAN YOUNG · YVETTE MIMIEUX · SEBASTIAN CABOT · TOM HELMORE

Screen Play by DAVID DUNCAN · Based On the Novel by H. G. WELLS · in METROCOLOR · Directed by GEORGE PAL

The Producer, the Director, the Company that gave you GIGI now bring this Grea

JUDY HOLLIDAY · DEAN MARTIN



co-starring FRED CLARK with EDDIE FOY, JR. · JEAN STAPLETON

Screen Play and Lyrics by BETTY COMDEN and ADOLPH GREEN · Music by JULE STYNE · Based On the Musical Play BELLS ARE RINGING · Book and Lyrics by BETTY COMDEN and

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

AN ARTHUR FREED PRODUCTION

Broadway Stage Success to the Screen

"Bells are Ringing"



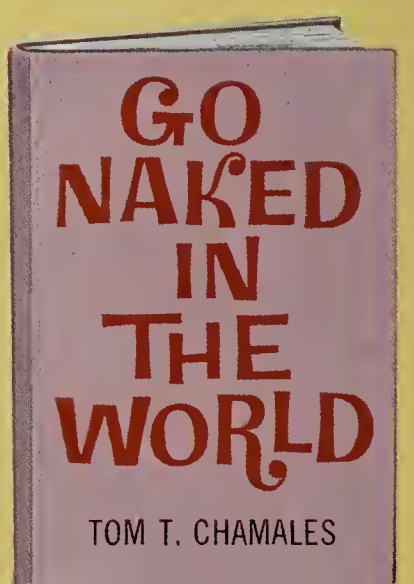


ADOLPH GREEN · Music by JULE STYNE · As Presented On the Stage by The Theatre Guild · in CinemaScope and METROCOLOR · Directed by VINCENTE MINNELLI



GINA LOLLOBRIGIDA
ANTHONY FRANCIOSA
ERNEST BORGNINE *IN AN ARCOLA PRODUCTION*





Screen Play by RANALD MacDOUGALL · Directed by RANALD MacDOUGALL · Produced by AARON ROSENBERG

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NATALIE WOOD·ROBERT WAGNER IN AN AVON PRODUCTION







ALL THE FINE YOUNG CANNIBALS



co-starring

SUSAN KOHNER·GEORGE HAMILTON and PEARL BAILEY as Ruby

with JACK MULLANEY·ONSLOW STEVENS · Screen Play by ROBERT THOM · in CinemaScope and METROCOLOR · Directed by MICHAEL ANDERSON · Produced by PANDRO S. BERMAN

The hilarious plight of a lone bachelor in a suburban housing development swarming with over-eager females!



BOB HOPE



BACHELOR IN PARADISE

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A daring story with all the impact of "Cat on a Hot Tin Roof"

ELIZABETH TAYLOR

LAURENCE HARVEY

AN AFTON-LINEBROOK PRODUCTION OF JOHN O'HARA'S

"BUTTERFIELD 8"

co-starring *EDDIE FISHER*



Screen Play by CHARLES SCHNEE · in CinemaScope and METROCOLOR · Directed by DANIEL MANN · Produced by PANDRO S. BERMAN

AVA GARDNER
DIRK BOGARDE
JOSEPH COTTEN

IN A TITANUS PRODUCTION

SHE WAS EVERY MAN'S...

TEMPTATION



Written and Directed by NUNNALLY JOHNSON · Produced by GOFFREDO LOMBARDO · Based On "THE FAIR BRIDE" by BRUCE MARSHALL

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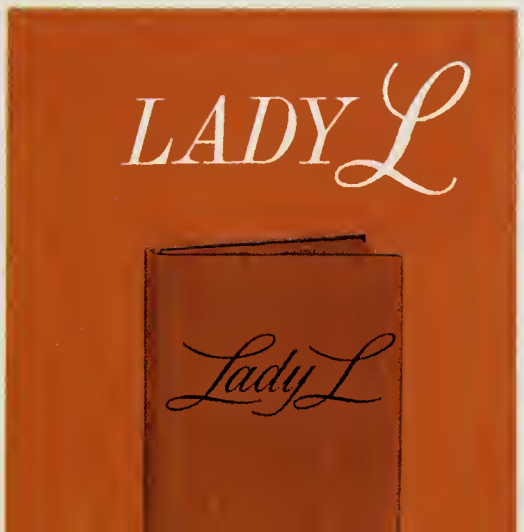
From Romain Gary's witty best-seller about Men, Women and Love!

TONY CURTIS · GINA LOLLOBRIGIDA

IN A JULIAN BLAUSTEIN PRODUCTION





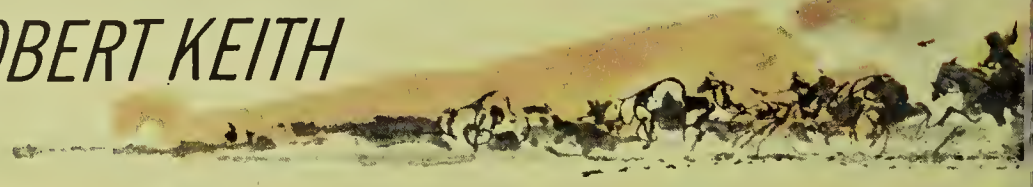


SCREEN PLAY BY ROMAIN GARY

TO BE DIRECTED BY GEORGE CUKOR

EDNA FERBER'S

GIM



starring

GLENN FORD · MARIA SCHELL · ANNE BAXTER

ARTHUR O'CONNELL · RUSS TAMBLYN · MERCEDES McCAMBRIDGE

CHARLES McGRAW · VIC MORROW · ROBERT KEITH

with HENRY (HARRY) MORGAN · DAVID OPATOSHU · ALINE MacMAHON · EDGAR BUCHANAN

in CinemaScope and METROCOLOR · Directed by ANTHONY MANN · Produced by EDMUND GRAINGER

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

ARRON

The Epic Story of the West!



Broadway's blockbusting follow-up to Cat on a Hot Tin Roof



TENNESSEE WILLIAM'S

sweet bird of youth

AN AVON PRODUCTION PANDRO S. BERMAN WILL PRODUCE

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties



An exciting modern story based on Ibanez' classic novel!



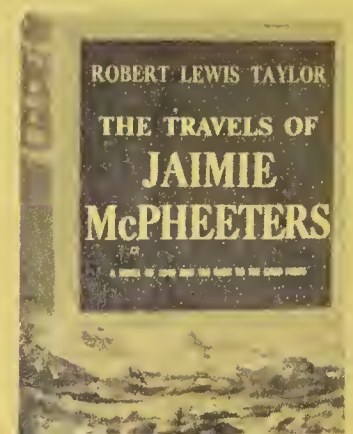
The FOUR HORSEMEN of the APOCALYPSE

A JULIAN BLAUSTEIN PRODUCTION

SCREEN PLAY BY ROBERT ARDREY

Robert Lewis Taylor's
Pulitzer Prize-winning best-seller!
The thrills and comedy
of a small boy's adventures
in the California gold rush of '49





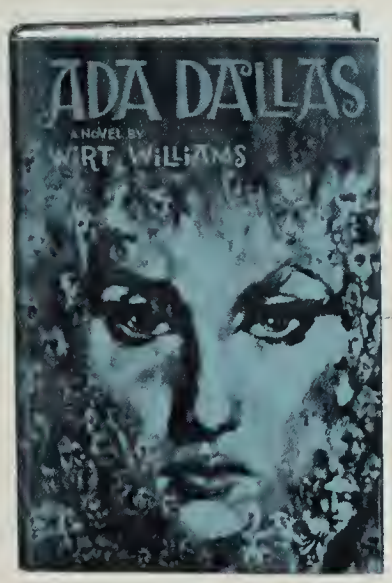
THE TRAVELS of JAIMIE McPHEETERS

LAWRENCE WEINGARTEN WILL PRODUCE AN AVON PRODUCTION

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

Wirt Williams' stunning new novel about a remarkable woman!





ADA DALLAS

AN AVON PRODUCTION TO BE PRODUCED BY LAWRENCE WEINGARTEN

One of the great sagas of all time!

Combining "Mutiny on the Bounty"

and "Pitcairn Island"

To be filmed in the South Seas



AN ARCOLA PRODUCTION TO BE PRODUCED BY AARON ROSENBERG

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

Mutiny on the Bounty



AN AVON PICTURE

It could happen to you!

KEY WITNESS



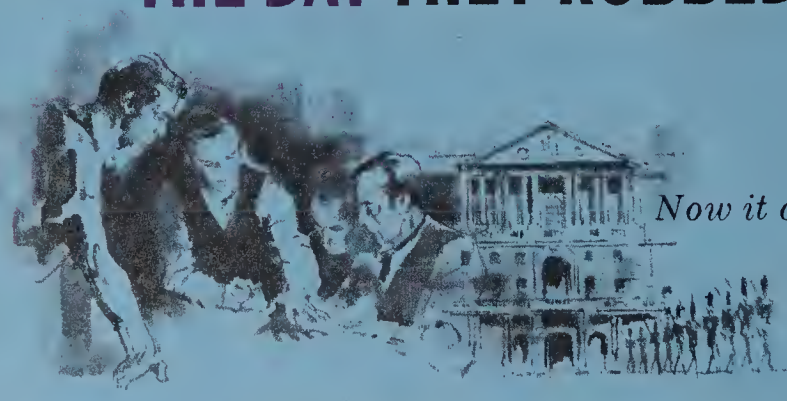
in CinemaScope

STARRING JEFFREY HUNTER

PAT CROWLEY · DENNIS HOPPER · JOBY BAKER · SUSAN HARRISON · JOHNNY NASH

Screen Play by ALFRED BRENNER and SIDNEY MICHAELS · Based On the Novel by FRANK KANE · Directed by PHIL KARLSON · A PANDRO S. BERMAN PRODUCTION · Produced by KATHRYN HEREFORD

THE DAY THEY ROBBED THE BANK OF ENGLAND



Now it can be told!

starring **ALDO RAY**

also starring ELIZABETH SELLARS · PETER O'TOOLE · KIERON MOORE · ALBERT SHARPE · with HUGH GRIFFITH as O'Shea

Screen Play by HOWARD CLEWES · Based On JOHN BROPHY'S Novel · Film Adaptation by HOWARD CLEWES and RICHARD MAIBAUM · Directed by JOHN GUILLERMIN · Produced by JULES BUCK

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

A quiet English village becomes the helpless pawn in a half humorous, half deadly experiment by superhuman forces of another world



GEORGE SANDERS IN

VILLAGE OF THE DAMNED

Directed by WOLF RILLA · Produced by RONALD KINNOCH

Military School or Rich Kids' Private Prison???

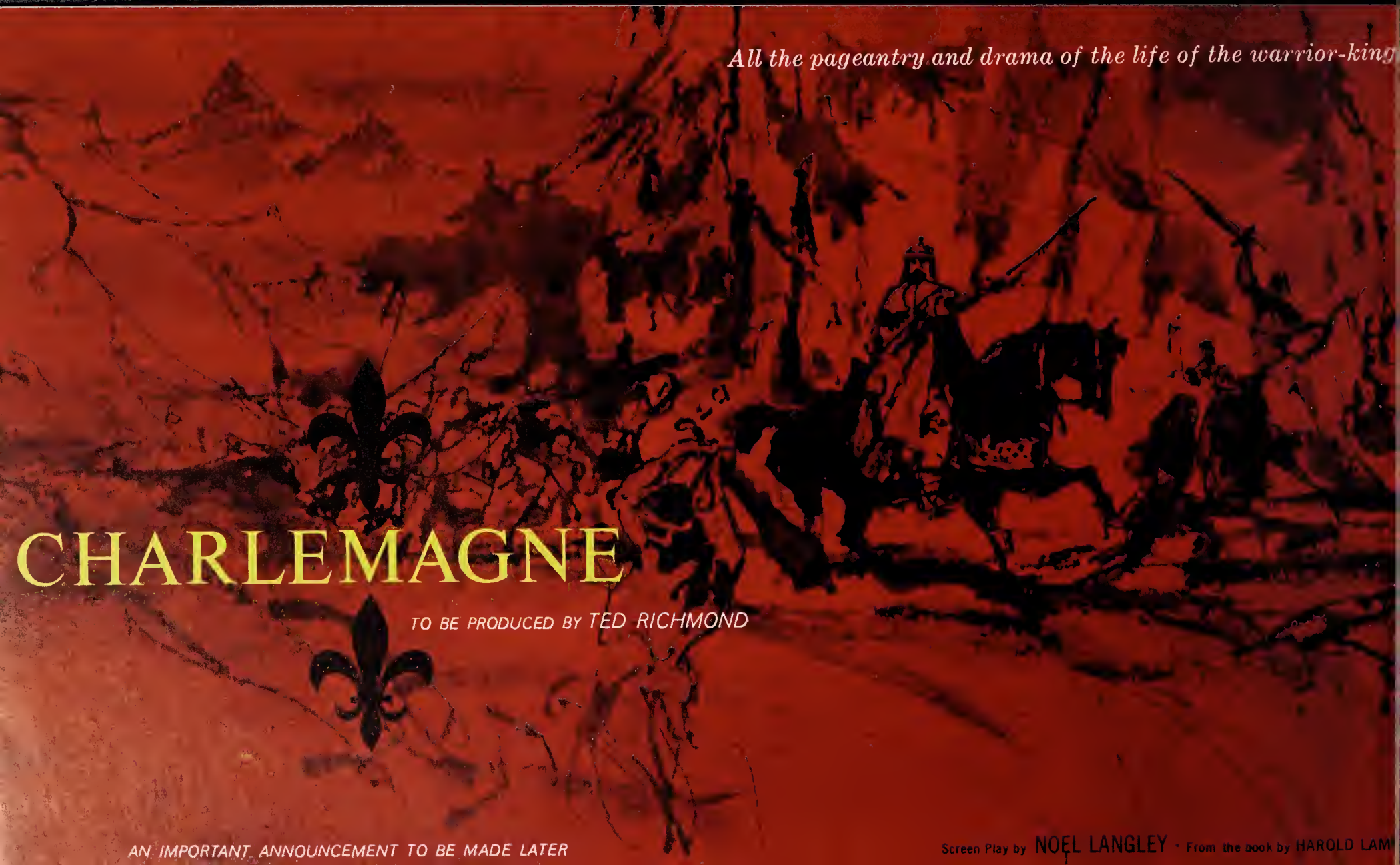


MICKEY ROONEY · TERRY MOORE · DAN DURYEA IN AN ALBERT ZUGSMITH PRODUCTION

PLATINUM HIGH SCHOOL

co-starring YVETTE MIMIEUX · introducing CONWAY TWITTY · Screen Play by ROBERT SMITH · Based On a Story by HOWARD BRESLIN · Directed by CHARLES HAAS · Produced by RED DOFF

All the pageantry and drama of the life of the warrior-king



CHARLEMAGNE

TO BE PRODUCED BY TED RICHMOND

AN IMPORTANT ANNOUNCEMENT TO BE MADE LATER

Screen Play by NOEL LANGLEY · From the book by HAROLD LAM

60/61

a preview of Metro·Goldwyn·Mayer pictures and properties

LITHO IN U.S.A.

HERE'S YOUR HAPPY, PROSPEROUS NEW YEAR FROM METRO·GOLDWYN·MAYER




HERE'S YOUR HAPPY
YEAR FROM MET-O-GOLDWYN-MAYER
PROSPEROUS NEW

"How I Would Sell . . .

THE LAST VOYAGE

MGM's Suspenseful Adventure Drama Of High Seas Action

"THE LAST VOYAGE" is a well-made, intensely exciting picture that will provide a generous measure of entertainment for any audience. The almost over-powering suspense begins within five minutes and never lets up until the final few seconds.

The stock newspaper ads make very good use of this suspense factor, and, while this is the obvious best-selling angle, the addition of hard-sell copy should improve their effectiveness, especially in the action situations. *"See . . . . a giant luxury liner sinking. See . . . . a grief stricken father . . . . See . . . . giant walls of water"*

In addition to this, other such phrases as *"SHUDDER AT THE ACTION . . . . SQUIRM WITH SUSPENSE . . . . SHIVER AT THE THRILLS"* should make the ads more meaningful. Most people simply will not believe, as the stock ads indicate, that "THE LAST VOYAGE" has the *"most intense suspense in motion picture history"* (even though it might well have). Intense suspense, yes, but bromides such as *'the most or greatest anything'* do not sell theatre tickets any more.

However, the one comparative ad which mentions "THE LAST VOYAGE," as well as some of the all-time best suspense pictures, alludes to a certain greatness without directly giving it credit for unexceeded glory.

Two of these ads were made from slick art (LM46457 and LM46446X). These two pieces, blown up with hard-sell copy added, would make excellent lobby boards or components of an attractive flash front.

These ballyhoo and exploitation suggestions were devised without a prior look at the press book. When this press book is available, no doubt it will offer a great number of other possibilities. It is hoped that what follows will be meaningful, simple to execute, and above all else, effective, for these are the prime requisites of any promotion.

Since "THE LAST VOYAGE" is a graphic story involving the sinking of an ocean luxury liner, one of the most obvious



THIS COMPARATIVE AD obliquely identifies THE LAST VOYAGE with high class product familiar to the reader. Mr. Presnell has toned it down, considering "the greatest" an overworked and hard to believe phrase. It is designed for three column use, but could be blown up if necessary.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

DARREL PRESNELL, Advertising-Publicity Director, NT & T Amusement Corp., Midwest Division, Kansas City, Missouri



ABOUT THE AUTHOR • Darrel Presnell, at age 36, has spent exactly one-half of that period in the motion picture business. This whole span has been spent with the same theatre organization, Fox Midwest, a Division of NT & T Amusement Corporation. Beginning as an usher in Mt. Vernon, Ill., duties were expanded to assistant and manager of several houses in that area. November, 1942, began an elongated stretch with the army. Most of three and one-half years involved were spent as inconspicuously as possible with the 87th Infantry Division, European Theatre of Operations. Following the service era came a series of managerial appointments in Wichita, Kans. Then to advertising manager of the Wichita city operation. During this delightful interim, an A.B. degree was earned at Wichita University. After graduation came a transfer to the division office in Kansas City with appointment as district booker. The past year brought assignment as division advertising-publicity head, a thoroughly exciting, hectic, and satisfying experience. Spare time is spent remodeling an appropriately mortgaged bit of suburban real estate and fishing the waters of the Lake of the Ozarks area with friend wife, a 98 pound, 27 year old teacher of English Literature.





THE ABOVE AD should not be reduced to less than three columns. Below is a maze contest for newspaper or herald use.



stunts would be to set up ships' signal flags or signal blinkers. Almost every town has a naval reserve unit or has former sailors who would be willing to set up a series of common flag signals in a prominent place just outside the theatre. If the flags are used, the signals should be changed several times a day. An "A" board along side would offer small prizes to anyone who could decode them. Or, if available, a blinker outside the theatre sending signals to another unit across the street would be equally effective. Either one would be most unique and attract a lot of attention.

Good use could be made of a power megaphone (borrowed from Civil Defense, Police or Fire Department). A member of the theatre staff using this megaphone would invite patrons to sign a "passenger guest log" in the lobby. This log should provide space for name, address, and an estimate in minutes of how long it takes the rescue ship to arrive in "THE LAST VOYAGE." Offer passes for the closest guess (50 minutes is correct). Not only is this different but it will also provide a good mailing list for future use. In off-hours, this



same staff member may take the megaphone out in the street and make the same pitch. Of course, an attractive girl should carry the log book and help record the data. No sandwich board is needed for the megaphone will attract all the attention.

As an alternate to the lobby megaphone stunt, consider setting up a telegrapher's station in the lobby. Code messages, deciphered by the patrons, would merit passes to the picture. The setup may be as lavish or as simple as your situation permits. Ideally, it might duplicate a ship's message center. A Naval Reserve unit would probably man the installation in return for a recruiting display.

Obviously, the theatre staff should wear life jackets during the pre-opening period. Each should have a card affixed reading . . . . *"We are just getting ready for THE LAST VOYAGE."*

With the cooperation of a good restaurant, arrange to have a theatre-dinner co-op. Persons ordering the "special for the day" would receive in addition to the meal, tickets for a performance of "THE LAST VOYAGE." Novel place mats can be made by imprinting one of the newspaper ads. Additional copy should explain the offer. The restaurant would either buy tickets in advance or validate a coupon to be exchanged at the boxoffice for an admission ticket. At the end of the engagement, these coupons would be returned to the restaurant for payment.

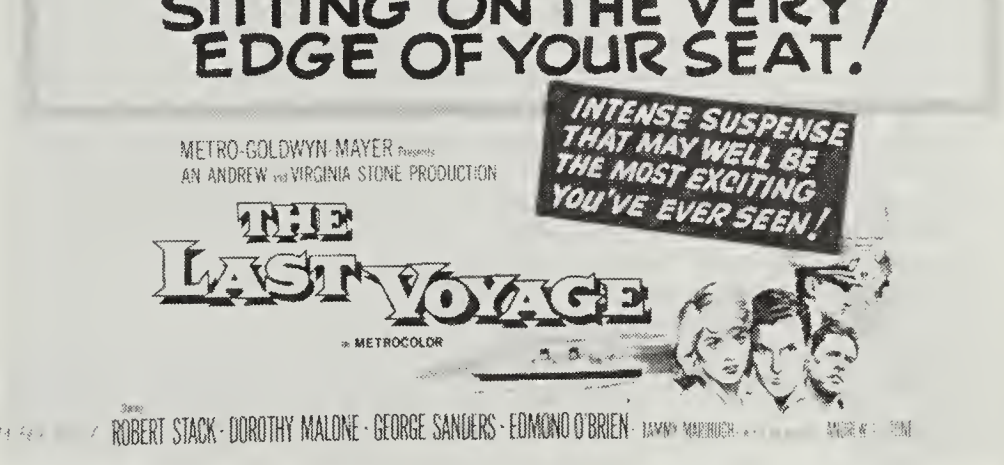
Department stores are always looking for new ways to attract attention to their windows. Arrange a display using a complete dinner setting similar to the captain's table aboard a luxury liner. During off-hours mannequins would occupy the places around the table. But during peak traffic hours, live people sitting in these places, having an evening meal

with a ship's captain, would be a real attention getter. The setting would be complete with a display card prominently placed, *"For the ultimate in dining accessories inspect our complete stock of merchandise . . . . for the ultimate in thrills, action and suspense, see THE LAST VOYAGE,"* (with theatre name and play date). It would be simple to expand the passenger log gimmick suggested for lobby and street ballyhoo. Through a loud speaker arrangement from the store window ask those who congregate outside to come in the store and make a guess in minutes of how long it takes the rescue ship to arrive in THE LAST VOYAGE."

By creating traffic inside the store, the window display will be easier to sell, this time and in the future.

The trailer on "THE LAST VOYAGE" was not available for prior screening and this may have been a good thing for it gives cause to remember a most unusual and effective trailer technique. Very simply, it involves the use of one reel of the feature containing one of the many high-suspense sequences. Tell the audience in person from the stage in advance that you are using this novel means to point up the breathless quality. Just *before* the climax of a stirring scene, cut the picture, bring up the lights, make another appearance and give the attraction an additional pitch. If you have chosen the right scene, the audience will be left on the edge of its collective seat. "THE LAST VOYAGE" is ideal for there are many scenes that will do the job very nicely. Again, here is another opportunity to ask the audience to register in your passenger log book. At the same time, tell them that during the run of the picture, the house lights will remain down for a few minutes immediately following the feature to allow everyone to regain his composure. Corny? Perhaps, but this trailer presentation has been used several times and it has never failed with the right kind of picture.

Almost every town big enough to have a radio station has found that it has brought much to exploitation that was not possible in the days before its effectiveness was put to theatre use. These stations are anxious to meet their listeners in person. A radio station screening (sometime called a disk jockey screening) is a perfect opportunity to help them accomplish



THE ABOVE AD has been designed for reduction to either two or three columns, depending on advertising requirements.



their purpose, and yours. For several days in advance of the screening, the station announces the event. They invite the first—— (number) of persons to write to the station and tell why they feel they would be able to stand the suspense of "THE LAST VOYAGE." As soon as the proper number of entries are received, an invitation postcard is returned to those submitting entries. A personality from the station attends the screening and is, in fact, the official host. During the picture this radio station personality should go into the theatre with a tape recorder and at any suspense point (there are many) quietly ask questions of a few persons about how they are responding to the suspense. With inside the theatre noises as a background, together with hushed questions and answers, this should make terrific spot announcements. The confidential tone should immediately catch listener attention. After the show when the audience has really been saturated with 91 minutes of great anxiety, effective lobby interviews can be taped.

As a follow up, the audience might be given a certificate indicating that they have just passed a supreme emotional experience and are now members of an exclusive "intense suspense club."

Radio station screenings accomplish more than just an opportunity to invite some people to the theatre for an hour and a half of entertainment. Every announcement that the station makes to invite guests is a spot announcement.

It is difficult to predict just how well "THE LAST VOYAGE" will play, but certainly the implementing of some exploitation effort will prove worthwhile. The picture will substantiate all your claims of excruciating suspense.

COMING . . . in the issue of Feb. 24
CHARLES M. PINCUS, District Manager
T&D Theatres Company, Oakland, Cal.
tells how he would sell . . .
Columbia's
"ONCE MORE WITH FEELING"

Industry Ad-Pub Directors Set Goal Of 100 Million For Oscar Telecast

NEW YORK—The publicity coordinating group of the MPAA advertising and publicity directors' committee, under the chairmanship of Philip Gerard, has set as its goal a television audience of 100,000,000 for the Academy Awards telecast—the largest audience ever to view a single TV program.

The chairman reviewed the highlights of this year's Academy telecast and the work laid out for the three other coordinating groups covering radio and TV, exploitation and advertising. He emphasized that the advertising and publicity directors of all major distributors have pledged their full support and that of their respective staffs to the promotion of this year's Academy Awards telecast.

Harry McWilliams announced a number of promotional highlights, including the presentation by Mayor Wagner of the proclamation of the City of New York to actress Maureen O'Hara. The Mayor will proclaim Monday, April 4, as Academy Awards Day in New York City. McWilliams also announced that plans are under way for a special AMPA luncheon dedicated to the Academy Awards which will feature several Hollywood personalities, who will be responsible for the program this year.

Gerard pointed out that the key day for the publicity coordinating group is Feb. 22, the day when the nominations will be announced in Hollywood. Special assignments were then made for each member of the publicity coordinating group to cover national magazines and supplements, wire services, photo syndicates and syndicated columnists, all trades including radio and TV, the New York dailies and color supplements, fan magazines, special column planting, and newsreels.

The group proposed a number of constructive suggestions for utilizing company house organs, press releases and personality interviews on radio and television. All of these will be incorporated in the campaign.

In addition to the chairman, those attending the meeting were: Hortense Schorr (Columbia), Paul Kamey (Universal), Marvin Levy (MGM), George Nelson (Warner Bros.), Norman Poller (Buena Vista), Harold Rand (Paramount), Jay Remer (20th Century-Fox) and Harry McWilliams and Taylor Mills (MPAA).

The sales managers of all of the major distributing companies have agreed to back up the Academy Awards promotion by having the salesmen from each company enlist the support of every theatre called upon.

This announcement was made at the national distributors' committee meeting in the United Artists board room under the chairmanship of James R. Velde. This new sales effort, which has never been utilized before, is expected to at least double the number of participating theatres.

Every exchange branch will receive a supply of press books and a set of "Oscar" posters in the three sizes. And every exchange branch will have the Academy trailer to be screened as a part of all industry screenings up until "Oscar Night."

The 112th in the series of COMPO ads in Editor and Publisher stressed the increased reader interest in the Academy Awards telecast, and urged editors to give it the coverage it deserves.

Calling attention to the 80-million audience that watched the show on the NBC-TV program alone last year, the ad says "it is safe to assume that this year's audience will break even last year's record."

Stassen Can't Intervene In Penna. Censor Case

HARRISBURG — The Dauphin County Court last fortnight turned down a petition by Harold E. Stassen to intervene on behalf of a Philadelphia woman member of City Council in a case testing legality of the state movie censorship law.

Stassen asked the court to permit Mrs. Virginia Knauer to become an intervening defendant along with the commonwealth in the test of the 1959 act.

The law has been challenged by William Goldman Theatres, the Pennsylvania Association of Amusement Industries and 20th Century-Fox Film Corporation.

Churchill Sees "Bismarck"

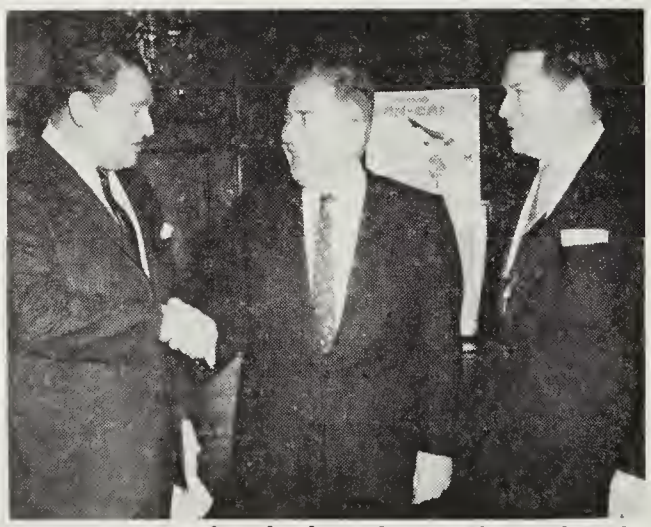
NEW YORK—Spyros P. Skouras, president of 20th-Fox, at the request of Sir Winston Churchill, arranged to fly a print of "Sink The Bismarck" to Monte Carlo so that the famed statesman may see the production while he is a guest aboard the yacht of Greek shipowner Aristotle Onassis.

Churchill, whose command in the spring of 1941 led to the all-out campaign by the British Navy to "Sink the Bismarck" at any price, viewed the attraction aboard the "Christina," anchored in Monaco's harbor at a private screening.

Bader Heads Durham Telefilms

TORONTO—William C. Durham, president of Consolidated Durham Mines and Resources Limited of Toronto, Canada, announced the formation of a wholly-owned television production and distribution subsidiary in the United States known as Durham Telefilms, Inc., and the appointment of David A. Bader, a veteran of the television industry, as president and managing director.

Prior to his association with Durham, Bader was vice-president in charge of sales for Atlantic Television, a position he had held for the past six years.



Arrangements for the benefit premiere of 20th-Fox's "Can-Can" for the Hellenic University of America, Brookline, Mass., at the Gary, Boston, on March 23 were completed recently by, left to right, Ben Sack, Judge John C. Pappas, and Alex Harrison, general sales manager, 20th-Fox.

N. E. Exhibitors Reelect Lider To Presidency

BOSTON—Edward W. Lider was re-elected president of Independent Exhibitors, Inc., of New England at the annual meeting last week. Others elected were Julian Rifkin, first vice-president; Henry Gaudet, second vice-president, Melvin Safner, treasurer; and Malcolm Green, secretary. Carl Goldman was reappointed executive secretary for another year. Norman C. Glassman was reelected chairman of the board, and the directors to serve for one year are W. Leslie Bendslev, Edwin Fedeli, Ray Feeley, Ben Greenberg, James Guarino, David Hodgdon, Arthur K. Howard, Frank T. LePage, Albert B. Lourie, Donald McNally, Daniel J. Murphy, Edward S. Redstone, Richard A. Smith, Nathan Yamins and Barnet Yanofsky.

It was voted to purchase 200 shares of Motion Picture Investors, Inc., at once, with the expectation of extending the holdings of the trust fund to 500 shares within the next few months.

Discussions were held on the suggestion of James Dempsey of ATC to hold a New England Drive-in Week later in the season, and it was decided the best time will be the end of June when the schools are closed. Lider is planning a conference with circuit heads to line up a working committee to get started on the project, which the organization has wholeheartedly endorsed.

Legislative matters were also on the agenda and, although it was conceded that there were only a few nuisance bills before the legislature this season which might adversely affect theatres, the minimum wage situation is being watched carefully and was reported on.

The Academy Awards night was also brought up and all members were urged to build up local interest in the TV program of April 4, as, it was agreed, this program is a definite stimulus to boxoffice.

N. E. Drive-In Owners Rap "Fast Buck," Kid Charges

The Drive-In Theatres Association of New England held its sixth annual all-day meeting at the Hotel Bradford with Edward W. Lider as chairman and a five-man panel consisting of Hall O'Day of Redstone Theatres, James Collins of Smith Management, Douglass Amos of Lockwood and Gordon Enterprises, Bruce Glassman of Lowell Drive-In, and Paul Kessler of Rifkin Theatres. The meeting was informal and in the form of an open forum with questions and opinions from the floor.

Discussions were on several important subjects—censorship, advertising, hygiene films, multiple features on one program, programming of feature films, and admission charges for children.

On the subject of hygiene or so-called sex films which were deplored by the panelists, Lider stated from the dais that as president of Yamins Theatres, he will not book an exploitation sex film in any theatre in his circuit. On the subject of charging admissions for children in drive-ins, it was unanimous that the group went on record as opposing the practice.

Luncheon was served at noon, hosted by the Coca-Cola Company and Jack Fitzgerald.

British Go 70mm.

LONDON—The first British film to be made in Technirama-70 will be Irving Allen's production, "The Trial Of Oscar Wilde," it was announced last fortnight.

WOMPI Aids Hospital As O'Donnell Memorial

DALLAS—It was revealed in Dallas by Mrs. Mable Guinan, president of the Association of Women of the Motion Picture Industry, that over $1,000 has been contributed by the WOMPI Clubs in the Association to the Will Rogers Hospital in memorial to the late R. J. O'Donnell.

From the inception of the WOMPI organization, which originated in Dallas in 1952, O'Donnell was their greatest benefactor and had been affectionately dubbed their "Godfather."

Last year he established the R. J. O'Donnell Public Relations Award to be presented annually to the WOMPI Club performing the best public relations for the industry.

Quoting from a recent WOMPI national bulletin in which appeared a testimonial to their Godfather, ". . . he sent Hollywood some of its brightest stars . . . he gave his adroit counsel to the film makers . . . he aided exhibition with their tax problems . . . he helped raise millions of dollars for the industry's charities . . . he spearheaded patriotic drives for the war effort . . . and he encouraged and ran interference for the WOMPIs.

". . . It was as natural for Mr O'Donnell. to concern himself with the WOMPIs as it was for him to screen every picture that played his circuit.

"If we were proud and honored to have Mr. O'Donnell as our Godfather, he was equally as pleased to claim us as his God Children. At every WOMPI function he attended he always stated that he was our Godfather and no man ever had as many beautiful daughters.

"Yes, our Godfather is gone, but his memory will live in our hearts and minds forever."

RKO, U-I Settle Suit

HOLLYWOOD—The long standing suit of RKO General against Universal Pictures was settled last fortnight for $1,017,838 one day prior to trial date.

The suit grew out of the distribution deal under which Universal handled physical distribution of 29 RKO pictures following the latter's dismantling of its own distributing organization.



LONDON Observations

by Jock MacGregor

THE NEW FILMS ACT is taking shape. As anticipated, the clause which would have restricted Anglo-American production has been eliminated. Provisions are also made for co-productions such as enjoyed in certain countries whereby, subject to inter government agreement, pictures can have the benefit of dual nationality as far as quotas and other restrictions are involved.

This has worked well on the continent and elsewhere. In France for instance, of the 111 features made in 1959, 42 were co-productions with Italian, German, Russian, Belgian, Mexican, and Spanish interests. Generally speaking, a producer from one country will work with a director from the other, and the stars will be drawn from both. Unless the artists happen to be bi-lingual, their voices are dubbed accordingly for the two versions.

Continental producers to expand their markets have asked why Britain has not allowed this type of production. They have received the support of some film men here, but most, and exhibitors in particular, feel there are quite enough problems in getting a hit without having to worry about foreign requirements, dubbing voices, and the like.

Some of the unhappy "English" speaking compromises which have been made under these arrangements speak for themselves. As an industry spokesman said, "Some producers have wanted this concession. Now they have it. It's up to them to see what they can do with it." Fine, but a little unfair to exhibitors who may find the quota upped to accommodate such films.

KENNETH RIVE'S IDEA of Gala Theatre Clubs for the purpose of showing distinguished pictures uncensored but with the blessing of the censor has really caught the imagination. Following the announcement in two papers, he has been swamped with applications for membership at $3.00 a year. Members pay normal admission charges and are entitled to take two guests. Frank Hazell, formerly of the National Film Theatre, is in charge of this operation which is virtually a commercial development of the film society. This is an idea which appears to be attracting an adult and more wider audience and is worthy of the fullest consideration. . . . Commercial TV is shaken that it is now becoming the snob thing to watch BBC-TV, which is more adult and, whisper the word, often of a mentally stimulating nature. It is not scared of being serious. What shook the commercial boys most was that "Panorama," which deals with important issues of the week in documentary style, caused a stock exchange slump in the way they would like their ads to register. Meanwhile, Associated Rediffusion TV pooh-poohs the idea of meeting the Federation of Film Unions on the use of feature films on TV and their threat to call on members to refuse to transmit them. . . . Hush. There is a rumor that there are a glut of high paid Hollywood studio publicists working in town. I wouldn't know. I certainly haven't seen them around.

CARY GRANT was the guest of the Admiralty when "Operation Petticoat" was screened underwater aboard one of Britain's latest submarines, HMS Narwhal, off Scotland. Cary is so often here nowadays that he keeps his own Rolls Royce—CG 1. . . . Happy to say that the "Little White Bull" song from Associated British' "Tommy the Toreador," which Tommy Steele has given to the Variety Club Heart Fund, is climbing steadily to the top of the hit parade. . . . Happy to hear that Carl Stack, formerly with Warners, is back in harness supervising the sales of "Porgy and Bess" for Sam Goldwyn. . . . Sam Spiegel is cockahoop that he has acquired the rights to T. E. Lawrence's "Seven Pillars of Wisdom." David Lean will direct. . . . Happy birthday, dear "Gigi." It started its second West End year on Feb. 4 and has played 58 extended provincial dates clocking up a total of 401 weeks.



Disney Profit Down; TV, Film Receipts Slow

BURBANK, CAL.—Operations of Walt Disney Productions and domestic subsidiaries for the 13-week quarter ended Jan. 2, 1960, resulted in a loss of $165,939, equal to 10 cents per share on the 1,626,023 shares outstanding, with no provision for taxes required, it was reported at the annual meeting of shareholders. This compares with a first quarter profit last year (which quarter has a 14-week period) of $629,838 or 40 cents per share after tax provision of $615,000.

Gross revenues for the quarter were $9,731,841, down $2,067,461 from last year's $11,799,302. Television income decreased $2,062,679 and film rentals declined $497,112. Income of Disneyland Park was up $795,781 while other income from publications, comic strips, character merchandising and music was off $303,451.

Management attributed the loss to the continuing effect of the low profit margin in recent theatrical releases coupled with a loss on the current "Walt Disney Presents" show. Also, the company has not had during the last quarter the benefits derived during the same period last year from the television programs, "The Mickey Mouse Club" and "Zorro." These programs are not on the air this season.

"Our upcoming theatrical product looks very promising," president Roy O. Disney said. " 'Toby Tyler,' our latest feature, opened about two weeks ago to excellent business in its early engagements."



The Independent Theatre Owners Association of New York recently honored Catherine E. "Kitty" Flynn, booker in the New York City Paramount exchange, at a ceremony in the Hotel Astor. She received a plaque in recognition of her many years of devoted service to exhibitors in the New York Metropolitan area. Shown, left to right, are Harry Brandt, ITOA president; Miss Flynn; Edith Marshall, ITOA secretary; and Myron Sattler, Paramount New York branch manager.

N.M. Exhibs Meeting Set

CLOVIS, N. M.—Elmo Courtney, secretary, New Mexico Theatre Association, announced last fortnight that the annual convention of the group will be held on June 14-15 at Albuquerque, N. M., at the Hilton Hotel. A board of directors meeting has been scheduled for June 13.

TOA Throws Weight Behind N. Y. Fee Cut

ALBANY—New York State members of the Theatre Owners of America have been asked to contact their Assemblymen and State Senators to ask for passage of the Marchi-Savarese bills which would reduce film inspection costs, Albert M. Pickus, TOA president, disclosed.

Pickus said he had written to all New York State members urging they and their employees write to the legislators asking that the bills be first reported favorably from the Assembly Ways and Means Committee, and the Senate Committee on Education, and then be adopted by the Legislature.

The bills would reduce the fees film companies pay to the Education Department of the State Motion Picture Division. Fees are now $3 per thousand feet for the first print, and $2 per thousand feet for each additional print. The new proposed scale is $4 per thousand feet for the first print, and a flat fee of $6.50 for each additional print.

Pickus said that a distributor planning a saturation booking requiring 100 prints, now has to pay the state approximately $1,600 for a normal length feature, whereas under the proposed schedule the total fees would be less than $700. This, he told TOA members, could encourage, and make it less expensive, for the film companies to make more prints available for theatres in New York State.

The TOA campaign is being coordinated with efforts of the Independent Theatre Owners Association and the Metropolitan Motion Picture Association, which initiated the drive for exhibitor support of the companion bills by Senator Marchi and Assemblyman Savarese.

AA Declares Dividend

HOLLYWOOD — Steve Broidy, president, Allied Artists Pictures Corporation, announced at a meeting of the executive committee of the Board of Directors last fortnight that payment of the March 15, 1960, quarterly dividend of 13¾ cents per share on the company's 5½ per cent preferred stock was authorized. Payment will be made to stockholders of record March 3.

Schwartz On Foreign Tour

NEW YORK—Sol A. Schwartz, president of RKO Theatres, accompanied by Mrs. Schwartz, left last week for a month's trip to Europe, India, and the Far East. Besides the many points of interest on the tour, Schwartz will visit with motion picture exhibitors and others in the industry, including local producers and representatives of major American film companies.

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COLUMBIA, 11 North Ocean St.—ELgin 3-5501
Br. Mgr.: Martin Kutner. Office Mgr.: Ernest Pellegrin. Sales: Edward McLaughlin, Marvin Schubert. Bookers: Mamie Newman, Douglas Walker. Cashier: Philomena Eckert. Emerg. Phone: RAymond 5-1593.

HOWCO, 122 E. Bay St.—ELgin 5-2697
Office Mgr.: Joe Thrift. Emerg. Phone: FLanders 9-7963.

METRO-GOLDWYN-MAYER, 501 E. Forsyth St.—ELgin 6-1536
Br. Mgr.: Fred Hull. Office Mgr.: Max Stepkin. Sales: Charles Turner, Robert Capps. Booker: Jack Seifert. Cashier: Marian Harris. Emerg. Phone: Stepkin, POplar 4-4796.

PARAMOUNT, 128 E. Forsyth St.—ELgin 6-7162
Br. Mgr.: Fred Mathis. Office Mgr. and Head Booker: Herman Allen. Sales: Dixon Regan, Walter Mock. Bookers: Ray Chambers, Vann Burney, Howard Bunch. Cashier: Nadine Eddinger. Emerg. Phone: EXbrook 8-1076.

20TH CENTURY-FOX, 341 E. Bay St.—ELgin 6-2426
Br. Mgr.: Thomas P. Tidwell. Office Mgr. and Cashier: K. F. Jackson. Sales: George Friedel, Walter Powell, Marvin Skinner. Head Booker: Richard Lewis. Bookers: Clifford Wilburn, Jack Cannon, Bob Carlstrom. Emerg. Phone: POplar 5-7060.

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Issue of February 24
Oklahoma City Territory
Issue of March 2

Save Them!

Film Folk Plan Activity For Brotherhood Week

NEW YORK — Preliminary plans for the motion picture industry's participation in the 1960 Brotherhood Week campaign in New York and other areas were discussed at a meeting here last week.

Industry leaders attending the planning session included William J. Heineman, United Artists vice-president and distribution chairman of the drive; Spyros S. Skouras, president of Skouras Theatres and exhibitor chairman; Salah Hassanein, vice-president of Skouras Theatres and United Artists Theatre Circuit, Inc., chairman of the Metropolitan New York area campaign; Fred Goldberg, UA's national director of advertising, publicity and exploitation; Sid Newman, director of advertising and publicity for Magna Theatres; Burt Sloane, UA publicity manager; and Hyde Smith and Ford Baylor, National Conference of Christians and Jews.

The industry has pledged its all-out support to this year's campaign and will promote the principles and aims of brotherhood through the medium of the motion picture screen, as well as via radio, television and the theatre. Wide use will be made of motion picture trailers, posters and valances and informational brochures. In addition, a concerted membership and fund-raising drive will be undertaken on behalf of the NCCJ.

United Artists vice-president Max E. Youngstein is chairman of the amusement division of the NCCJ and a member of the National Brotherhood Week committee, of which Cornelia Otis Skinner is chairman. President Eisenhower is Honorary Chairman of the campaign.

The interfaith event, is a program of education for democracy which seeks to reaffirm and strengthen America's principles of religious and racial tolerance. Since 1945, Brotherhood Week has become closely identified with the entertainment industry.

Morrison Joins Fox

NEW YORK—Greg Morrison has joined the staff of the publicity department of 20th-Fox. Morrison resigned from the Independent Film Journal to accept the Fox post. He was formerly with the New York Herald Tribune.



HOLLYWOOD Survey

By Paul Manning

JOHN WAYNE continues to send intensely interesting news about his $12,000,000 spectacle, "THE ALAMO," which will reach the screen after more than 14 years of exhaustive research. John's recent blast at the purveyors of filth in some current films have the wholehearted agreement of this writer. Recalling many great films Duke has appeared in—films which have brought many millions in revenue to exhibitors all over the world—I can recall not one instance where there has even been a suggestion of obscenity or cheap vulgarity. This is not to say in any way that his pictures have not been "gutsy," with plenty of sex appeal. But it has all been straight-from-the-shoulder, true-to-life drama, palatable to audiences of all ages everywhere. It is the general opinion among the folks here in Hollywood that John spoke for the majority of responsible moviemakers when he said, "We just don't tell dirty stories to children." "THE ALAMO," one of the brightest beacons in American history, when 182 citizen soldiers representing 19 States and five foreign countries hurriedly assembled behind the crumbling adobe walls of an abandoned Spanish Mission, bids fair to become as important and memorable a beacon in the motion picture industry.

LAS VEGAS, NEVADA: Junketed here as the guests of Warner Brothers to take a peek at the doings of FRANK SINATRA, DEAN MARTIN, SAMMY DAVIS, JR., and PETER LAWFORD as they wiz thru their paces in the making of "OCEAN'S 11," a suspense story of the wholesale robbery of the lush gambling casinos on New Years Eve. The title, "OCEAN'S 11," (which seems to be confusing when one considers that it is being shot in its entirety in the desert) is explained by the story facts which tell us that the principal character is Danny Ocean (Sinatra), who recruits 11 men to pull the gigantic caper. The company is locationing in hectic Las Vegas for four weeks, and the studio publicity boys are doing a yeoman job in entertaining visiting press guys and gals for short visits during that shooting schedule. We were put up at the exciting Sands Hotel, one of the really comfortable spots in that desert wonderland (If you keep away from the gaming tables, which unfortunately, we didn't!) Also hosting us at dinner shows were The Tropicana with its fabulous, imported from Paree "Folies Bergere"; The Sahara, with its refreshingly humorous show headlined by DONALD O'CONNOR and SIDNEY MILLER. The reallly bigggg show, however, was at The Sands, where that once in a lifetime combination of top talent came together for an unforgettable show, FRANKIE, DINO, SAMMY DAVIS, JR., and PETER LAWFORD. All in all it was a swell trip, and I for one am looking forward to the film, which has all the makings for a natural box office champion.

MGM STUDIOS: Lunching at this busy flicker factory I bumped into my old friend, GEORGE PAL, who is putting the final G.P. touches to his picturization of the classic, "THE TIME MACHINE," by H. G. Wells. Knowing the precise and scientific approach this fine producer has always made to any project, the prospects embraced by this forthcoming science-fiction feature seem to be of the stuff which pulls those bucks into the box office. Every one of Pal's pictures have been built upon the painstaking research of top scientists in that particular field. . . . The big question here in Hollywood these strikebound days is What's in the cards for the industry should the SCREEN ACTORS GUILD vote to strike, and thus join the SCREEN WRITERS GUILD, out for several weeks now? The major producers seem to be firmly united in their stand against opening the gates to TV sale participation demands from every other craft associated with the making of motion pictures. Spokesmen for the producing companies claim that such demands would be prohibitive and cannot be accepted. The writers and actors claim that their demands are only fair and should be accepted. This is a situation which truly calls for cool heads and the mind of a Solomon. I hope it is settled even before this appears in print.



No Para. Recovery Of Ohio Censor Fees

COLUMBUS, O.—Paramount Film Distributing Co., New York, lost its lawsuit to collect $55,846 paid the state of Ohio in 1952-54 in movie censorship fees.

Common Pleas Court Judge Robert E. Leach held the firm had not shown cause of action against state officials from whom recovery was sought. Sued were State Treasurer Joseph T. Ferguson, former Treasurer Roger Tracy, E. E. Holt, state superintendent of public instruction, and M. Merle Eyman, who preceded Dr. Holt.

Paramount sought recovery from them personally and in their official capacity. Judge Leach said he could "see neither justice or equity in a principle which would so ignore the basic facts of life as to predicate personal liability upon a public officer who merely and routinely fulfills his statutory ob ligation under a statute later held to be unconstitutional."



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CANADIAN Highlights

By Harry Allen, Jr.

EXHIBITORS' HOPES for an open Sunday leaped with the introduction of a bill by the Ontario Government permitting non-profit organizations in the province to charge admission fees. Exhibitors throughout the country are working to persuade the various provincial governments to allow them to open Sundays. The bill will become law at the end of April. The bill has the full approval of the Lord's Day Alliance of Canada because of the cultural intent. One of the reasons for the introduction of the bill is that Sunday afternoon sports — between the hours of 1 p.m. and 6 p.m. — is allowed, although motion picture entertainment is not allowed. Only in the Province of Quebec are theatres allowed to remain open Sundays. Another wedge in the campaign by exhibitors for an open Sunday afternoon will be Telemeter in mid-February, where the boxoffice will be in the front parlors of some 3,000 homes.

THE SMALL INDEPENDENT in Canada will further suffer through the application of an 11 per cent sales tax to signs, showcards, and displays of a non-durable nature, which previously were exempt. Circuits which require this type of material usually order in quantity and therefore the silk screen process is the most economical way for them. This has always been subject to tax. But the exhibitor with one or two houses—has usually had his material hand-painted by artists or sign companies, and this will cost him more by 11 per cent when the tax is added. An executive of the sign association is actively opposing the imposition of the tax which resulted from a ruling on the matter. It was the efforts of the sign association which caused a delay in the effectiveness of the imposition. Independent theatres spend anywhere from $40 a month for smaller houses to $300 to $400 a month for the bigger ones on signs and displays.

THERE WILL BE a total of 15 70mm. theatres in Canada when present projects are added to those recently completed and the ones operating earlier. First to use the 70mm. was Famous Players and Confederation Theatres, Montreal, followed by Twentieth Century Theatres and soon Odeon Theatres. When completed, the projects will bring the total invested for equipment and installation to something like $450,000, and to this must be added the costs of structural changes. Installation and equipment run between $25,000 and $35,000. It is unlikely that installations will go beyond 15, since there is a question of product. Al Turnbull of General Sound and Theatre Equipment said the 70mm. can easily be reduced to 35mm. At present, Canada's only special widescreen operation is that of Cinerama, which is still running at the Imperial, Montreal. . . . Theatre fires in 1959 stayed at the low point, according to a survey by the Canadian Film Weekly. This past year will be a better-than-average one and far below the two worst post-war years — 1956 and 1958 — in number of fires and damage. In 1959, three theatres were completely destroyed, compared to 10 in 1956 and eight in 1958, and one suffered an estimated $100,000 in damage from a blaze believed to be of incendiary origin. . . . Push-back seats, a sloping concrete floor, new carpeting, and complete redecoration were included in the $50,000 worth of renovations to Odeon-Morton's 1,150-seat Odeon in Winnipeg. The theatre was closed for a period of four weeks while the work was being carried out. . . . Howard Koch, vet screenwriter with many features to his credit, is working on the screenplay of "The Well" for production in Canada by Taylor-Roffman interests.



Col., MGM In African Deal

NEW YORK—Distribution of Columbia pictures through the MGM organization in South Africa in a deal involving two years' product has just been announced by the two companies.

Kicking off the new arrangement will be "Pal Joey," released in Johannesburg on Feb. 24. Such top product as "Anatomy of a Murder," "Middle of the Night" and "The Key," among others, will follow in short order.

These and the other pictures covered by the deal will play the Metro Theatres in Johannesburg, Durban, Cape Town, and Salisbury, Southern Rhodesia.

The territory involved in the contract includes all of Africa south of the Equator, comprising the Union of South Africa, Kenya, Uganda, Tanganyika, Southern and Northern Rhodesia, and Portuguese East Africa.

Day, Hudson Top Poll

NEW YORK — Universal's "Pillow Talk" and its two stars, Doris Day and Rock Hudson, were voted the most popular picture and stars of 1959 and will receive the 39th annual Photoplay Gold Medal Awards.

Millie Perkins and Troy Donahue were named as the outstanding newcomers of the year.

In This Issue:

Unlimited Possibilities For Drive-In Future — *Page 25*

Preparation Tips For Reopening — *Page 26*

Successful Concession Operation — *Page 30*

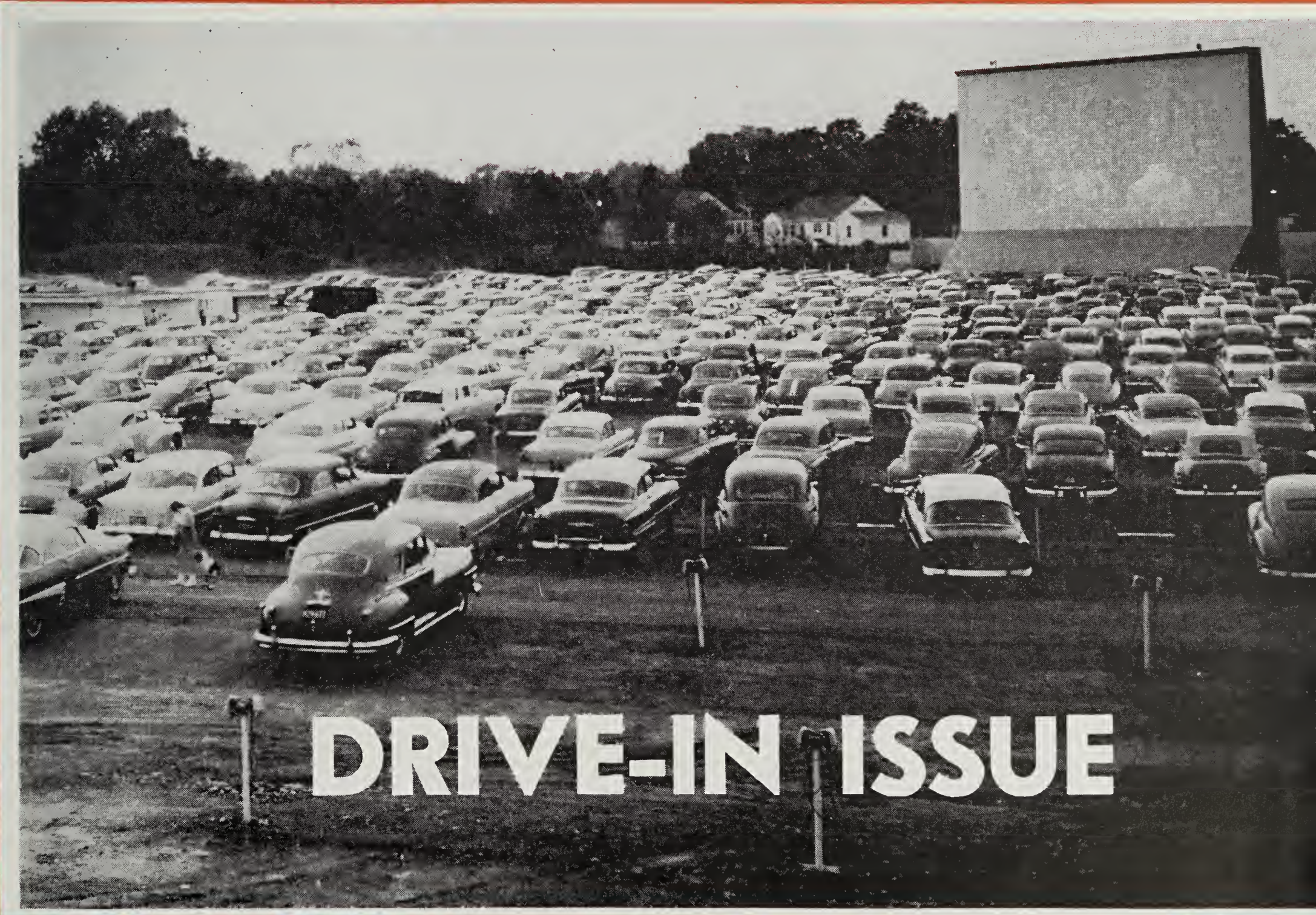
Extra Profit Tips — *Page 32*

New Products — *Page 34*

Promotion-Of-The-Month — *Page 36*

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PHYSICAL THEATRE • EXTRA PROFITS



DRIVE-IN ISSUE

THE DRIVE-IN RAMP shown in photo represents the theme of this issue. Drive-in theatres have taken an active and honorable place in the industry. The future of the drive-in is better than ever. This issue will tell some of the story concerning the fabulous field of drive-ins. See Editorial for a discussion of drive-in possibilities and potential.

Volume 15 **Number 2**

February 17, 1960

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.



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EDITORIAL

A New Status For The Drive-In

As we enter this new decade, we must recognize that the drive-in theatre is gaining new status. No longer is the drive-in situated in a remote area, to be reached only by back roads and lengthy rides. The drive-in has become an integral part of the community, exactly where it belongs.

With the drive-in's inception, a new approach to entertainment came into being. Patrons left their homes "a little earlier" in order to arrive on time. City dwellers "took a ride in the country" to see a movie.

But now our urban patrons have revised the residential trends—they have relocated in close proximity to the once distant theatres. As America has moved to suburbia, drive-in attendance has increased, and statistics indicate that the trend will continue.

As real estate values change, the drive-in theatre plays a more prominent role in the community. Land prices in Suburbia, U.S.A., are at an all-time high. With this thought in mind, owners should consider expanding their operations.

The community shopping center has become popular. A natural tie-in with a shopping center awaits drive-in theatre owners. The land once bought cheaply is now at a premium, and most drive-ins have an abundance of land. Stores on theatre property would give patrons more for their money, and offer extra profit potential for the theatreman.

It is well to realize also that the "modern" drive-in must offer more to its patrons than ever before. Just a picture will no longer suffice. Today's movie-goer wants to take his entire family for an evening's entertainment.

The concession counter must be enlarged. The menu must be increased. Food items are selling, and as drive-in attendance increases, sales will go higher yet. So consider your menu carefully. Are you getting the extra profits you deserve? Remember, your concession counter menu must be complete in order to compete.

Are you attracting all members of the family? Do your facilities appeal to all age levels? The children will want to go to your theatre if you have a playground area. And if you cater to the children you will attract the parents. Safe, durable, and inexpensive playground equipment is now available.

Teen-agers and adults also like special attractions designed for them. The younger set will flock to contests of physical skill and dexterity, along with musical programs. The older folks will seek surprises and discounts.

Above all, remember that the drive-in theatre is becoming A COMPLETE UNIT *of entertainment for the suburbanite. Give the public more than ever before and watch your profits skyrocket.*

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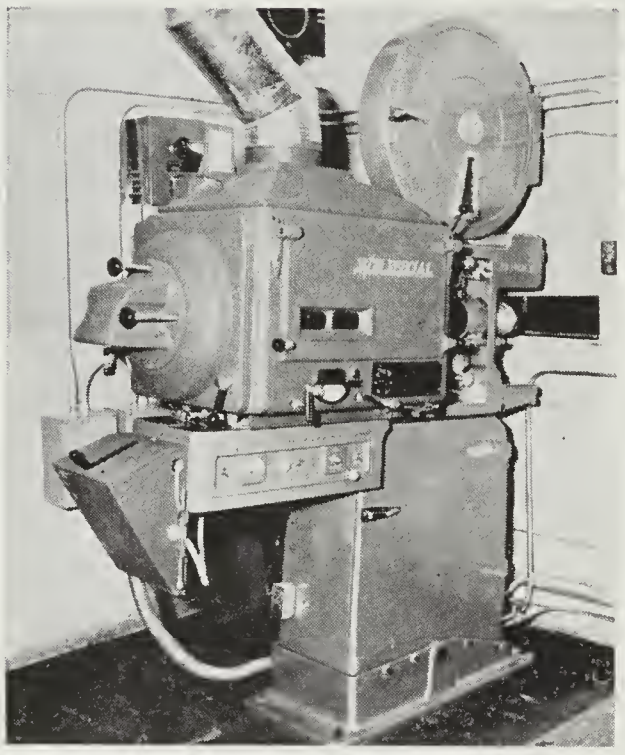
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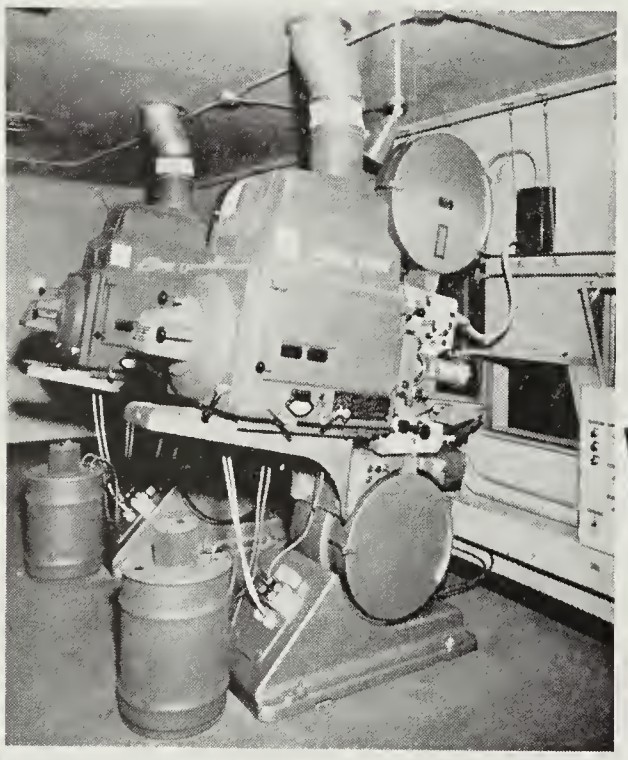
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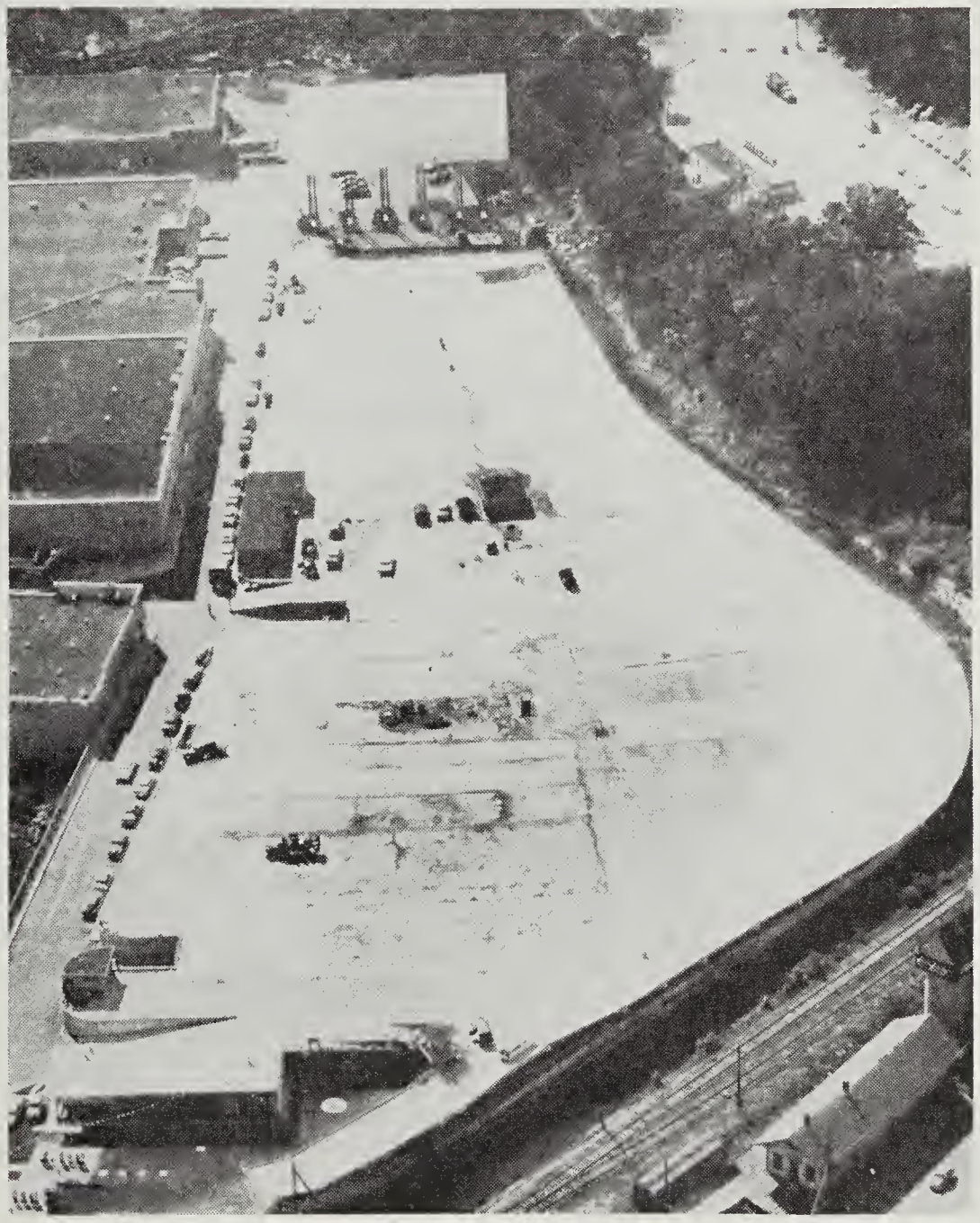
Unlimited Possibilities For Drive-In Future

Real Estate Costs Increase Feasibility Of Roof Tops

DURING THE PAST DECADE, the movie theatre has become an integral part of the shopping center. The shopping center can provide much for the patron, but without a theatre in its midst, it cannot hold the purchaser for any great length of time. This has been realized by real estate men to such a degree that almost every center being built today includes a theatre within its plans.

The drive-in theatre can now begin to assume the role that the conventional plays within the confines of the center. Centers are being built farther away from the city's congestion. As the center moves further into the suburbs, it becomes necessary to reach it by automobile. Consequently, the drive-in becomes more feasible.

However, land is no longer cheap, even in the suburbs. With this in mind, it is important to consider the practicality of roof-top drive-ins. This is exactly what Walter Reade, Inc. did in building their Dover Drive-In in Dover, New Jersey. The theatre was built on top of a garage in a downtown shopping center.



Above photo shows an aerial view of the Dover Drive-In, Dover, New Jersey. The Walter Reade, Inc., theatre was designed by architectural-engineer, Jack K. Vogel. Notice projection booth, center, and concession building, center left. Entrance ramp is seen center bottom and egress ramp at bottom left. Buildings at extreme left constitute part of the shopping center. Beneath the ramp is a garage, facilitating combined shopping and pleasure trips to this Dover center.

From the pragmatic point of view, they could not have made a better move. The price paid for roof-top space could not be directly related to the price of land within the immediate area of the shopping center.

A LOOK AT THE FUTURE

As we look at the future of the drive-in, we see that many theatres similar to the Dover Drive-In are being considered for erection. The present drive-in, if it has an abundance of land, can expand its operation by building stores on the extra property. If, however, a new movie theatre is needed in an expanding shopping center, it would behoove the builder to seriously consider some of the advantages of a roof top drive-in.

First and foremost, the high cost of purchasing land would be eliminated to a great extent. During the planning of a new shopping center, the architect could easily plan to erect a ramp, screen, projection booth, and concession counter on the roof. If the center is already built and functioning, relatively inexpensive alterations could be made to facilitate a theatre on the roof of existing stores.

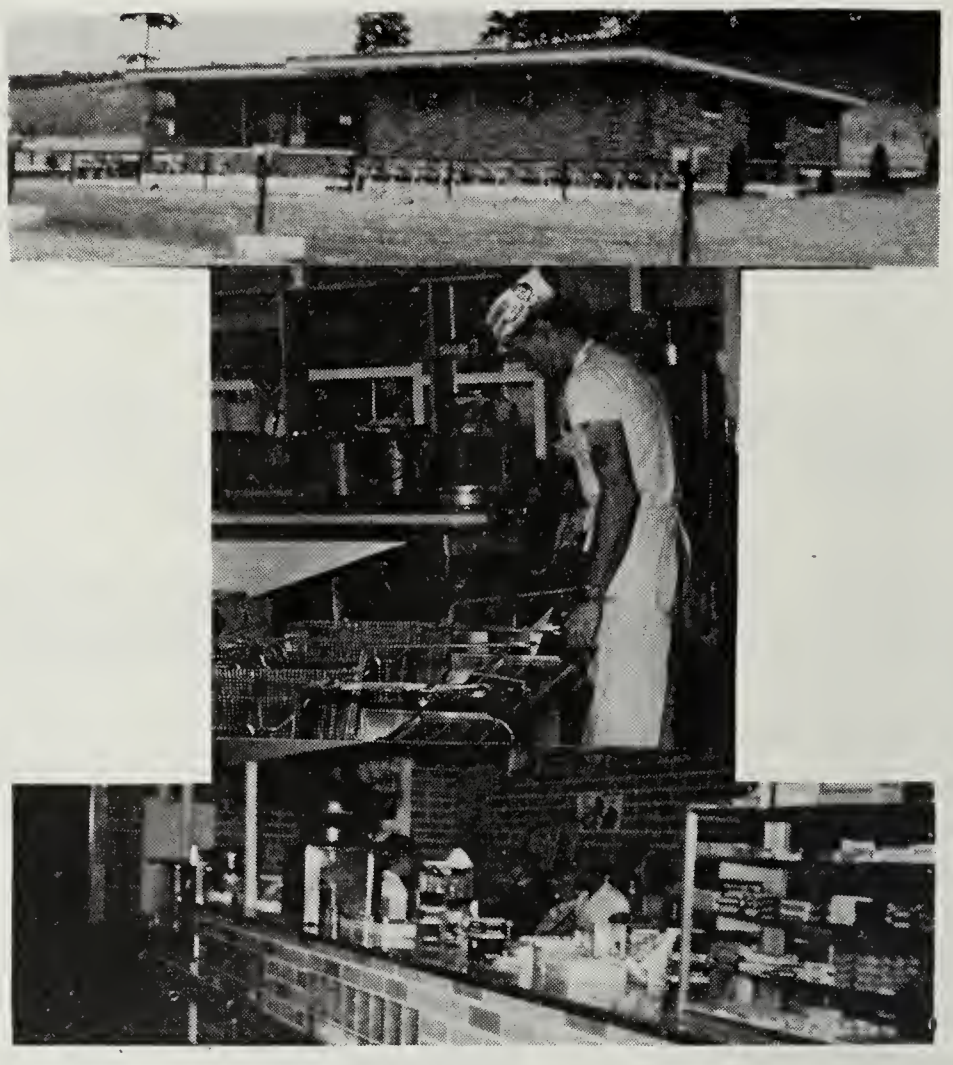
Another great advantage of the roof top theatre is that it can also be built in sections where established stores are in business. Such a venture would not only help the store owners immensely, but could serve as a great source of extra profits to the whole business community.

The future of the roof top theatre looks good; in fact, it looks better each year. As real estate purchasing power becomes more of a premium, the entire concept of building reaches for the sky. The once-upon-a-time days of small buildings are long gone. The "reach for the sky" attitude has taken hold, and that's just what drive-ins can do in the future, they can reach for the sky from a vantage point; on a prosperous store's roof-top.

PHYSICAL THEATRE

Vol. 15, No. 2 February 17, 1960





Preparation Tips For Reopening

Reopening the drive-in for bigger and better business is not necessarily a complicated task if the theatreman follows a definite plan. The winter months play havoc with most drive-in equipment, and although this equipment is protected by wrappings, etc., it is of the utmost importance to carefully inspect each and every piece of equipment in order to have the entire theatre running smoothly by opening day. The following steps have, in the past, proven to be a comprehensive plan by which operators can check all facets of their operation, with a minimum of time, effort, and expense, and a maximum of satisfaction.

PROMOTIONAL ACTIVITIES ARE FIRST

Since the life of the drive-in, or for that matter, the life of any amusement institution, is based on patronage, the first step in preparing to reopen to the drive-in should be taken in promotional activities. After a definite opening date has been set, advance publicity should be sent to all local newspapers. This release should include the opening date, the opening picture (when possible), the exact address and phone number of the theatre, and directions telling how to reach the theatre.

At the same time, the attraction board should be lettered with the opening date. Teaser ads are also important at this time, so that the theatre will immediately start to draw patrons on opening night.

A special promotion should also be planned to enhance the opening night. A give-a-way, or some other type of promotion should take place to mark the gala opening. Prizes attract customers, and also gain necessary publicity for the theatre.

When the budget allows, hand bills should be distributed a week prior to the opening night and window cards should be given to local merchants for display. When printing such matter, always be sure to include directions and other details. Display cards should be colorful and clear. All material should be displayed ONE WEEK prior to the opening.

PHYSICAL PREPARATIONS NEXT

The first step in the physical preparation of the theatre is to make sure that (1) water, (2) electricity, (3) gas, and (4) telephone service has been restored. Then, advise the (1) plumber, (2) electrician, (3) police department, (4) insurance agent, (5) film exchanges, and (6) confection suppliers that the drive-in will open on a specific date. All persons with whom you deal should be notified by letter.

In this connection, the theatre operator may sometimes find it advisable to call upon some of the personnel he has recruited for the season to report ahead of opening day to aid him in refurbishing. As a general rule, 20 to 30 employees are often required at the beginning of the season, depending upon the size of the theatre.

ATTRACTION SIGN IS NEXT

The next step in preparation is to check the attraction sign. Remember, your sign is indicative of your theatre. Patrons have no idea what to expect upon entrance, but if they see an attractive sign from the highway, they will want to enter. Your sign introduces your theatre to potential patrons, and it should always be well kept.

Paint the sign first, and then polish all the metal parts. Make sure that you letter the date of opening as soon as it has been set. Other roadside signs should be checked. Damaged signs should be repaired or removed.

INCLUSIVE SURFACE REPAIRS

Your traffic approaches are the areas which receive the most abuse during the season. These areas should be given special attention, so that they will be servicable when opening day occurs. The first step is to look for damage caused during the winter months. Chuckholes and ruts can be patched by many available materials. Grading is then next on the program.

At this time, it is well to check the holdout area for adequacy of space. Many patrons have been lost because the holdout area becomes congested. Be sure that your patrons do not have too long a wait. If your area needs expansion, do it while you are preparing to reopen. The ramps can be given similar treatment. Check them also for ruts asd proper grading.

SCREEN TOWER PREPARATION

After checking the condition of the screen tower structure, scraping and painting may be in order, especially where there has been rusting. If you apply only the best quality materials in this operation, you will find that they will pay for themselves in the long run. When checking the tower, remember that if you expand your operation, you must have all extra cars in such a position that patrons will have an undistorted view.

PAINTING IS IMPERATIVE

Painting buildings, screen, signs, etc. is imperative in preparation for a new season. If time permits, all surfaces should be carefully scraped before a new coat of paint is applied. However, this cannot always be done. When not completely removing old surface paint, it is best to test sections of the wood for weak spots. Paint may cover rotton wood, and if not removed, the rot may spread. All soft boards should be removed and replaced before painting begins. If weather does not permit out-of-doors painting, begin as soon as possible on interior jobs. This will save time before opening.

(*Continued on page 28*)

This has been going on since 1917!



Yes sir, National Carbon Company has provided free screen lighting technical assistance to the industry since 1917. Today, 12 sales engineers—equipped with compact service kits containing the most modern tools in the trade—are ready to assist on any screen lighting problem you might encounter.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. It's a tough combination to beat—the best in product . . . the best in service. You'll realize the ultimate in picture quality at the lowest overall cost.



Each salesman's kit contains the following modern equipment: brightness meter, voltohmmeter, clamp-on ammeter, dummy lens, set of alignment rods and accessories, pin-hole apertures, split-plate aperture plates, stop watch, micrometer, ruler and slide rule.

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Face Lifted At RKO Regent



The RKO Regent, New York, underwent a face lifting program with the installation of a new stainless steel front, a new box-office, and the reconditioning of the cooling plant. The auditorium and lobby were also redecorated.

1000-Run Print Records Set By English Theatres With Norelco 70's

Twin records for the number of runs made with a single 70 mm print were recently set by two theatres in the United Kingdom. Both the Dominion, London and the Gaumont, Manchester have topped the 1000-run mark with their very first print of South Pacific.

The original prints are still in excellent condition and regular performances continue with them, using Norelco (Philips-Tood-AO) 70-35mm equipment, according to an announcement made by Niels Tuxen, manager, motion picture equipment division, North American Philips Company, Inc. manufacturers and supplies of the Norelco Universal Projector for the U. S., and Martin Sweeny of The Todd-AO Corporation, which distributes the equipment.

TOA Improvement Council Distributes Service Cards

The nation's theatre owners, in correspondence from their film equipment and supply houses, will receive a reminder of the free technical service available through the Council for the Improvement of Theatres and Motion Picture Projection.

The Theatre Owners of America, administrators for the Council, mailed to the more than 150 equipment and supply dealers throughout the country who are cooperating with the program small cards to be inserted in bills and letters to theatre owners.

The card reads: "We are cooperating for BETTER Projection, for BETTER Sound for YOUR Theatre through TOA's Council for the Improvement of Theatres and Motion Picture Projection. For FREE technical advice—no obligation—contact us, or any member of the Council."

The cards, in 3 inch by five inch size, were prepared by TOA and sent to the dealers and Council members by TOA, in accordance with the instructions of the Council at its last meeting during the TOA Convention in Chicago in November.

Albert M. Pickus, TOA president, declared the Council felt this reminder would act to stimulate the program under which more than 5,000 theatres last year received free technical advice on how to improve their projection, sound and physical theatre comfort.

Pickus said another purpose of the cards was an attempt to convince theatre owners that the service was available to them without cost, and that a call to the theatre by a technician placed the theatre owner under no obligation.

Drive-In Church To Be Erected In Belluno, Italy

Italy's first drive-in church is being built near Belluno, a popular vacation center in the Dolomite mountains.

When completed, the church will be circular in form and walled with transparent glass. With its broad projecting roof and 150 feet conical tower, it will have the shape of the witch's hat of traditional Halloween illustrations.

The roof will shelter about 1,500 cars. Drivers and passengers seated in their cars will be able to follow services through the church's glass walls.

The erection of this church is another example of drive-in popularity spreading throughout the world.

Todd, High and Dry

First nighters who saw "Ben-Hur" at the Michael Todd, Chicago, didn't know it, but dry ice played a big part in their attendance.

The dry ice, plus engineering know-how, had a leading role during remodeling of the theater in the ticklish job of shifting the entire load of the building from old to new columns.

The $200,000 redesigning and remodeling for the movie was handled by the architectural firm of Friedman, Alschuler & Sincere, and involved removal and replacement of the old proscenium arch, truss and columns. The general contractor was Gerhardt F. Meyne Company.

According to architect Tom R. Friedman, the new columns were first put up. Then the old columns were loosened at the base and packed along their entire length with dry ice. As the old columns cooled and contracted, the new columns gradually assumed the load and the old columns were entirely removed.

Preparation Tips . . . (*Continued from page 24*)

PROJECTION EQUIPMENT

The projector should be thoroughly checked. The lens, the projector itself, and the arc lamp should be tested. The lens must be as efficient as the rated capacity of the arc lamp, and if there is any question regarding this synchronization, the manufacturer should be contacted to assure proper adjustment or to discuss new equipment.

The projector should be the one best suited to the individual drive-in operation, taking into consideration any recent expansion of ramps. The arc lamp, in turn, must be synchronized with the rated speed of the lens. For the most efficient operation, the lens and lamp should be the fastest speed possible, *but they must be coordinated.*

SPEAKERS AND SOUND

All speaker posts should be inspected in the same manner as projection room equipment; cleaned, repaired, or replaced. Cleaning is often carried out when speakers are reconnected, but if they have been in use all winter, a special operation must be undertaken. Speakers and cords both need replacement from time to time. Only competent personnel should check the speakers for sound perfection.

LIGHTING THROUGHOUT THE THEATRE

All lights throughout the entire theatre should be checked. New bulbs should be installed where needed. All bulbs and glass should be thoroughly cleaned to provide maximum light. Shorts should also be spotted and corrected. Wiring should be repaired when needed, and all electrical connections should comply or be made to comply with local fire and building regulations. The local fire department will inspect the operation at no cost to you, and their suggestions will help maintain maximum safety.

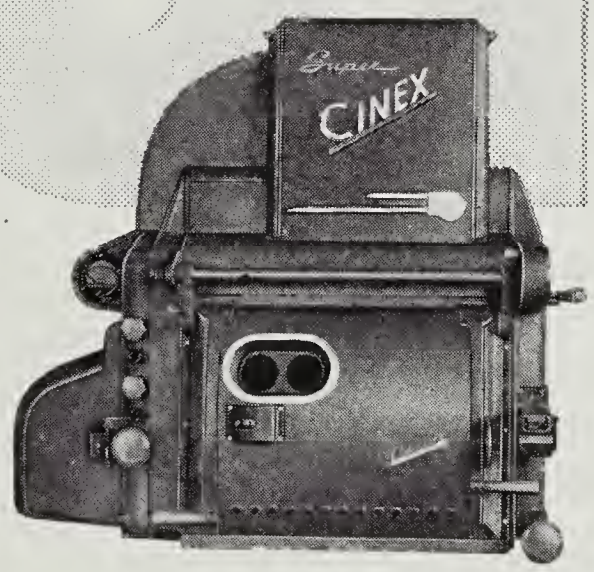
REFRESHMENT STAND PREPARATION

The alert operator will consider all new drive-in products offered for the concession stand. The menu should be planned early and food orders should be given to the supplier well before the opening date. All equipment should be cleaned and tested. Containers, napkins, straws, and other general supplies should be ordered well in advance. Signs should be prepared for opening day, and "specials" should be considered for the first week.

PLAYGROUND FACILITIES

The last consideration, but not at all the least, is the preparation of the recreation area. In this area, as in all others, equipment must be checked for safety. Faulty equipment can ruin your operation, and therefore rust, wearing, and generally poor conditions should warrant either adequate repair, replacement, or removal. The equipment should be painted, and all ropes, chains, etc. checked for weakness. Proper lighting is necessary in this area at all times.

LIGHT



Light...beautiful, brilliant, dazzling light...and much, much more of it...is provided by the great ASHCRAFT Super Cinex projection lamp. Today's magnificent features demand it. And so do almost all the fine theatres in the world...theatres that can afford any lamp at any price!

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EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

February 17, 1960

Successful Concession Operation

Drive-In Extra Profit Sales Can Be Increased By Careful Concession Preparation, Supervision

BECAUSE EACH SITUATION concerning drive-in concession needs is different, this Extra Profits feature will consider the basic needs for all successful concession operations within the scope of the drive-in theatre. All of the following considerations may be well applied to any drive-in with a little flexibility.

Important Questions

To operate your concession with maximum efficiency for maximum profit, here are some of the first questions that you must answer. What items am I going to handle? . . . What is their gross profit potential? . . . What is their anticipated turnover? . . . What volume can I expect? . . . Do I have an adequate electric supply? . . . Do I have an adequate supply of filtered water? . . . Which is the most economical to operate, gas-fire or electrical equipment? . . . What must I do to merchandise popcorn and soft drinks properly?

What Items To Carry

The basis for any sound business lies in demand, in the market that exists for the product or service to be sold. In addition, when choosing the drive-in concession products, you should consider their gross profit potential. The items with the greatest potential profit should be given the best space on your display. They should also receive the best promotion for the entire season. This, however, does not mean that special offerings should not be given "top billing" promotions. But in the long run, your major promotions should be given to the top-profit items. Above all, cater to the particular tastes of the patrons in your area. If they prefer a particular type of soft drink, don't attempt to change their buying habits by special promotions of a new item. Break in new items, but only when the standards are getting their full profit returns.

In drive-in concessions, it is important to remember that items carried should be easily prepared with a minimum of time spent on preparation. Fast moving items boost sales, and attendants can lose valuable profits if they have to spend too much time in the preparation of any single item. Before rejecting or accepting an item for sale, weigh its potential sales value. Pizza is an example of this type of item. When pizza was introduced as a drive-in product, sales boomed. If the sale of pizza has continued to gain extra profits for you, then the time spent in its preparation is well worth it.

Anticipated Turnover

Before stocking, try to determine what your sales will be. Estimate the amount of sales of standards, and then try to figure out how you will be able to sell new items without cutting into your regular business. Special promotions often help new items, but once the item becomes established, turn your thoughts to another new item. Remember, the expansion of your menu is to your benefit. If the patron has a greater selection, then there is proportionally a greater chance that he will make a purchase.

Basic Considerations

One of these essentials is proper location. Your concession should be located as near as possible to the center of the parking area. Conveniently placed concession stands attract more patrons. If the concession building already exists in an undesirable location, signs and posters should be placed through the ramp area to indicate the way to fine food. Adequate lighting of the concession area is another important factor in enticing patrons. A properly lighted area will cause patrons little trouble in finding the extra profits center of your operation.

A second consideration is the speed by which your patrons are serviced. Crowds can be channeled properly by means of standards placed along the counter. Employees should be taught to prepare in advance for the "rush" expected during intermissions. Remember, if a potential customer has too long a wait, you might lose his business. Each and every customer should be treated courteously and efficiently.

A prerequisite to all food vending, no matter what the circumstances, is cleanliness. This fact cannot be impressed to too great an extent, for the customer will not buy if the food and equipment is not pleasing to the eye. The cleaning of all equipment should be done on a day-to-day basis, and careful supervision should be given to this job.

Quality of product is another important part of the concession operation. Your sales success will largely depend upon the quality of your food. Check each item carefully. If you sell top quality food, your profits will maintain a high level with repeated visits to your concession stand by satisfied patrons.

Merchandising Factors

Special consideration should be given to merchandising concerning the drive-in theatre. Unlike the conventional house, the drive-in caters to an "eating crowd;" that is, a much greater percentage of patrons buy while in attendance. The merchandising should be geared to this high rate of food consumption. Signs and posters should be placed in all convenient spots to attract the patron to the concession building. All of the signs should be lettered in extra-large type, possible to see and read clearly from a great distance.

Colored signs are not as effective out-of-doors as they are in the conventional, so signs may be in black and white. However, colors do have an attractive effect within the concession building itself.

Luminous paint is best to use for the out-of-doors signs. The paint is available in a wide variety of forms, and application is as easy as that of regular paint.

When placing signs on the ramp area, be sure that they do not obstruct either view of the screen or the flow of traffic.

Highway signs, when zoning laws permit, make effective teasers for concession items. The holdout area is also an excellent place for suggestions to patrons about food items. Remember, your patrons will purchase if you prompt them to do so.

Promotions have proven to be very effective in increasing sales. Many promotions can be easily run at little cost and effort to you. For suggestions on promotions and special item sales, see Extra Profit Tips on page 32 and Promotion-Of-The-Month Contest on page 36.



Preferred and Profitable... Pepsi-Cola's 292% gain in syrup sales since 1950 clearly shows that your customers recognize Pepsi quality and prefer this refreshment. Why not select the brand that has more to offer in both prestige and profits? Among those profiting by the big preference for Pepsi are: Commonwealth Amusement Corp., Crescent Amusement Co., Interstate Circuit, Inc., Malco Theatres, Inc., National Theatres, Inc., Skouras Theatres Corp., Stanley Warner Management Corp., Walter Reade Theatres, Inc., and many other theatre owners. *Get the facts and figures from your local Pepsi-Cola Bottler or write to: National Accounts Dept., Pepsi-Cola Company, 3 West 57th Street, New York 19, New York.*

PEPSI-COLA

EXTRA PROFIT TIPS

This is the first installment of a series featuring important comments made by Industry leaders during the 1959 TOA-NAC Convention in Chicago. Although the following comments do not necessarily reflect the views of this department, it is hoped that these provocative ideas will give theatremen new insight for more EXTRA PROFITS.

SOMETHING NEW EVERY YEAR

By Dr. Marvin Sandorf
Of The Twin Drive-In

"Over the years we have had some promotions that have been good. One promotion is the license plate. It says 'The Twin Drive-In Theatre, the World's Largest—Indianapolis'—and we sell these plates to drive-in patrons at $1.00 each. We have now sold 15,000 of these plates. They put it on their car, and several times during the year we let license plate holders in free—we call them 'stock holders.' If I were to do this over again—I'd number all these plates and have drawings on them. You don't have to buy a new one every year—these are good indefinitely, and many times when we have a picture not booked on a percentage basis, we allow the people in free. Or when business is lagging, especially on a Tuesday night, we have a license plate or a stockholders night and it brings in a lot of business. This license plate also gives us a lot of good, free advertising in the community. Each year we sell a few more plates.

Practical Gifts for Patrons Rate High

"I am a firm believer in giving something away which can be used when you get home. We placed drinks in this beautiful goblet, purchased from an Ohio glass manufacturer. We had 500 dozen, and within 2½ hours we had sold every one with a drink. We sold them at 20-cents each—and that's $1,200 worth of drinks in slightly over two hours.

"We have 'Surprise Night' the night following each Holiday. We don't advertise the details of the program, but we have several surprises and prizes to be awarded. The night after a holiday is usually one of our bad nights, and that is why I have Surprise Night.

"This year we gave pumpkins away. We bought 16 tons of pumpkins on Friday before Halloween. If I were to do it again I'd have him come back on the following Friday with the designs on the pumpkins and award prizes for the best 'pumpkin-faces'.

Package Deals Boost Sales Spontaneously

"In our concession stand we are great believers in package deals. We have a lot of specials in which we have two items. We have two hot dogs, two orders of french fries, and two drinks which we call the 'Twin Special.' We give them a little discount. This is the type of selling I like where you put the item in the person's hand, without much thought on their part. They merely say, 'Give me the Twin Special.'

"We try to name our products with special terminology. We used to sell ice cream sandwiches using their regular name. Now we call them 'Big Wheels.' We give a name for nearly everything we sell, and we feel that it increases business.

"You know the intermission break to me is the most important time in the drive-in theatre. It lags, and people don't like it. But that is when you do most of your business. If you want to make that break interesting, have someone get on the PA system 'live' and give a little pitch."

VARIETY—
A KEY TO BETTER OPERATIONS

By Kendall Way
Of Modern Sales & Service Co.

"I am a firm believer that you can have 'word of mouth' advertising on food. Even in small towns there may be three to six drive-in theatres playing the same picture, day and date. It only makes good sense that you've got an edge if you have a better product than your competitor has in the way of drinks and food items.

"A new item is added and no one knows whether or not it will be a good seller. When we put on a new item, we try to use some special point-of-purchase material; use the public address system, and most important of all, suggestive selling by the employees. It is very important that the candy people and supplier in the selling of their products to the degree that they can help us. It is difficult to sell an item unless you have something in the way of a sales aid.

Variety Is A Must in Menu Preparation

"There is an old saying, 'No one can eat a Quail every day.' Some people get tired of hamburgers, hot dogs, chicken, and shrimp. So, therefore, it is important to put in new items. However, as all of you know, you introduce a new product, and the sales go up pretty high, and then they come down. It has to carry its own weight in gross sales and this is not easy because you are still in a limited menu business. For variety, sometimes we'll get a barbecued ham and have it as a special for the week-end. It does involve some extra work, but it creates new interest and a few new sales.

"We are so close to the business that sometimes we fail to put ourselves in the place of the person who buys from us. I had one situation where people were bringing in hamburgers from the outside, and buying our drinks. We are trying to make too much profit and we weren't giving enough meat. We decided to 'doll up the hamburgers' with not only more meat but a few stuffed olives on a toothpick. We tried to use a little glamour and showmanship by purchasing Chef's hats for most of the employees. We urged them to treat the customer like he was the most important man in town. Our sales went way up. We sacrificed just a little of our margin but we certainly did obtain a greater profit through more volume."

NEW BUSINESS FOR OUTDOOR THEATRES

By Edwin "Pete" Gage
Of Walter Reade Theatres

"There are many customers who have always enjoyed coming to that [drive-in] location because of the clean stand where they may select their food items. There are many problems in keeping a stand clean and I know that many of you are able to do so behind the counter without much trouble. But in front of the counter is another problem, and this requires a constant vigilance on your part to see that the front is inviting at all times.

"I found, in this past season, that the biggest problem out front was keeping the ketchup, mustard, and relish in order. I have experimented with various types of containers and different ways of handling this problem. The best solution that I found to this particular problem was to insert the gallon jars that the product comes in into a relish stand with just enough of the neck sticking out so that you could determine what it was. I had some long plastic paddles made with covers about half way down the handle, which slid up and down so that you could put the plastic handle in deeper as the ingredient went down, which proved to be quite satisfactory. First of all, it eliminated any filling of any jars by our staff. It also allowed us to eliminate the problem of cleaning the jars after they were empty—we just threw them away. This proved to be quite an asset so far as cleanliness in the drive-in was concerned.

"I also think it is quite important to have a change in the menus offered. The Drive-In customer comes in regularly. Over the years, there has been little change in the type of items that have been sold. You have been selling hot dogs and popcorn and hamburgers, etc. I think that seasonal changes are quite important. Even though you may not sell as much as you think you should of an item, the customer recognizes, even perhaps subconsciously, the fact that there is a change in the menu.

Seasonal Changes Suggested for Drive-In Menus

"In the summertime you can try corn on the cob—not a hard item to handle. Watermelon is a good item. From time to time, I think these things should be changed. Iced Tea is a good item to add in the summertime;

SHOWMEN USE GLENRAY HOT DOG MACHINES

FOOD SALES GO UP with a

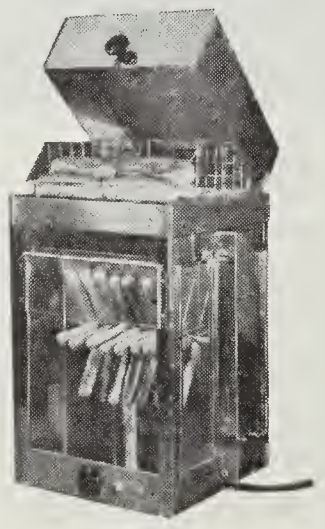
GLENRAY HOT DOG
SILENT SALESMAN

New $139.50 —— Rebuilt $105.00

Barbecue Dogs and Steam Buns
ORDER A GLENRAY TODAY!

See Your Equipment Man or Write:

GREER ENTERPRISES, INC.
Box 35, Quincy, Michigan



iced coffee a very simple thing to make.

"We introduced in two of our drive-in theatres, two years ago, where we had enough space, some pin-ball machines. This received quite a lot of play—with no cost to us. We sub-let, as you might say, the concession privileges on the pin-ball machines to those operators who handle that type of thing.

"There are many trailers available to you to advertise a product. I do not think these trailers should be used in the form that they are offered to you, because in many instances the manufacturer has his brand name on that trailer. By asking the theatre operator to run that trailer you are asking him to give that screen away for nothing. Many drive-in theatre operators are selling screen advertising, and it has become quite profitable. Special trailers should be made up advertising an item for your concession sales without the brand name."

MERCHANDISING IS MAGIC

By Edward S. Redstone
Of Northeast Drive-In

"Many of us make this concession business more complex than it actually is. Going on the assumption that we all have good common sense, the average intelligence, we add to that a simple ingredient, an abundance of perseverence, and there is nothing that we can't do to up-grade our refreshment stand operation.

"Over the past 10 years or so, drive-in concessions have really grown, have really matured, and it has been the result of approaching each and every problem with the determination to serve the best possible food to the customer as quickly as possible.

"We attempt every year to design or purchase some new equipment that will serve our food quickly either hot or cold. We have found by doing this we are able to substantially increase our per capita. Always strive to improve.

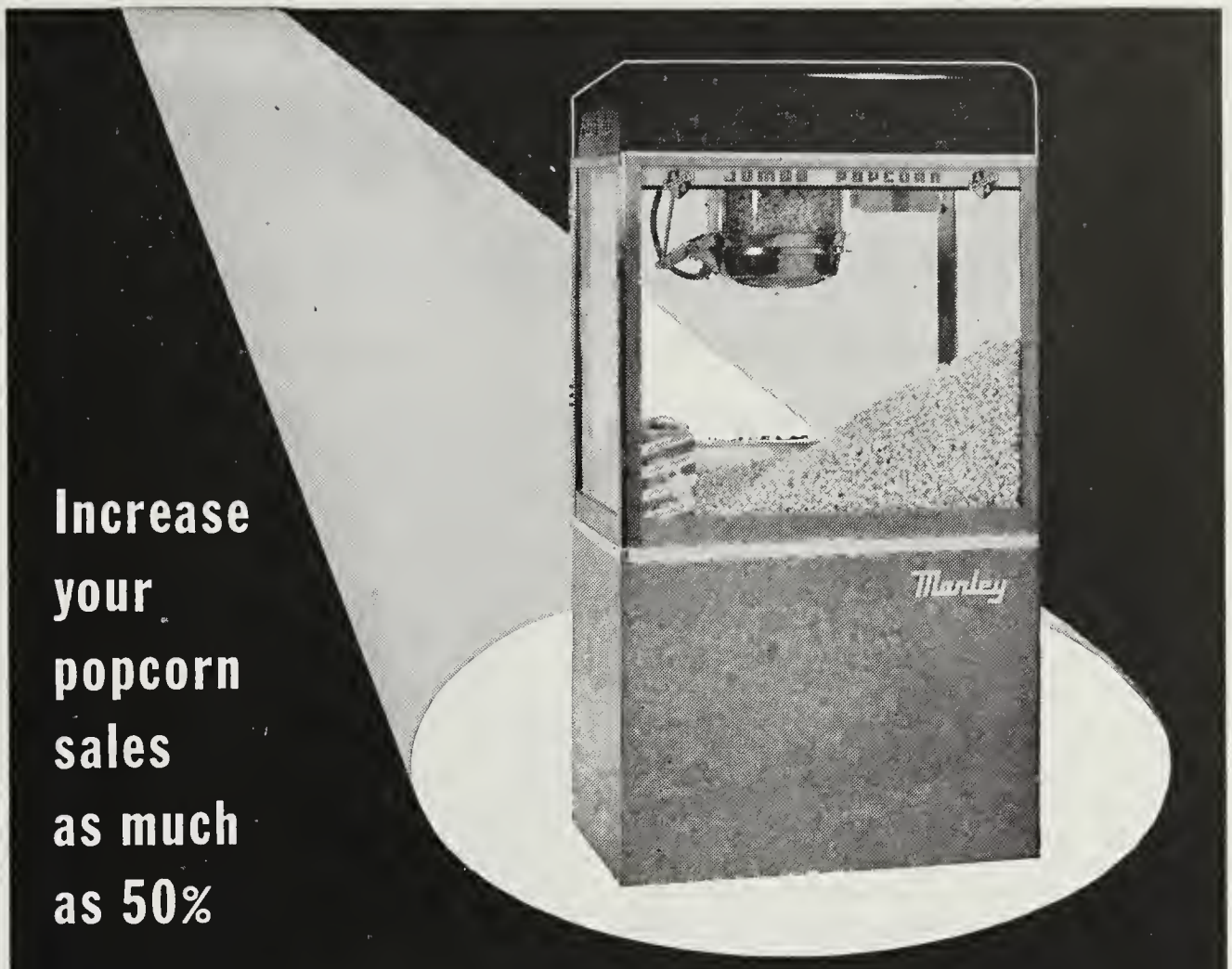
"Naturally we must have good physical stands with plenty of eye appeal. The stands must be kept clean—not only outside the counters but behind the counters, including the equipment and personnel. Obviously the personnel must be trained and most important, they must be continually supervised. This is not a one shot affair. We have instances where a stand performance falls off, and by sending an exceptional employee in there for a day or two, that stand immediately increases the per capita, sometimes by 2, 3, 4 or 5 cents per person. Obviously, this increase is the direct result of proper supervision which the stand had not been receiving."

Pepsi-Cola's Barnet Reports Continued Growth In Sales

Pepsi-Cola Company, having just completed the best year and the best decade in its history, anticipates continued progress during the Sixties, Herbert L. Barnet, president, said at a recent news conference which took place in conjunction with a national bottlers convention in New York City.

Barnet reported that Pepsi-Cola Company broke its record for sales and earnings during 1959. Plant expansion by the company and its bottlers during 1959 doubled the previous year. During the past decade, Pepsi's growth exceeded that of the soft drink industry as a whole, Barnet claimed.

Barnet said that Pepsi-Cola Company and its bottlers expect to make investments in new plants and equipment at an increased rate. Bottler and Company expenditures for these items over the last ten years have been at a $1,350,000 monthly rate.



Increase your popcorn sales as much as 50%

...with Manley's Merchandising Program

Theaters using our program have increased their sale of popcorn up to 50% over previous performance records!

This kind of a sales increase is obtained through the use of new Manley Vistapop machines, Manley supplies and Manley Point-of-Purchase sales promotion material.

The New Manley VISTAPOP® SETS NEW SALES RECORDS BECAUSE IT...

- **HAS MORE EYE APPEAL.** Customers can see the corn popping in the famous Vistapop transparent kettle. Nothing else stimulates the sale of popcorn like a visual demonstration. Customers see its mouth watering goodness and they buy. You get **more** impulse sales.
- **CONTROLS PROFITS** with controlled popping volume. You are sure of getting the **maximum** volume inherent in the corn itself. Its controlled heat feature does it...eliminates all guesswork on the part of the operator.
- **PRODUCES A TASTIER PRODUCT.** "Hot air conditioned" warming pan keeps corn fresh, hot and crisp, even in humid areas.

Let a Manley representative show you how you can do more business than ever before . . . or if you prefer, write us direct . . . but either way, take action today

MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.

TEAR OUT AND MAIL NOW!

Manley, Inc. Dept. EX260
1920 Wyandotte St.
Kansas City 8, Mo.

☐ O.K. Show me how to make more money with a Manley Vistapop and your Merchandising Program.
☐ Please have a representative call.
☐ Please send more information by return mail.

Name_____
Firm_____
Street_____
City_____ Zone____ State_____

NEW PRODUCTS

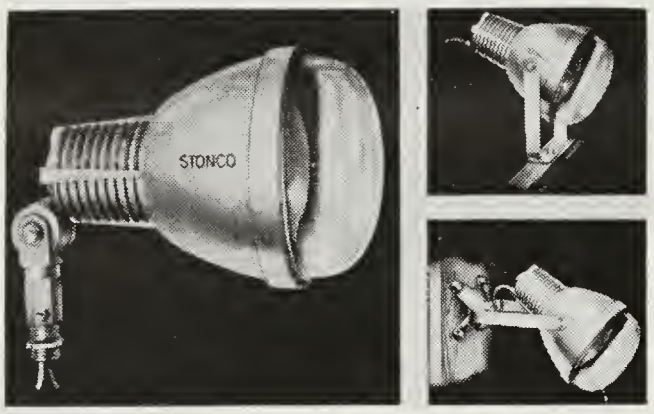
. . . that have DRIVE-IN interest

Stonco Bell Holder Ideal For High Moisture Area

The new heavy-duty Bell Holder, introduced by Stonco Electric Products Company, is vaportight clear through for use in all locations exposed to moisture, rain, sleet, ice, corrosive fumes, non-explosive vapors and gases or non-combustionable dusts.

Fully protected and sealed vaportight with a heavy tempered-glass front lens and high-temperature live silicone-rubber gasket, the new all-weather Bell Holder is especially effective for the wide-range of failure-prone installations where unusually severe conditions are damaging to ordinary floodlights.

Features include an advanced "shield" design that eliminates back and side halo-light, pre-aiming quadrant that permits on-the-ground focusing, and a variety of job-tailored accessory fittings for pole-top, mid-pole, wall or cross-arm mounting.



Bennett Receptacles Announces New Line

A new line of Bennett Bilt Side Opening Drop-in Waste Receptacles has been announced by F. Pipolo, general manager, Bennett Manufacturing Company, Inc.

The new line's features include a side opening chrome-plated door and rubber gaskets. The receptacles are also chemically treated for corrosion resistance, making the models ideal for outdoor use.

Special outdoor enamel finish is standard at no extra cost in the following colors: white, Coca Cola red, Pepsi blue, Dr. Pepper green, Kwik Kafe brown and Hammertone green. On quantity orders, matched colors are also available.

Heavy furniture steel is used throughout the all welded Bennett Drop-in Waste Receptacles. The wrap around stainless steel base is an added protection against rusting as well as adding a finishing touch to the quality construction, design and appearance.

Self-closing overlapping side door with unusually gentle spring action makes depositing refuse so easy that cleanliness and neatness is automatic. This door design makes Bennett Bilt Drop-in Waste Receptacles fire resistant. If a fire is started inside it will only smoulder and finally smother. The side opening is protected by a rubber gasket for silent door action and covers the edges of the metal opening.

Bennett Bilt Drop-in Waste Receptacles are complete with a round galvanized Liner with a full swing handle for fast, easy emptying. These galvanized liners are watertight, rust-proof and sanitary, making them ideal for depositing cups and similar wet waste.

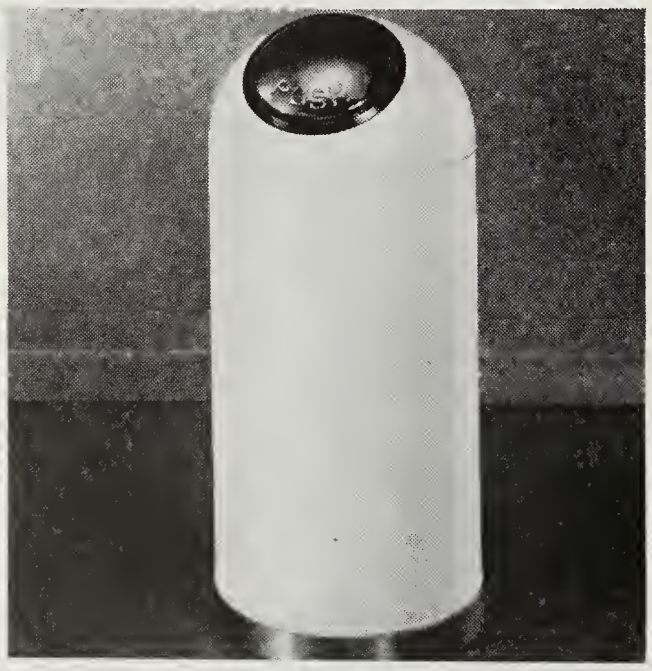
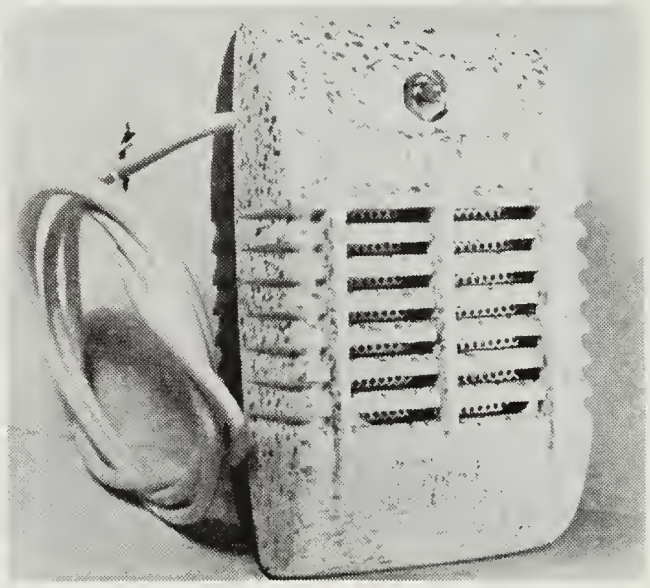


Photo shows Bennett Bilt Side Opening Drop-In Waste Receptacle with attractive white enamel finish. Illustrated receptacle is welded steel and fire proof.

Eprad Inc., Improves 1960 Hi-Fi Speaker



The 1960 model "Hi-Fi" speaker manufactured by EPRAD, Inc. incorporates many improvements including a 2.15 ounce "Alnico 5" magnet, according to James McSorley, marketing manager of the firm.

"This new magnet," McSorley stated, "is the largest magnet used in a drive-in theatre car speaker today." Tonal quality, clarity and volume are even better than in last year's Hi-Fi speaker, which had a 1.47 ounce magnet. In addition, the 1960 Hi-Fi has several other improvements including a new-type "double-weatherproofed" cone for longer life.

Other features of EPRAD's Hi-Fi speaker are: die-cast aluminum case with two-tone epoxy enamel finish; fiberglass tone-pad; full cork gasket; enclosed volume control; perforated aluminum grill, and quick-disconnect terminals.

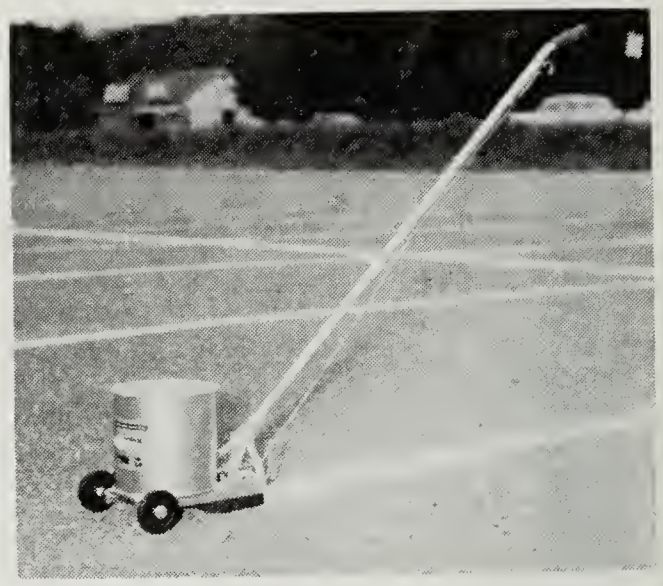


Photo shows Little Stripe-R parking line marker, manufactured by the Wald Company. The marker paints 800 feet of standard 4-inch line both forward and backward with one filling of any "traffic" paint.

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ **AMERICAN PLAYGROUND DEVICE CO.,** Playground and Swimming Paal Equipment
- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectars
- ☐ **BALLANTYNE CO., THE** Dub'l-Cane In-Car Speakers, Attractian Baards, Changeable Letters
- ☐ **CARBONS, INC.,** Larraine Carbons
- ☐ **CENTURY PROJECTOR CORP.,** Model H Projector Mechanism
- ☐ **COCA-COLA CO., THE,** Coca-Cola.
- ☐ **DRIVE-IN THEATRE MFG. CO.,** Drive In Theatre Equipment
- ☐ **ELECTROMODE DIV., COMMERCIAL CONTROLS CORP.,** In-Car Heaters
- ☐ **GENERAL REGISTER CORP.,** Automaticket Admission Contral Systems
- ☐ **GREER ENTERPRISES, INC.,** Glenray Hot Dog Machines
- ☐ **HEYER-SHULTZ CORP.,** Metal Reflectors
- ☐ **MANLEY, INC.,** Vistapop Machines
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **MID-STATES DISTRIBUTING CO.,** Drive-In Speaker Cones
- ☐ **NATIONAL CARBON CO.,** "Natianal" Carbons
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Saund, In-A-Car Speakers
- ☐ **PEPSI-COLA CO.,** Pepsi-Cola
- ☐ **PIC-CORP.,** Mosquito Eliminator
- ☐ **RINGSDORFF CARBON CORP.,** Diamand Carbons
- ☐ **S.O.S. CINEMA SUPPLY CORP.,** New and Rebuilt Theatre Equipment
- ☐ **STRONG ELECTRIC CORP., THE,** Glass Reflectors, Projection Lamps for 70mm and 35mm
- ☐ **WAGNER SIGN SERVICE, INC.** Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS _____

_____

_____

_____

_____

ISSUE OF FEBRUARY 17, 1960

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR

246-48 N. Clarian St., Philadelphia 7, Pa.

Hires Makes Available Three New P-O-P Pieces

The Syrup Division of Charles E. Hires Company recently announced availability of three new additional point-of-purchase pieces.

One of these is a moulded-plastic lighted Hires Barrel, approximately 13 inches deep and 20 inches wide. It is designed for general service in any high traffic location. Also available is a plastic moulded flourescent-lighted twin dial clock which is approximately 12 inches deep and 20 inches wide. The clock is heavily constructed, and is distributed for permanent use in Hires outlets.

To expand on the large number of seven by 22-inch fountain strips already available, Hires is introducing two newly designed full-color strips for Hires and the Hires Float.

Five Products Developed To Combat Metal Rusting

Meeting a demand for simplified procedures in painting metal to stop rusting as well as to beautify, the Du Pont Finishes Division has developed five new products suited for any metal finishing job.

Three of the anti-rust paints are primers. One of these is a specially formulated version of the time-tried red lead primer for iron, steel or tin surfaces that cannot be cleaned to bright metal. Its blend of resin and oils penetrates rust to insure good adhesion to metal.

A second primer is a zinc chromate formulation, ideal for iron and steel, tin, and aluminum which is free from rust. It is excellent for touch-up and can serve as a satisfactory all-purpose interior and exterior primer.

The third is a new type of primer designed for use over new or non-rusted galvanized metal and copper. Drying in 30 minutes, this galvanized metal primer thins with water.

Wrought iron black, which produces a low sheen, jet black finish, and chrome finish aluminum for an extra brilliant chrome-type finish round out the new line.

All the metal primers are engineered for topcoating with "Duco" enamel colors.

Chuckholes Disappear With Monroe Zor-X

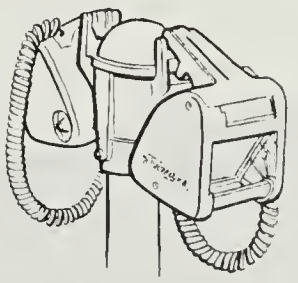


Drive-in operators may find a solution to the problem of chuckholes in a substance named Zor-X, being marketed by the Monroe Company, Inc.

Zor-X may be applied to cracks, breaks, and edges of asphalt and black-top pavements in temperatures as low as 15 degrees above zero and in any type of inclement weather.

It can be tamped into place by car or truck wheels, as well as with standard tamping tools. Zor-X may be used directly from the shipping container with no extra preparation.

If you like your patrons
(and you want them to like you)
give them projection and sound
by
Simplex
T.M. REG. U. S. PAT. OFF.



... and don't forget those wonderful SIMPLEX in-a-car speakers

NATIONAL THEATRE SUPPLY COMPANY
SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION
Home office, 92 Gold Street, New York 38, N. Y.
Branches Coast to Coast

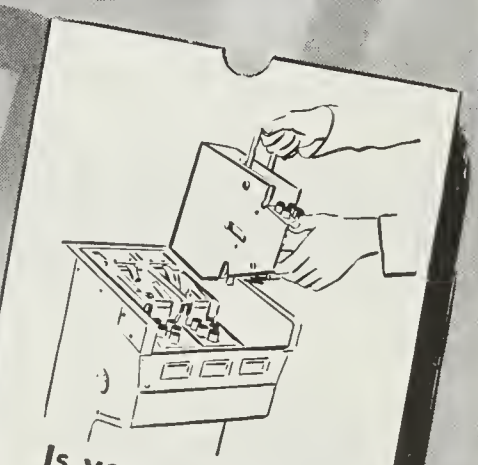
NATIONAL THEATRE SUPPLY — A GENERAL PRECISION COMPANY

The Admission
Control System
that means
Good Business
Good Showmanship

AUTOMATICKET

is
made only by

General
Register
Corporation



Is your machine
UNITIZED?
This feature permits instant interchange and replacement of ticket-issuing units. Write for information!

General Register Corp.
43-01 Twenty-Second Street
Long Island City 1, N. Y.
•
1018 So. Wabash Ave., Chicago 5, Ill.

PROMOTION-OF-THE-MONTH

Val Dage Wins Contest For Big Circus Promotion

VAL DAGE, manager, Granada, Reno, Nevada, was chosen winner of the EXHIBITOR Promotion-of-the-Month Contest for the month of February. Dage receives the prize of $25.00 for his excellent concession promotion tie-in with The Big Circus.

During the showing of The Big Circus, Dage attractively decorated his concession counter with posters featuring the circus theme. He hung giant-size clown heads from the top of the stand, making the counter bright and cheery. Purchase of the clown heads was made from Southwestern Novelty Company.

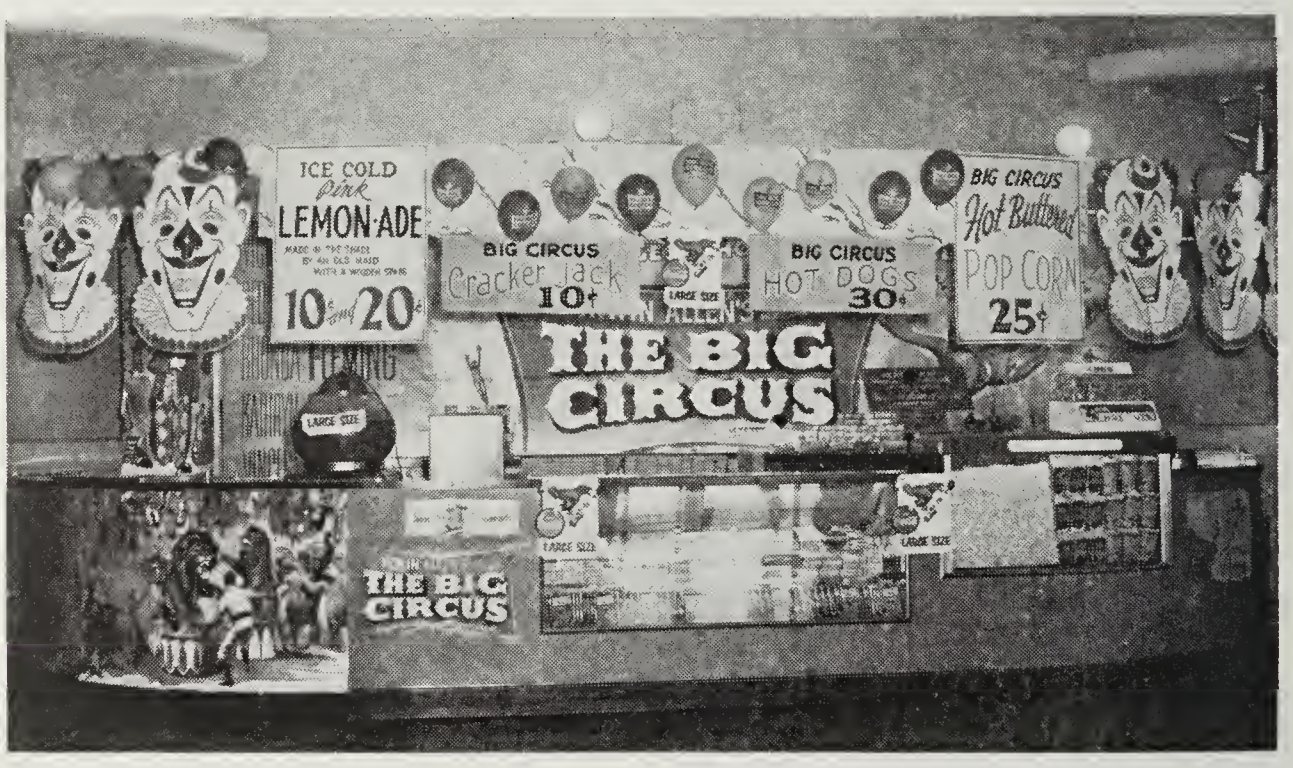
Extra-large signs, both attractive and easy-to-read, told customers of featured items. The signs, which were made especially for the promotion, boosted sales tremendously. Dage, in his explanation of the promotion, wrote, "We featured Cracker Jack-Peanuts, and sold more than 3,000 boxes of Cracker Jack."

Balloons also decorated the back-bar wall. The colored balloons read "The Big Circus—The Movie of 1001 Thrills!"

During the promotion, usherettes wore clown costumes, to the delight of patrons. The men on the staff wore tux both during the day and evening performances.

Similar promotions can be made by industrious theatremen. With a little foresight, an attractive concession counter can be arranged. Try, and see how it pays off, just as Val Dage did.

Enter the EXHIBITOR contest now. You may be a $25.00 winner next month. Just send information concerning your particular promotion, plus photos, to: Promotion-Of-The-Month, MOTION PICTURE EXHIBITOR, 246 N. Clarion Street, Philadelphia 7.



Prizewinning photo of promotion submitted by Val Dage, Granada, Reno, Nevada, shows excellent example of an attractive concession counter. Notice that the counter itself is well stocked in orderly fashion. The candy bars, etc., are positioned so that customers can easily read the wrappers. The signs promoting popcorn and lemon-ade are printed in large letters, so that patrons can read them from a distance. This bright, lively counter-promotion won Dage recognition, $25.00, and compliments from happy, purchasing patrons.



FOOTBALL SEASON

Photo at left was also submitted by Val Dage. The promotion was continued through the football season. Back of counter display includes the names of all teams in the Reno area. "I find that by decorating the candy counter about every 30 to 45 days, my patrons notice it and look forward to seeing what the next decorations will be," Dage said. Similar promotions can be designed for other sports, whether year-round or seasonal in participation. Play-up the home team, local college, or local high school.

Lloyd Taylor



J. J. Fitzgibbons, Jr., Theatre Confections Ltd., Canada, sent us this newspaper-clipped photo of Lloyd Taylor, manager, Capitol, Sarnia. Taylor was given write-up in local press as winner of the first Promotion-of-the-Month Contest. Beside his $25-prize, Taylor was given well deserved publicity.

Popcorn Institute Maps Biggest Year

Members of the Popcorn Institute, at a Jan. meeting in Chicago, approved plans for the most concerted public relations and promotional program in the history of the popcorn industry.

Executive Director William E. Smith stated that 1960 promotion on behalf of popcorn would eclipse even that which was accomplished in 1959, the industry's most active and fruitful year to date.

Smith said "The popcorn industry is aware that, in the face of the huge merchandising and advertising budgets allocated to food products in today's competitive marketplace, popcorn will have to continue to be brought forcibly and consistently to the attention of the consumer."

"Along with stepped-up consumer articles in the nation's newspapers, magazines, radio and television stations, the 1960 Popcorn Institute program will see greatly increased emphasis on the merchandising of the product at the retail levels," Smith concluded.

Instructions For Preparing Pizza

1. Pre-heat oven to 550 degrees.
2. Spread prepared Pizza sauce on crust.
3. Sprinkle salt blended with garlic.*
4. Sprinkle grated Parmesan cheese.
5. Spread flaked Mozzarella cheese.
6. Sprinkle a pinch of Oregano.
7. Put in oven without tray.
8. Bake until golden brown. Usually about four to five minutes.

*Mix four parts table salt to one part granulated garlic and blend well.

Fearless Appoints MacDonald

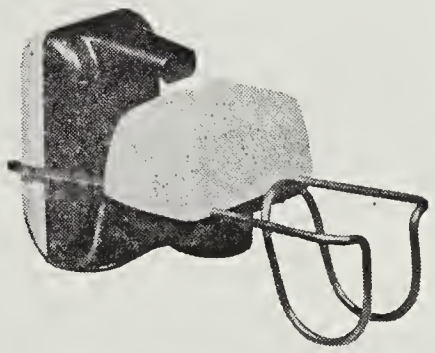
LOS ANGELES—Houston Fearless Corp. announced the appointment of John N. MacDonald as manager of its contracts department. MacDonald joins Houston Fearless from Litton Industries, where he was manager of contract negotiations in its Beverly Hills division.

AMERICA'S FINEST
DRIVE IN THEATRE EQUIPMENT
HIGHEST QUALITY-REASONABLY PRICED



®**"UNIVERSAL" IN CAR SPEAKER**

Smartly styled—pleasing tone quality. Permanent mold aluminum housing. Theatre name may be cast on speaker. Alnico 5 high energy magnet on speaker unit. Completely weather and fungus proofed. Perforated metal grill. Housing has slanted louvres. Neoprene speaker cord. Permanently sealed, self lubricated volume control. Three models for your selection.



SPEAKER-SAVER
stops damage from falls

Cut your speaker bills. New Speaker-Saver Basket makes it easier for your customers to replace speakers . . . keep them from falling. Pays for itself in savings. Made of formed heavy gauged aluminum rod. Natural aluminum finish.



®**"ATOMIC JET" LAMP HOUSE BLOWERS**

A must for todays' higher amperages. Keeps lamps cooler—cleaner: Acts as an auxiliary to exhaust system. Simple to install—economical to operate.



®**"PORTHOLE BLOWERS"**

Protects expensive equipment. Cleaner lens —cleaner equipment. For indoor and drive in theatres. Designed for wide projection.



COMPLETE SELECTION MODERN DIRECTIONAL LIGHTING

Entrances—exits—Aisle lights—ramp lights —concession—rest rooms. A light for every requirement. Your silent traffic director at all times. Provide safety—convenience—color.

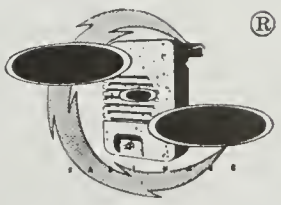
A COMPLETE LINE OF

- Marquee Letters
- Steel Creen Towers-Screen Paint
- All Colors Paint for Buildings and Fences
- Underground Cables All Sizes
- Replacement Parts
- Speakers Units
- Volume Controls for Virtually All Speakers
- Speaker Cords (Straight-Koiled-Theft Proof)
- Transformers For Virtually All Junction Boxes

See your favorite Theatre supply dealer today or write for full information

WORLD'S LARGEST MANUFACTURER OF DRIVE IN THEATRE EQUIPMENT

Drive-In-Theatre Manufacturing Company®



505 West Ninth Street — HArrison 1-8006 or 1-8007 — Kansas City, Missouri





NEWS NOTICES

LOS ANGELES—Pacific Drive-In Theatres announced ground breaking and start of construction on a new 1500-car drive-in to be named the Canoga Park.

With its completion and opening now set for Easter, this newest installation will mark the 39th drive-in theatre operating under the Pacific banner in Southern California.

NEW YORK—Frank E. Cahill, Jr., sales manager, Century Projector Corporation, reports sales of the Century 70/35mm projector system to the following theatres: United Artists, San Francisco; Metropolitan, Santurce, Puerto Rico.

LOS ANGELES—Houston Fearless Corporation named Richard E. Holtzworth, former Washington marketing manager of Hughes Aircraft Company's communications division, to the post of eastern marketing manager. He will make his headquarters in the Houston Fearless Washington Office.

NEW YORK—C. J. Chapman, vice president-marketing of National Carbon Company, division of Union Carbide Corporation, has announced the appointment of J. S. Copley to the newly-created position of manager of personnel development.

Reporting directly to Chapman, Copley will be responsible for recruiting and training new marketing department personnel, and for administering the company's comprehensive personnel development program for field representatives, technical service personnel, and division managers throughout the marketing organization.

CHICAGO—George Kerosotes, board chairman, Theatre Owners of America, predicts that hard-tops and drive-ins will arrange new and additional comfort features for patrons early this year.

BOSTON—The Baylies Square, New Bedford, is being completely renovated from seats to screen. 70mm projection equipment is also being installed. To be opened in April, the theatre will take a new name, The Arcade. Policy will change from a subsequent to a first-run house.

NEW YORK—A new leasing plan specially designed for motion picture producers, theatres, TV stations, industrial film producers, film laboratories, etc., is being introduced by S.O.S. Cinema Supply Corp. An eight page booklet entitled "How Leasing Can Increase Your Profits" is available. The booklet explains many new features and the advantages over conventional renting plans, and why, in some instances, it is more economical under this plan to lease equipment than to own it outright.

CHICAGO—According to a market newsletter published by the Diner Drive-In magazine, there will be a drive-in restaurant industry of 75,000 operations by 1969, as compared to the present number of approximately 37,000.

CLEVELAND—The flooring division of the Monroe Company, Inc. announced publication of a new flooring guide. The manual explains Monroe flooring products for maintenance, repair, patching, and resurfacing of interior and exterior floors. Copies are available.

COLUMBUS, GEORGIA — Royal Crown Cola Co., soft drink parent firm for Royal Crown Cola, Nehi and Par-T-Pak beverages, announced plans for the construction of a new flavor-ingredient manufacturing center and canning plant in Granite City, Illinois, which will expand the company's production facilities to serve Mid-western and West Coast RC and Nehi bottlers.

NEW YORK—Arthur E. Bell, assistant treasurer, ABC Vending Corp., has been elected controller, Benjamin Sherman, chairman of the board, announced. Bell was formerly treasurer of RKO Theatres, Inc.

BINGHAMTON, NEW YORK—Herbert A. MacDonough has been appointed to the newly created post of manager of product marketing for Ansco, photographic manufacturing division of General Aniline & Film Corp.

LOS ANGELES—Houston Fearless Corporation named Thomas C. Clark general manager of its Houston Fearless Division, located in Los Angeles. Clark is former marketing manager of the company. Barry Shillito, executive vice-president of the corporation, was former manager of the Los Angeles division.

NEW YORK—Famous Players Canadian's Telemeter Studio installation in Toronto's suburban Etobicoke where Closed Circuit Pay TV will soon be inaugurated includes General Precision television gear supplied by the International Division of National Theatre Supply Company.

EVANSTON, ILL.—Ed Peabody joined the fountain division of the Orange-Crush Company as district representative headquartering in Atlanta, Ga.

STATE COLLEGE, PENNA. — Stanley Warner's Cathaum, State College, was remodeled at a cost of $125,000. The renovations include a completely new Cararra glass front, a new marquee, new seating, and new drapes. Improvements were keyed to the rapidly expanding student population of the Pennsylvania State University, located in town.

DURHAM, N.C.—The Dilworth, Charlotte, completed a refurbishing program, including new lobby, new concession stand, new carpeting, new lighting, and numerous other new or remodeled features for maximum patron appeal.

MERRICK, N.Y.—Joseph M. Seider, Associated Prudential Theatres, Inc., announced that his company is planning construction of a new hard-top, to be erected on Sunrise Highway, Bayshore, Long Island. An architect is presently drawing up plans for the proposed theatre which is expected to open in June.

Movie Attendance Near Pre-TV Level Seen By Supplier

A major supplier is stepping up his sales activities in the theatre market because he believes attendance this season may "bounce back to figures closely approximating pre-TV days."

Rex Sallis, national sales manager in charge of the theatre market, Dixie Cup Division of American Can Company, said sales by theatre concessions of hot and cold drinks, ice cream, popcorn, milk shakes, and other food or snack items have been growing steadily.

"The theatre market has taken on much broader dimensions this year in our sales planning," Sallis said. "Many motion picture industry officials are expecting the biggest year since 1946. Most of the major studios are turning out blockbusters for 1960 release. We believe, therefore, that our own theatre market prospects this season are the brightest in years."

70mm Installation Set For Trinidad

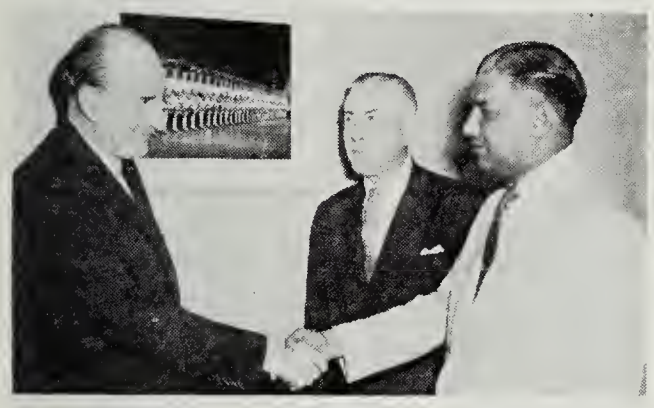


Photo shows Horace Teelucksingh, general manager of the Roodal Theatres (West Indies) Trinidad, Barbados, and British Guina, being introduced to Russell V. Downing, president of the Radio City Music Hall, by Frank E. Cahill, Jr., sales manager of Century Projector Corporation.

While in New York, Teelucksingh approved an order for Westrex Trinidad, a division of Litton Industries, to supply and install the latest 70/35mm sound and projection equipment, including Century Model J Projectors, Ashcraft Super-Cinex Arc Lamps, and Westrex Multi-Channel Sould in Roodal's de lux Port-of-Spain.

McNally Becomes 100,000th Holder

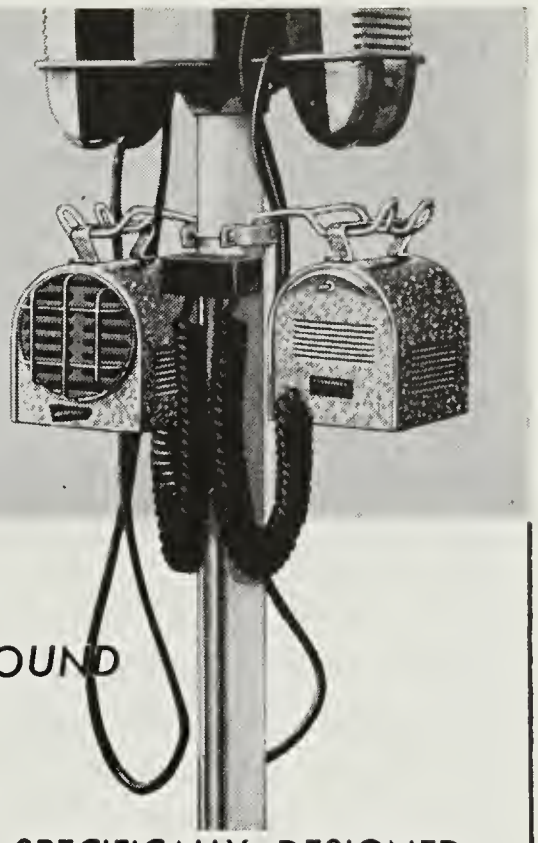
ROCHESTER—Kevin McNally, 18-year-old New Yorker, became the 100,000th Kodak shareholder, announced Dr. Albert K. Chapman, president of Eastman Kodak Co.

McNally acquired 10 shares of common stock with money he had saved by working part-time in a supermarket.

According to a recent survey, the young "capitalist" is a typical Kodak shareholder. He owns less than 100 shares, as do 70 per cent of all who own shares, and he lives in New York City, as do nearly 10 per cent.

A person who purchased one share of common in 1884, when the company was incorporated, would have seen his investment of about $100 grow in value to more than half a million dollars at today's market prices. Through splits, dividends, etc., the original share would have grown to a total of 5,842 shares today, or more than $528,000 at current prices.

ELECTROMODE
ELECTRIC
IN-CAR
HEATERS



INCREASE PROFITS FOR
DRIVE-IN THEATRES OPEN YEAR 'ROUND

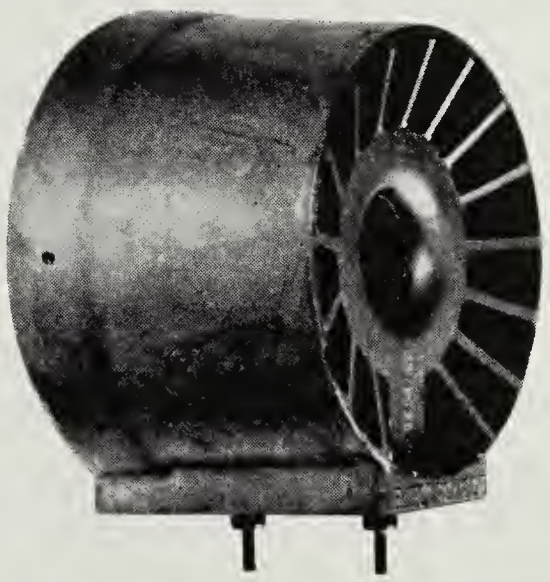
Keep the family in the habit of coming to your theatre.

Eliminate problem of closing, reopening, and re-staffing each season.

Keep your investment producing, your equipment working.

SPECIFICALLY DESIGNED for DRIVE-IN THEATRES

- Fan-Circulated Heat Keeps Windshield Dry and Clear
- No Dangerous Fumes
- Sturdily Canstructed to "Take It"
- Completely Weather-Proofed and Grounded
- Scratch-Resistant Silver Grey Finish



SAFE!

This is the Electromode exclusive Safety Grid Heating Element, which makes this In-Car Heater so completely safe. All electric wires are insulated, embedded and sealed inside this finned aluminum casting. There is positively no danger of fire, shock or burn. Heat is fan-circulated throughout the car and the case remains cool to touch. A built-in Safety Switch automatically prevents overheating.

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TIFA—Profitable Pest Control For Drive-Ins

From Todd Shipyards Corp., Products Division

The success of any drive-in theater is in direct ratio of the comfort of its audiences. And the owner who insures ths comfort will receive dividends in increased attendance and even more profitable "repeat" business.

"Once bitten, twice shy" may be an old cliche; yet it is an excellent yardstick of the most serious threat to drive-in theater business anywhere. But to be more specific, the typical drive-in theater requires considerable land, the cost of which would be prohibitive in most urban centers. Hence the trend has been to build in outlying districts where space is plentiful and cheap. Too often, though, these locations are adjacent to dumps, swamps and marshes—the natural breeding grounds for mosquitos and other pesky insects.

Consequently, it is not uncommon for badly located drive-ins to be repeatedly invaded by all manner of insects, which plague the audiences and quickly turn an evening's entertainment into a somewhat harrowing experience. Even those customers who prefer to swelter in a closed car to avoid the ubiquitous pests while watching a movie, are not likely to show up again regardless of how popular a picture may be featured.

This is why far-sighted theater chains like Loew's and Walter Reade and hundreds of independents from Maine to Texas and from New Jersey to California have taken positive steps to eliminate this threat to their business by utilizing "fog machines" known as TIFA. Some theaters employ professional "foggers" who own TIFA machines, but many others have found it more practical and economical to purchase their own TIFA equipment.

Adapted by Todd Shipyards Corporation from the war-time screen generator used to hide battleships, landing craft and troop movements, TIFA is actually an insecticide despenser. It spreads clouds of insecticides in special perfumed fog oils very quickly and economically and in quantities lethal to bugs and insects but harmless to man. Moreover, the fog dispensed by TIFA is so fine and dry that it does not leave any stains or smears on automobile finishes or windshields, nor does it harm persons who breath it.

Besides drive-in theaters, TIFA has been extensively used for many years by ball parks, amusement parks, race tracks, stadiums, beaches and other outdoor areas to eliminate mosquitos, flies, gnats and other insects. TIFA has been successfully used for over fifteen years in community health programs, by mosquito control commissions and the like.

TIFA is available through distributors and dealers in every state of the union and in most overseas countries. TIFA service is also available through "custom foggers" in many localities. The machine is manufactured by the Products Division of Todd Shipyards Corporation.

Here is what the doctor prescribes

FOR YOUR
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Increase your receipts by featuring Local Events on your screen in 16mm Sound Motion Pictures!

BELL & HOWELL'S 16mm FILMOSOUND ARC PROJECTORS Model 140M Complete with BELL & HOWELL'S 30-amp Hi-Intensity Arclamp and Rectifier, coated projection lens (focus as required) BELL & HOWELL 50-watt amplifier, 2-12" speakers in carrying cases, rolling pedestal.

$2,000 VALUE—All in Excel. Cond. **$975**
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You can shoot your own 16mm sound pictures with **AURICON CINE VOICE SOUND CAMERA**, NEW **$998.50**

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New Du Pont Fluid Cuts Surface Dirt

A water-like fluid that possesses the unique property of making a smooth paint surface so slick that dust and dirt cannot cling to it has been successfully field tested for industrial maintenance, the Du Pont Finishes Division claims.

Secret of the new coating is that the microscopic pores of a seemingly already smooth surface are filled to produce a slickness so total that there is virtually nothing for dirt to adhere to, it is claimed.

Based on colloidal silica, Du Pont Soil Retardant Concentrate is mixed one part with 14 parts water, and sprayed, brushed, roller-coated, mopped, or wiped on a clean interior or exterior painted surface as thinly as possible. Within 15 minutes, a hard, transparent coating has formed that sheds dust and dirt particles deposited from the atmosphere. Smudges remove with unprecedented ease, Du Pont asserts.

One quarter of a cent's worth will coat a square foot, it is said.

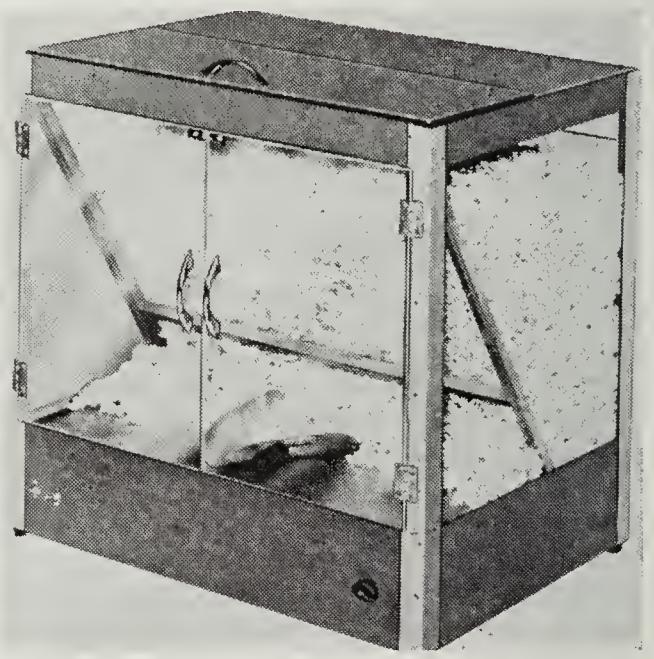
Armstrong Offers Film

A new movie on the quality of low cost tiles is the Armstrong Cork Company's most recent addition to its selection of 35 films currently available to wholesale and retail flooring firms.

The new 23-minute movie, entitled, "Top Level Quality in Low Cost Tile," describes the built-in practical features of Armstrong's low cost asphalt and Excelon tiles. It emphasizes the role of employees at Armstrong factories in providing greater quality control which offers increased ease in installation.

Produced in black and white and color, the 16mm film is currently available for wholesale distributors for use in providing product information to retailers.

Servemaster Now Offers New "Impulse Buying" Popcorn Warming Unit



The new Servette, Jr. Counter Model Popcorn Warmer is now available to the trade. This compact unit, which is designed for "impulse buying," holds 110 to 120 standard size 10-cent bags or boxes of popped corn, and will keep popcorn warm, crisp, and in good saleable condition for days.

The popcorn is loaded from the top and heated from the bottom by a heavy duty blower-heater assembly which is thermostatically controlled. The popcorn is "gravity-fed" to the lower pan where it is sacked.

The Servette, Jr. is 26" wide, 23" deep, and 26" high, and operates on 110 volt AC current. Standard production models have a satin chrome exterior, stainless steel interior, but can be furnished with a "baked-on" exterior finish.

Electromode Announces $250,000 Expansion

Electromode Division of Commercial Controls Corporation has announced a $250,000 expansion program for 1960 which will increase the electric heater manufacturer's production potential by 35 per cent.

Robert E. Pequignot, vice-president and general manager of Electromode, said the major part of the expansion will be embodied in a new centralized packaging and warehouse building which will add almost 20,000 square feet of space to the present 80,000-square-foot plant.

Construction of the two-level concrete, steel and cinder block building is expected to be completed in June, Pequignot said.

Its completion will make realignment and enlargements of assembly lines possible in the main building, Pequignot said, leading to the potential 35 per cent production increase.

Electromode, which marked its 30th anniversary in 1959, manufactures more than 300 models of electric heaters for home, farm, and industry.



Watkins Strathmore's two new games, Merry-Go-Round and Winner Spinner, can serve as excellent tie-ins with MGM's Tom and Jerry Cartoons. The new game set retails for one dollar, and can be featured at kiddie matinees.

Heyer-Shultz, Inc. Changes Price, Policy

The Heyer-Shultz company announced that all models of its Aluminized, High Efficiency Reflector have been reduced, as has the guarantee period. The company will now guarantee this reflector for one year, it was said.

"Our experience with the aluminized reflective finish during the past seven years has indicated that, under conditions generally prevailing in the average projection booth, this item will not stand up consistently for a five year guarantee period. Therefore, it is our contention that a reduced price and guarantee period is in order. Experience has shown us that this item averages a useful life of 2½ years," a company spokesman said. "Because of this record, we are able to offer a flat one year guarantee."

In addition to these changes, the company is bringing back its Optical Alignment Test Plates. The H-S Optical Alignment Test Plates are made of stainless steel, 6 feet long x 34mm wide x .050 inches thick. They are easily bent to fit the film track of all projection heads, it is claimed.

The H-S Aluminum Reflector Cleaner will also be marketed by the company. Copies of the price and specifications sheets are available.

Seven Sensible Steps For Drive-In Safety

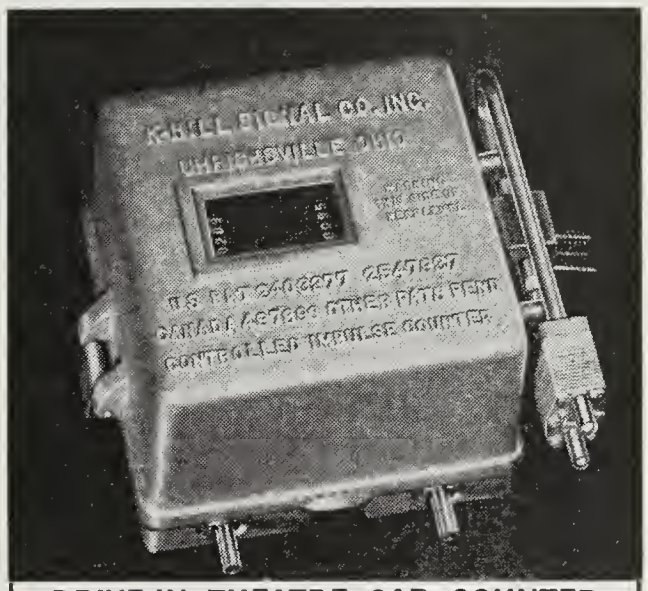
The following seven steps toward better drive-in safety were compiled by Bruno Kern of the Eastern Management Corporation. Eastern theatres have commendable safety records. Reason: seven sensible steps.

1. Fence around playground merry-go-round prevents people from boarding a moving piece of equipment. Only safety type playground equipment is used.
2. Wide entrance and exit roads well illuminated by pylon and mushroom lighting, expedites handling of traffic. Box offices are located well off the entrance highways, gets traffic onto theatre property as quickly as possible. All traffic roads are one way.
3. All theatres are equipped with 100′ poles which provide bright illumination during intermissions and traffic breaks and subdued lighting during operation.
4. Local police officers, hired by the theatres, control traffic at all times. Special attention is directed in the vicinity of the concession stand during intermissions.
5. Exit and entrance traffic is patrolled at all times, both on foot and by motor vehicle. Traffic exits are floodlighted at highway egress.
6. Matrons are stationed at playground and amusement areas during pre-show time to assist children and to generally oversee safe operation of equipment in these areas.
7. All personnel are trained under the supervision of our district manager, James L. Ellis. No person is allowed to work without first having served as an assistant to an experienced person.

A-C Introduces Line Of New Rectifiers

Introduction of a new line of general purpose rectifiers in the 150 to 300-kw range, 250 volts dc, has been announced by Allis-Chalmers.

Designed for theatre use or for similar power supplies, the rectifiers are available in single factory-packaged units in ratings of 150, 200, 250 and 300 kw and for three-phase, 60-cycle primary voltages of 208, 240, 480.

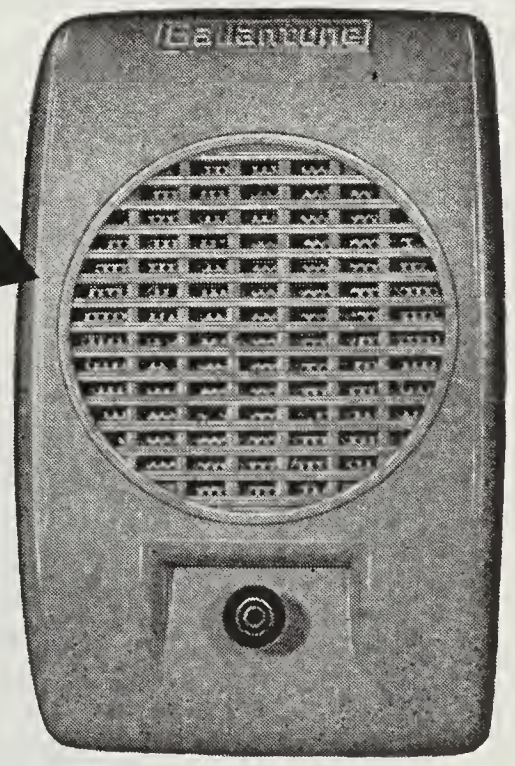


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COUNTED ON SEPARATE COUNTER
(Assures accurate car counts)
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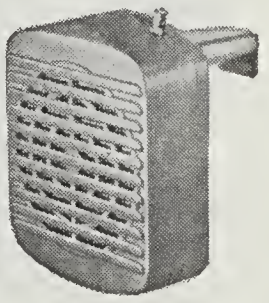
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"Z" Series



New BALLANTYNE "Z" Series DUB'L-CONE

Hos drop-in outer cone and perforated oluminum speoker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit past repoir, two screws to loosen, repair or replace without special tools—no soldering, no glue, ond in a motter of seconds. Heovy die-cost oluminum cose has reinforced speoker grill.

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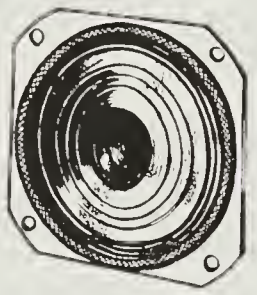
Bennett Introduces New Wall Receptacle

A new model in the line of the Bennett Manufacturing Co., Inc., is their wall-hung waste receptacle.

Made from heavy-gauge steel, phosphate-treated to resist corrosion, the receptacle is finished in heavy enamel in a choice of colors. The push-door is self-closing with strong spring for positive action.

P.M. DRIVE-IN THEATRE Speaker cones

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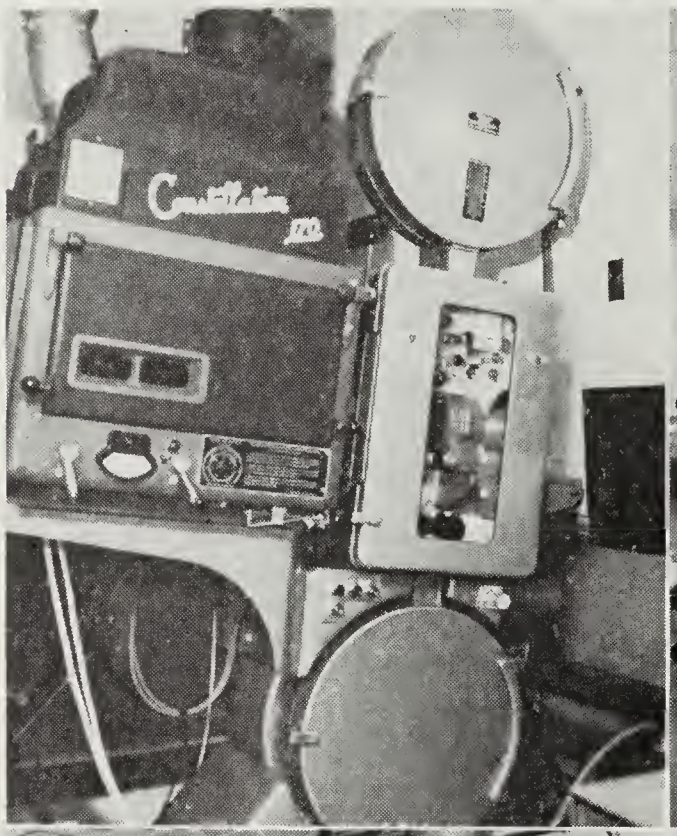
Only Wagner letters can be satisfactorily changed by means of a "mechanical hand."

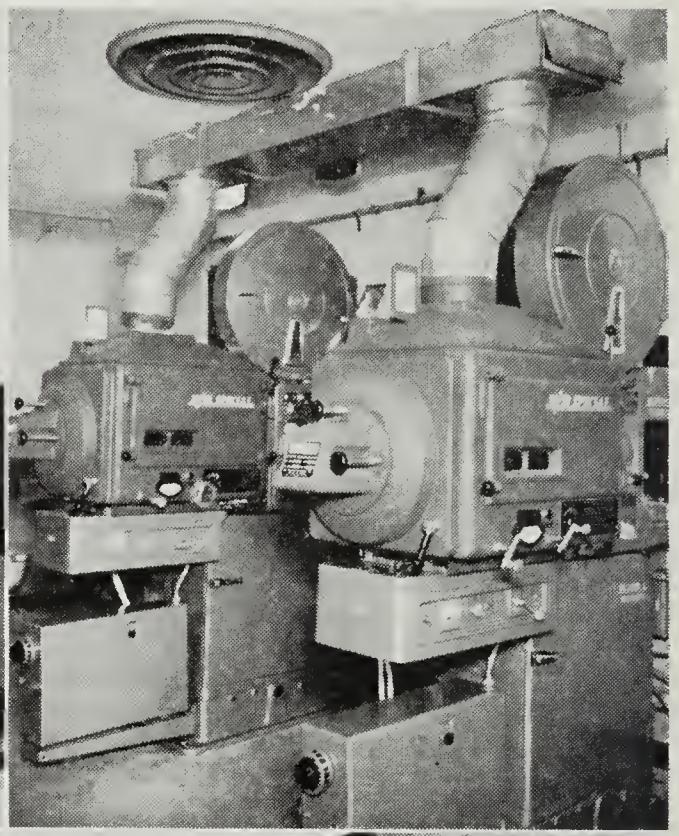
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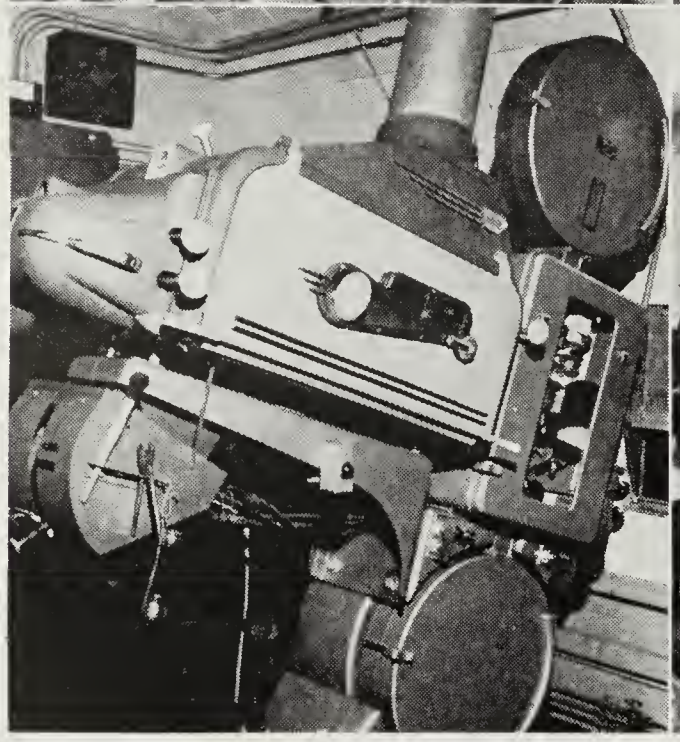
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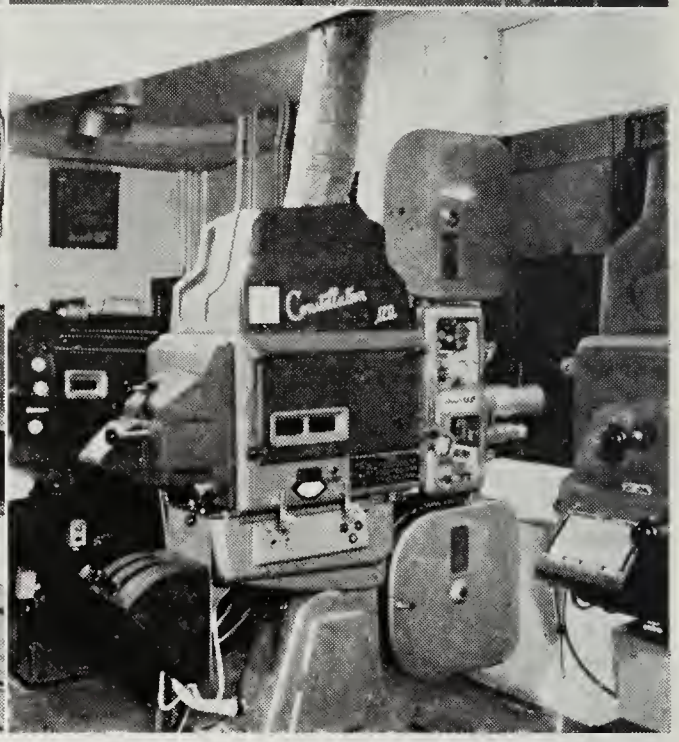


Photo at top left shows Constellation "170" arc lamps, mounted on Norelco projectors, which have been installed by National Theatre Supply at the Strand, Lexington, Kentucky. Photo at top right shows installation of Strong "35/70 Special" arc lamps on Victoria X projectors at Town and Country, Arlington, Jacksonville, Florida. Bottom left pix shows Hycandescent lamps on Philips Norelco projectors at Saxton, Boston. Constellation "170" arc lamps, mounted on Bauer U 2 projectors are seen in bottom right photo. Installation was made by National Theatre Supply at the Town, Baltimore, Maryland.

Combination Dolly

A combination dolly with clamps, baby tripod triangle with clamps and baby legs tripod, all in one, has been marketed by the S.O.S. Cinema Supply Company as the Versa-Dolly.

As a dolly with clamps, the Versa-Dolly may be used for low tracking dolly shots only 12 inches off the ground. It has three heavy rubber four inch swivel tires with wheel locks that insure a safe, smooth and silent shot.

The manufacturer states it will support all medium weight 16mm cameras and tripods and that as a tripod triangle with clamps, Versa-Dolly extends from 37 to 56 inches; and will hold the heaviest of tripods and cameras firmly clamped. Supporting legs are 2¾ inches wide. As a Hi-Hat, Versa-Dolly is only 8 inches high and will support heavy cameras. Versa-Dolly can be used with the S.O.S. Jr., S.O.S. Visco-matic, Pro Jr., Miller or O'Conner tripod head. As a baby tripod, Versa-Dolly is 17 inches high. The device is guaranteed for 5 years and has built-in leveling indicators.

Protective's Bakelite Withstands Time, Weather

Outdoor screens that meet the rigorous demands of modern movie projection techniques are coated with a Bakelite vinyl resin mixture that also withstands both time and weather, it is claimed.

Developed by Protective Coatings, Inc., Cinemaplastic consists of Bakelite vinyl resins mixed with several different pigments to produce the desired finish. Applied in a single coat by spray or roller to the entire screen structure, it forms a skin, like that used to mothball ships after World War II.

Aluminum pigments in the coating provide depth and reflectiveness, while white pigments make the projected image bright and clear. The coating has a matted surface that reflects the image clearly to the edges of the theatre without so-called hot spots of light that would reduce contrast and wash out color in the picture, the company states.

Resistant to moisture, temperature changes and aging, the pigmented skin, based on Bakelite vinyl resins, is washable and retains its brilliant whiteness after years of exposure.

Pickus Appoints TOA D-I Committee

Chairmen and members of Theatre Owners of America's Drive-In and Concessions Committees, were recently named by Albert M. Pickus, TOA president.

Van Myers, head of the catering and concessions departments of Wometco Enterprises of Miami, Fla., was renamed Concessions Committee chairman by Mr. Pickus. Other members of his committee are:

Edwin Gage of Walter Reade, Inc., Oakhurst, N.J.; James C. Hoover of Martin Theatres, Columbus, Ga.; Spiro Papas of Alliance Theatres, Chicago, Ill.; Edward Redstone of Northeast Drive-Ins, Boston, Mass.; Harold Chesler of Theatre Candy Distributing Co., Salt Lake City, Utah, and Abe Bloom of Balaban and Katz Theatres, Chicago, Ill.

Horace Denning, drive-in circuit executive of Jacksonville, Fla., will again head TOA's Drive-In Committee. Members of his committee are:

Jack Braunagel of Jay D. Bee Amusement Company, North Little Rock, Ark.; Albert Forman of United Theatres, Portland, Ore.; Sam L. Gillettee, drive-in theatre owner, Salt Lake City, Utah; Philip Smith of Smith Manageme Co., Boston, Mass.; Carl Patrick of Martin Theatres, Columbus, Ga., and Dwight Spracher, drive-in theatre executive, Seattle, Wash.

International Interest Stirred by TOA Council

Details of the operation of the Council for the Improvement of Theatres and Motion Picture Projection have been sent to the Theatre Owners Association of Bombay, India, by Theatre Owners of America, explained George G. Kerasotes, TOA president.

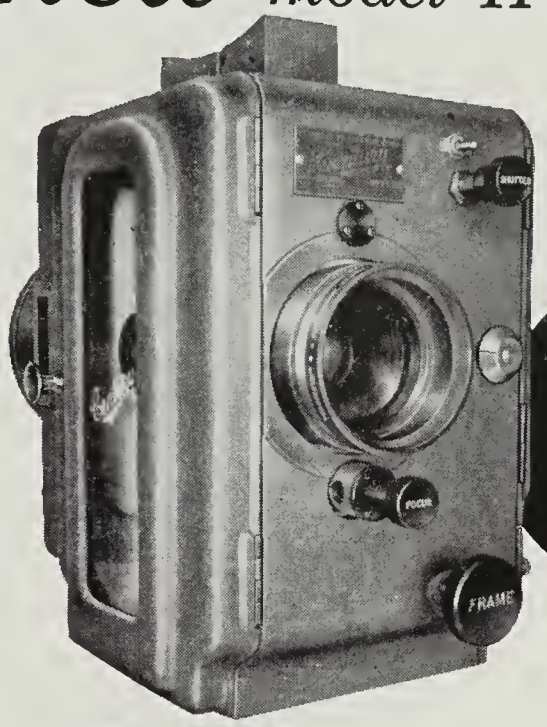
Kerasotes said he forwarded a complete blueprint of the Council's organization and program to V. Doraiswamy, secretary of the Indian unit. Doraiswamy had written for details, explaining his Association was interested in forming a similar Council.

Doraiswamy was particularly interested in the free technical service provided under the Council's program, and Kerasotes explained that the cooperating Council members—TESMA, TEDA, IATSE, SMPTE, Altec Service, RCA Service, Lorraine Carbon and National Carbon—were volunteering their services for the good of the industry, and in order to help raise the level of projection among the nation's theatres.

This was the second international query on the Council's program. The British Film Producers Association also wrote to Kerasotes, to coordinate its program with the Council's. The British group is seeking improvement in the quality of sound projection.

Kerasotes reported the Council is continuing to receive inquiries from theatres for technical service, and that the requests are being immediately forwarded to equipment and supply dealers certified by TEDA and TESMA as cooperating with the program.

new *model H projector mechanism:*



NEW "AIR-FLOW" VENTILATION — Reduces destructive heat and shutter noise.

NEW 4" LENS MOUNT Easier to focus. Will take any lens. Reduces focus drift.

NEW INTERMITTENT MOVEMENT — Larger star and cam, simplified service and maintenance.

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....Floodlights
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....Miniature Trains
....Paint
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....Screen Paint
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Coca-Cola Co. Sponsors Natl. Teen Talent Contest

A national teen-age talent contest is being conducted by the Coca-Cola Company. Long associated with youth activities and programs of "juvenile decency," the company has unveiled its new program, Talentsville, USA.

This is a national search for teen-age musical talent through the Hi-Fi Club, which Coca-Cola sponsors through its local bottlers. There are more than two million teen-age members in the 325 local Hi-Fi Clubs scattered throughout the nation.

The entire contest is based on talent, and on the ability of the contestant to project it to the greatest number of people. The grand prize is either five thousand dollars in cash or a college scholarship. Three grand prize winners will be selected.

The contest will continue through June and finals will be conducted after the school year is completed.

S.O.S. Appoints Oliver Cain As Special Representative

Oliver E. Cain has been named to the newly created post of Special Representative at S.O.S. Cinema Supply Corp., it was announced by President Joseph A. Tanney. Cain's extensive experience in film, television, and radio will be available to S.O.S. customers, Tanney said.



Cain has just returned from Venezuela, where he was active in the film and television industries for many years. During Cain's career, he has served as managing-director of Tiuna Films C.A.; president and general manager of Telefilms C.A.; program and production manager at radio station KLYN, Texas; and five years as staff member of WDSU-TV, New Orleans.

In addition, during the past 10 years Cain has independently produced various industrial shorts, public relations films, and television commercials.

Patrons To Get Last Laugh Now

A unique system for stopping a film in mid-projection during a comedy, to preserve dialogue ordinarily lost during a laugh, has been perfected by director-producer Mervyn Leroy and will be used during all showings of his production, "Wake Me When It's Over."

Whenever a laugh occurs that is lengthy enough to drown out the ensuing dialogue, the projectionist will press a button and the film will stop. When the laughter subsides and, at the projectionist's discretion, he will then begin the film again.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section af MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and infarmatively mare candid, than any similar trade analysis. Cumulatively numbered by film seasons (September ta September), it is recommended that readers consecutively save all REVIEWS sectians in a permanent file. The last Issue af each August will always contain a complete annual Index ta clase the seasan.

Combined, the every second week yellow paper SERVISECTION indexes ta the past 12 manths' praduct, and the alternating every second week pink paper REVIEWS, represent a unique infarmative service ta theatremen.

Please address all inquiries ar suggestians abaut these twa service features ta the Editors af MOTION PICTURE EXHIBITOR, 246-48 N. Clarian St., Philadelphia 7, Penna.



SECTION TWO
VOL. 63 NO. 13 FEBRUARY 17, 1960

COLUMBIA

Once More, With Feeling

COMEDY
92M

Columbia
(Technicolor)

ESTIMATE: Slick, sophisticated comedy best for metropolitan audiences.

CAST: Yul Brynner, Kay Kendall, Gregory Ratoff, Geoffrey Toone, Maxwell Shaw, Mervyn Johns, Martin Benson, Harry Lockhart. Produced and directed by Stanley Donen.

STORY: Temperamental and egotistical symphony orchestra conductor Yul Brynner and his wife in name only, Kay Kendall, are constantly scrapping and making up. They finally split, and without her, agent Gregory Ratoff can not keep Brynner's career alive. A contract with the Festival Orchestra depends on a reconciliation, and Brynner sets out to win Kendall back. She, however, now plans to wed a young scientist, but realizes she can not do this without first marrying Brynner and then getting a divorce, since everyone thinks they are wed. So she agrees to marry, reunite with Brynner for a "three day trial." Brynner does his best to charm her and almost succeeds when the scientist interrupts. Kendall is now furious at both men. Brynner tells the orchestra board the truth, but Kendall insists he sign the contract and promises she will remain with him to make him live up to it.

X-RAY: This smart, suave, plush production of the stage play by Harry Kurnitz, with screenplay also written by him, emerges as one long marital argument with amusing musical overtones. Interest is maintained throughout and the sparkling spoof on temperamental artists comes off in fine fashion with Brynner excellent as the impossible to handle genius conductor, and the late Kay Kendall delightful as his help-mate. Gregory Ratoff is a fine help in support, getting many laughs on his own. The last five minutes involving the resounding playing of Sousa's "Stars and Stripes Forever" is a laugh finish to a polished and sophisticated film farce that will be long remembered. The supporting English cast is very good, and the musical accompaniment, including snatches of classical music, is excellent. The Technicolor, of course, also helps.

TIP ON BIDDING: Better rates, depending on situation.

AD LINES: "A Gay Musical Laugh Riot"; "From The Smash Broadway Hit."

MGM

Home From The Hill

DRAMA
150M

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: High rating drama.

CAST: Robert Mitchum, Eleanor Parker, George Peppard, George Hamilton, Everett Sloane, Luana Patten, Anne Seymour, Constance Ford, Ken Renard, Ray Teal. Produced by Edmund Grainger; directed by Vincente Minnelli; a Sol C. Siegel Production.

STORY: One of the most influential families in a southern town is that of Captain Robert Mitchum, who likes hunting both animals and women. His life is saved on a duck hunting trip by George Peppard when a jealous husband tries to kill him for romancing his wife. He is forced to seek other women since his wife has refused to live with him. After the honeymoon, they returned to find a woman and a newborn child, Peppard, awaiting them. She agreed to remain in the house to bring up their son, George Hamilton. Mitchum takes over teaching the boy hunting as well as life in general with the help of Peppard. To celebrate his killing a wild boar, a barbecue is held, but Hamilton's girl friend, Luana Patten, is refused permission to attend. Hamilton learns why his mother and father are not acting as man and wife, and also that Peppard is his unacknowledged half brother. His world seems to crumble. He gets a job, preferring not to take anything from his father. Patten learns she is to have a baby but refuses to tell Hamilton since he expressed a preference not to be tied down. Instead, she confides in Peppard who likes her and marries her. Parker realizes she has been wrong and decides to start over again with Mitchum. Patten's father, Everett Sloane, thinking Mitchum is the baby's father, shoots him and is himself killed by Hamilton, who runs away hoping to make his own way in the world. Parker decides to do what she can about making amends by helping Peppard, Patten, and the baby. Peppard is finally acknowledged as Mitchum's son on the tombstone over his grave.

X-RAY: This colorful entry is high rating in all departments. At the onset there is action, suspense, and an air of the unusual, and this is intensified as time passes and the story deepens. It's the kind of yarn that audiences have come to appreciate, delving into family life that has spice, mystery, and skeletons in the closet. It contains illegal romance and unusual romance, taut and touching drama, hard facts about life brought out in hard language. It further contains a number of new people who more than impress with their ability and are destined to go places in the stellar set-up. Referred to in particular are George Peppard, Luana Patten, and George Hamilton. One of the real surprises of the film is Robert Mitchum, who ably demonstrates that he can act with an ability not often seen before. He fits the role perfectly. The direction is superior and production values are very good. The film is long but interesting throughout. Give the people a chance to hear about the film and wait for the word of mouth to spread. The returns could be more than impressive. The screenplay is by Harriet Frank, Jr., and Irving Ravetch, based on the novel by William Humphrey. The release is not suitable for audiences with children.

TIPS ON BIDDING: Higher rates.

AD LINES: "A Slice of Life In A Small Southern Town Bared For All To See"; "The Unusual Film Everyone Will Be Talking About."

PARAMOUNT

The Big Night (5912)

DRAMA
74M

Paramount

ESTIMATE: For the lower half.

CAST: Randy Sparks, Venetia Stevenson, Dick Foran, Jesse White, Dick Contino, Frank Ferguson, Paul Langton, House Peters, Jr., Bob Padget. Produced by Vern Alves; directed by Sidney Salkow.

STORY: Following a date at an amusement park teen-agers Randy Sparks and Venetia Stevenson stroll home, stopping to smooch near a canal. They are interrupted by a speeding car pursued by several police cars with guns firing. They hear a splash in the water after which the lead car stops, and its passengers battle it out with the police. Two wind up dead while the third, driver Dick Contino, escapes. Sparks goes after the dropped briefcase, which contains over $200,000 stolen from a bank. He hides it until he can get to it another time. The police are after the money, as are Jesse White, an ex-cop, and Contino. Stevenson asks Sparks to return the money, but he is undecided, knowing that the money can insure his future in a tough world. In view of his feelings for Stevenson, he changes his dress, habits, and manners. When he goes for the money, White and Contino are following until Contino kills White. The lad decides to return the money and calls the police, after which Contino attacks him in an effort to get the package. Sparks is able to deposit it in a mail box, where it is recovered by the police who arrive in time to save the boy and kill Contino. The boy is able to go home to father Dick Foran and Stevenson with a new outlook for the future.

X-RAY: There's a goodly amount of suspense, drama, young romance, and some action to be found in this entry that should prove attractive to teen viewers. The story holds interest, and the cast, direction and production values are fairly good. It should make up well on the program in the lower half spot. The original story and screenplay are by Ric Hardman.

TIP ON BIDDING: Program rates.

AD LINES: "It's Tough To Be A Teen Ager"; "An Exciting Thriller About Today's Youngsters."

Jack The Ripper (5910)

MELODRAMA
85M

Paramount
(English-made)

ESTIMATE: Murder entry backed by tremendous campaign could show healthy grosses.

CAST: Lee Patterson, Eddie Byrne, Betty McDowall, Ewen Solon, John LeMesurier, George Rose, Phillip Leaver, Barbara Burke, Anne Sharpe. Produced, directed, and photographed by Robert Baker and Monty Berman; a Joseph E. Levine presentation.

STORY: The London police, headed by inspector Eddie Byrne, are baffled by a number of murders of ladies of the evening. Lee Patterson, on leave from the New York

police department, shows up to lend a helping hand and to assist in calming the hysterical populace. The American is shown around the city by Betty McDowall, who helps out at a hospital in the area where the murders have taken place. A patient, Barbara Burke, is discharged and the killer, Dr. Ewen Solon, head surgeon, tries to murder her. He has been looking for her to avenge the suicide of his son who killed himself because Solon denied him the right to wed Burke. Solon is tracked to the hospital where he is killed accidentally.

X-RAY: By now, showmen everywhere have heard of Joseph E. Levine, and are aware that when he takes on a film for distribution, expense in advertising, promotion, and exploitation is never kept to a minimum. This should be of considerable value in this particular case for the import can use all the assistance it can get. Outside of the subject matter and title, there is little to cause the film to stand out. The acting by an unknown cast is fair, and direction, production, and editing are adequate. Story interest is well maintained, and there is some suspense. There is also a gimmick at the end in color which shows the blood of the crushed killer coming up through the floorboards of an elevator. Experience has shown that the story of "Jack The Ripper" usually pulls well, and there is no doubt but that this version, stimulated by the Levine brand of excitement, could do well. The screenplay is by Jimmy Sangster based on an original story by Peter Hammond and Colin Craig.

TIPS ON BIDDING: Higher program rates or better depending on campaign and individual situation.

AD LINES: "The Crime of the Century Brought To The Revealing Wide Screen"; "Murder By The Dozen . . . The Crimes Of The Century."

20th-FOX

3 Murderesses

COMEDY
97M

20th-Fox
(French-made) (Dubbed in English)
(Eastman Color)

ESTIMATE: Cute comedy is lots of fun.

CAST: Alain Delon, Mylene Demongeot, Pascale Petit, Jacqueline Sassard, Anita Ruf, Simone Renant, Monique Melinand, Andrienne Servantie, Helena Manson, Pierre Mondy, Noel Roquervert, Albert Medina, Andre Luguet. Produced by Paul Graetz; directed by Michel Boisrond.

STORY: Alain Delon juggles a complex love life involving a married woman, two single gals, and his fiancee. The girls, Pascale Petit, Mylene Demongeot Jacqueline Sassard and Anita Ruf, learn of his two-timing, and plan his murder. Their complicated strategy is woefully unsuccessful as Delon realizes he is in love with Sassard and wants to reform. At fadeout, he and Sassard are wed in the prison where all the girls are serving short sentences for their attempted mayhem.

X-RAY: Originally reviewed in the issue of July 29, 1959, under the title, "Women Are Weak," this is being re-reviewed since it has been acquired by 20th-Fox for release and given an excellent dubbing job which should make possible a far wider general playoff. A bevy of Gallic beauties, a saucy tale, plenty of laughs, and a colorful direction and production job add up to a delightful comedy that should please all audiences once they are attracted into the theatre. The dubbing is as close to perfect as is possible, with the voices actually fitting the performances, something too often missing. The more sophisticated moviegoers will probably have the most fun, but the film is deserving of a wide general playoff as well. While the names are for the most part unknown, performances are high calibre throughout, and laughs are plentiful. All in all, its a well mounted, highly entertaining offering. It bears a Legion of Decency "B" rating.

AD LINES: "A Gallic Riot Of Amour, Mirth And Mayhem"; "Fun The French Way As A Great Lover Finally Meets His Match."

The Wind Cannot Read

DRAMA
107M

20th-Fox
(Color by DeLuxe)
(English-made)

ESTIMATE: Well-made love story should appeal to femmes.

CAST: Dirk Bogarde, Yoko Tani, Ronald Lewis, John Fraser, Anthony Bushell, Michael Medwin. Produced by Betty E. Box; directed by Ralph E. Thomas.

STORY: Royal Air Force officers Dirk Bogarde and John Fraser are forced to walk out of Burma, narrowly escaping death. They are sent to a base camp to recover and are then assigned to a language school in India, where they are to learn Japanese. One of the instructors turns out to be attractive Yoko Tani. It's not long before Bogarde is in love with her. They go off on a holiday together and get married. They have difficulty keeping their secret. The officer in charge, Anthony Bushell, guesses their problem and turns over his house to them, unofficially of course. At the end of the course, Bogarde is suddenly assigned to the battle area. He eventually winds up with Bushell and Ronald Lewis, another officer in the school. Bushell is killed during a surprise attack, and Bogarde and Lewis are taken prisoner by soldiers commanded by a brutal officer, who doesn't hesitate to use torture to get information. Drawn together, Lewis reveals to Bogarde that he has found out from Bushell that Tani was suffering from an obscure and dangerous illness. Bogarde escapes and is wounded. He reaches his base and gets to the hospital to find that Tani has been operated upon. The doctor tells him she has a chance. After a brief meeting and reaffirmation of their love, she dies.

X-RAY: When east meets west in the persons of an attractive Japanese girl and a handsome officer in the Royal Air Corps, a fine romance results. It is aided by authentic surroundings and color, making the scenery of India most effective and attractive. The story is interesting throughout and there are some action sequences to add to the overall effectiveness of the entry. The sad ending will have femmes using their hankies. The acting is good as is the direction and production. The screenplay is by Richard Mason based on his novel.

TIPS ON BIDDING: Higher program rates or better, depending on campaign and situation.

AD LINES: "An Unusual Romance In India During Wartime"; "A Thrilling Tale of Romance, Action, And Far-off Places."

UNITED ARTISTS

Oklahoma Territory

WESTERN
67M

United Artists
(Premium)

ESTIMATE: For the lower half.

CAST: Bill Williams, Gloria Talbott, Ted de Corsia, Grant Richards, Walter Sande, X. Brands, Walter Baldwin, Grandon Rhodes. Produced by Robert E. Kent; directed by Edward L. Cahn.

STORY: When Indian chief Ted de Corsia is accused of murdering the Indian Commissioner to prevent the distribution of Indian lands to individual Indians which could be taken away from them by unscrupulous white men, local district attorney Bill Williams is reluctant to prosecute because he has always been friends with the chief and loves his daughter, Gloria Talbott. Some think that Williams can be appointed governor of the territory if he wins a conviction. His prosecution is successful and the tribes are talking of waging war should de Corsia hang. Williams reopens the case and proves that de Corsia was framed by Grant Richards, an agent of the railroad who is trying to stir up a war between the Indians and the whites so that the railroad can get the needed right of way. Williams unmasks the killers in court and the chief is freed.

X-RAY: There is some action to be found in this low-budget entry for the lower half of the program, in addition to quite a bit of conversation regarding the pros and cons of justice for the Indians. Interest is moderate in the simple yarn and the cast is satisfactory. Direction and production are passable while the short running time is in its favor. The screenplay is by Orville H. Hampton.

TIP ON BIDDING: Program rates.

AD LINES: "Cherokee War—Fires Flaming—Only One Man's Courage Can Quench Them!"; "When The White Man Betrayed The Cherokee—Once Too Often!"

UNIVERSAL

Too Soon To Love

DRAMA
85M

U-I

ESTIMATE: Teen-age romance for the program.

CAST: Jennifer West, Richard Evans, Warren Parker, Ralph Manza, Jack Nicholson, Jacqueline Schwab, Billie Bird, William Keen. Produced and directed by Richard Rush; executive producer, Mark Lipsky.

STORY: High school students Jennifer West and Richard Evans are thrown together when a group go out. They get into mischief at an amusement park but are let go by the police. He sees her home and they see each other again, despite objections from her father, Warren Parker, who fears she will get into trouble. A police officer questions them while parked in a lovers' lane, and they are taken to the station where their parents have to pick them up. Parker blows his lid again. When Evans tries to apologize the next morning, Parker throws him out. The youngsters still manage to see each other and sneak out on dates. They find themselves in love and become intimate in a moment of weakness. She is pregnant, and there seems to be no solution to their problem ouside of seeking help from an abortionist. Fear keeps West from this appointment. Next, a cooperative doctor is found, but his fee is so high that Evans is forced to steal from his part-time employer. West becomes hysterical when she learns what he has done and attempts to commit suicide. Evans saves her. Her parents finally learn of her situation and the future doesn't seem so bleak as Evans goes to surrender for the theft. They make plans to get married as well.

X-RAY: Teen-agers expand a youthful crush into love, and the pregnancy that follows complicates things in this tale of youngsters of today. The story is interesting enough and certainly exploitable in this market that has accepted such films as "Blue Denim." The language and situations are down to earth. The cast of unknowns is adequate, and direction and production are okay. It should do alright as part of the program, with a campaign possibly bettering the results. Story and screenplay are by Laszlo Gorog and Richard Rush.

TIPS ON BIDDING: Fair program rates.

AD LINES: "They Were In Trouble And Afraid To Tell Their Parents"; "Teen Agers Get Into Trouble The Easy Way."

WARNERS

Tall Story (914)

COMEDY
91M

Warners

ESTIMATE: Lightweight college comedy for dating crowd.

CAST: Anthony Perkins, Jane Fonda, Marc Connelly, Ray Walston, Ann Jackson, Murray Hamilton, Bob Wright, Bart Burns, Karl Lucas, Elizabeth Patterson, Tom Laughlin, Barbara Darrow. Produced and directed by Joshua Logan.

STORY: Husband hunting coed Jane Fonda uses the classrooms of professors Marc Connelly and Ray Walston to snare basketball hero Anthony Perkins. He succumbs and proposes marriage, but they need a considerable bundle of cash. Perkins is offered a bribe to dump a game against a visiting Russian team. He flunks Walston's Ethics exam so as to be ineligible to play. Confessing all, he is permitted by Walston to take a makeup exam which he passes just in time to enter the game and defeat the Russians. He and Fonda will be wed, and keep the money as well since no one knows to whom it belongs.

X-RAY: This flimsy but amusing comedy based on the Howard Lindsay-Russell Crouse stage offering is most interesting for the screen debut of Jane Fonda, daughter of actor Henry Fonda, who seems destined to become one of the screen's brightest young stars. The lightweight offering should find favor with fellows and their dates, and some spicy situations and dialogue add interest. It's all relatively unbelievable, but fine performances, particularly by Fonda and Anthony Perkins, who is hilariously gawky and romantically dense, keep it light and bright. Screenplay is by J. J. Epstein, and Logan handles production and direction with a sure hand.

TIPS ON BIDDING: Fair program rates.

AD LINES: "The Wackiest College Comedy Ever"; "Love On The Campus As The Screen Finds A Brand New Sweetheart—Jane Fonda."

This Rebel Breed (912)

MELODRAMA
90M

Warners

ESTIMATE: Juvenile delinquency meller for lower half.

CAST: Rita Moreno, Mark Damon, Gerald Mohr, Jay Novello, Eugene Martin, Tom Gilson, Richard Rust, Douglas Hume, Richard Laurier, Don Eitner Diane Cannon, Kenny Miller, Al Freeman, Charles Franc. Produced by William Rowland; directed by Richard L. Bare.

STORY: Teenage hoodlums of the high school set have taken over, and formed gangs that fight and knife each other, push dope, beat up decent citizens, turn young girls into tramps, and practice race segregation in most brutal manner. In an effort to break this up, police lieutenant Gerald Mohr assigns youthful police school graduates Mark Damon and Douglas Hume to the job. They succeed, but not before Rita Moreno, Anglo-Mexican, finds herself pregnant and gang leader Richard Rust has committed a murder.

X-RAY: This juvenile delinquency meller of marijuana pushing among the high school crowd also drags in the race angle, pitting Negroes against whites with Mexicans caught in the middle. On this count, it is a bad picture. Otherwise, it is a low budget program effort that will get by as program filler and may be exploited to get a buck from the curious and the teen age crowd, anxious to learn more about the subject. Production, direction, and acting by the cast of hardly knowns is passable. There is hardly anything censorable of a sexy nature, although there are several reefer party sequences. There is plenty of action. This was based on a story by the producer and Irma Berk.

TIP ON BIDDING: Program rates.

AD LINES: "As Timely As Tomorrow's Headlines"; "The Unvarnished Story Of Race Prejudice and Discrimination Among Teenagers."

FOREIGN

Black Orpheus

DRAMA
107M

Lopert
(Eastman Color)
(French-made) (English titles)
(Made In Brazil)

ESTIMATE: Masterpiece for art houses.

CAST: Breno Mello, Merpassa Dawn, Loudres De Oliveira, Lea Garcia, Adhemar Da Silva, Alexandro Constantion, Waldetar De Souza, Jorge Dos Santos, Aurino Cassanio. Produced by Sacha Gordine; directed by Marcel Camus.

STORY: Marpessa Dawn arrives from the country to visit her city cousin, Lea Garcia, during Carnival time in Rio de Janeiro. She is befriended by trolley car conductor Breno Mello and power plant watchman Alexander Constantino. Mello, although engaged to jealous Lourdes De Oliveira, is attracted to Dawn and takes her to the rehearsal for the Carnival, where he dances with her. A man costumed as Death (Adhemar da Silva) frightens Dawn. Mello rescues her and takes her to his small house on top of a mountain overlooking Rio. They fall violently in love. Garcia lets Dawn wear her veiled costume to the Carnival and so disguised she is able to dance with Mello. Death follows them along the route of the Carnival parade. Dawn flees, but Death corners her in the powerhouse, where she is electrocuted. Mello, following, refuses to believe her dead. He goes to a spiritualist meeting, where he thinks he hears her voice. Accepting her death, he finds her body at the morgue and carries it to his home. There, De Oliveira rushes toward him, hurling stones which send him over a precipice with Dawn in his arms. Mello's young protege takes possession of his guitar and plays to the dawn, causing the sun to rise on a new day.

X-RAY: This is the old legend of Orpheus and Eurydice, with variations, transplanted to the carnival of Rio with an all Negro cast. The screenplay is by Jacques Viot based on "Orfeu da Conceicao" by Vinicius de Moraes. The idea was most revolutionary as well as pure genius. The film is most colorful with an outstanding music score by Antonio Carlos Jobim and Luis Bonfa. Production and direction actually capture the true spirit of the Carnival, with the camera-work putting the viewer right in the midst of things. Another highlight is the visit to the spiritualist session, where, again, one actually has the feeling of being there. The Eastman Color is brilliant, and the entire cast is superb. Of limited appeal, mainly to art houses, this is truly a film work of art and one that all cinema intelligentsia and students should see. The film won the grand prize at the Cannes Film Festival in 1959. It truly is a masterpiece, and deserving of a better general fate than it will receive.

AD LINES: "One Of The Great Love Stories Of All Time"; "Love Of Beauty And An Assurance Of Immortality Exist Side By Side With Cruelty and Barbarism—Civilized Virtues and Savage Vices."

Broth Of A Boy

COMEDY
77M

Kingsley-Union
(Irish-made)

ESTIMATE: Very good comedy-import.

CAST: Barry Fitzgerald, Harry Brogan, Tony Wright, June Thorburn, Eddie Golden, Maire Kean, Godfrey Quigley. Produced by Alex C. Snowden; directed by George Pollock.

STORY: When British TV producer Tony Wright shows up at a small Irish village he finds it deserted. Inquiry establishes that the people are meeting to celebrate the birthday of Barry Fitzgerald, reputedly the oldest man in the world. Wright sees a chance to put the celebration on TV and come through with an unusual show. He gets the acceptance of everyone but has a hard time pinning down Fitzgerald, who is reluctant until a sizeable sum of money is mentioned. The program is all set to go until Fitzgerald gets into a battle with prominent landowner Godfrey Quigley when the latter catches Fitzgerald poaching on his land. The judge is lenient because of Fitzgerald's age and the celebration comes off. An off-shoot of the event seems to be a budding romance between Wright and Fitzgerald's great-granddaughter, June Thorburn, who brushes off Quigley.

X-RAY: Well-done technically and full of fun and light dialogue and humorous situations, this entry is well suited for either the the art and specialty spots or the regulation houses as a program entry, especially with the presence of Barry Fitzgerald. The dialogue is easily understood, the story interesting, and the acting, direction, and production quite good. The screenplay is by Patrick Kirwan and Blanaid Irvine based on the play by Hugh Leonard.

AD LINES: "The Funniest Film In Many A Moon"; "A Bit Of Old Ireland Hits The Screen With A Side-Splitting Bang."

Nature's Paradise (Nudist Paradise)

NOVELTY
72M

Fanfare
(English-made)
(Eastman Color)

ESTIMATE: Exploitable nudist film.

CAST: Anita Love, Carl Conway, Katy Cashfield, Dennis Carnell, Celia Hewitt, Emma Young, Walter Randall. Produced by Frank Bevis; directed by Charles Saunders. An Orb Production.

STORY: Carl Conway, art student, is in love with stenographer Anita Love, but she appears uninterested and preoccupied and never available weekends. He pleads his case with her co-worker and girl friend, Katy Cashfield. Conway finally reveals to Cashfield that she is a naturalist and spends her week-ends at a nudist colony, persuading Cashfield to accompany her the following week-end. The girls are followed by the persistent Conway, and he also visits the camp. Cashfield meets Dennis Carnell at the camp, and it is love at first sight. Cashfield wins a beauty contest at the camp, and before the summer is over, the four are confirmed naturists.

X-RAY: This exploitable nudist entry was made at Woburn Abbey in England and, despite plenty of nudity, is no more (or less) censorable than any issue of nudist magazines. The slim story credited to Leslie Bell is just a thread on which to hang the visit to a nudist colony and its usual activities. The color photography ranges from terrible to very good, a most uneven job. For the exploitation houses in censor-free spots, this should prove a natural, no pun intended. In England, this was known as "Nudist Paradise." It is said to be in "Nudiscope," whatever that means, and the individual exhibitor is the only judge of how it will be received in his area.

AD LINES: "Romance In A Nudist Camp'"; "A Summer Idyll Among The Naturalists."

Tiger Bay

DRAMA
105M

Continental
(English-made)

ESTIMATE: Good suspense entry.

CAST: John Mills, Horst Bucholz, Hayley Mills, Yvonne Mitchell, Megs Jenkins, Anthony Dawson, George Selway, Shati, George Pastell. Produced by John Hawkesworth; directed by J. Lee Thompson.

STORY: A young Polish seaman, Horst Bucholz, returns from a tour at sea to see his girl friend, Yvonne Mitchell, whom he has been sending money over the months toward the day that they can be married. He finds her flat occupied by someone else. He eventually tracks her to another dwelling and finds her not very pleased to see him. She tells him she doesn't love him and that she has a new gentleman friend. They have an argument that culminates in her seizing a gun and threatening him. He takes it away and shoots her. A neighbor's niece, lonely 10-year old Hayley Mills, witnesses this through the mail slot in the door. Bucholz hears her but before he can find her there are other distractions. He is forced to hide the gun which the girl retrieves, figuring to impress her playmates with it. Policeman John Mills is summoned and questions her, but she gives him false information. Bucholz catches up with her later in church. The pair become close friends and she urges him to catch a ship out of England letting her join him. The hunt is traced to her, and a search is on for the girl.

(*Continued on page 4680*)

ALPHABETICAL GUIDE TO 170 Features Reviewed

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Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE .4646
Cranes Are Flying, The—94m.—WB ..4663
Crimson Kimono, The—82m.—Col. ...4637

D

Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666

E

Edge of Eternity—80m.—Col. 4649

F

FBI Story, The—149m.—WB 4635
Five Gates To Hell—98m.—Fox 4638
Flying Fontaines, The—84m.—Col. ...4661
For The First Time—97m.—MGM ... 4634
Four Fast Guns—72m.—U-I 4658
4D Man—85m.—Ui 4642
400 Blows, The—98m.—For 4643

G

Gazebo, The—102m.—MGM 4661
Gene Krupa Story, The—101m.—Col. .4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I .4644
Giant Leeches, The—62m.—A-I 4657
Girls Town—90m.—MGM 4641
Goliath And The Barbarians—88m.—A-I 4665
Gunfighters of Abilene 67m.—UA ...4670
Guns Of The Timberland—91m.—WB .4675

H

Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For....4653
Have Rocket, Will Travel—76m.—Col. 4633
Hell Bent For Leather—82m.—U-I 4670
Hidden Fortress, The—126m.—For. ...4671
Holiday Island—105m.—For ...4643
Home From The Hill—150m.—MGM ..4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA ..4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
Hypnotic Eye, The—77m.—AA 4673

I

iL Generale Della Rovere—85m.—For. 4671
Inside The Mafia—72m.—UA 4638
It Started With A Kiss—104m.—MGM 4634

J

Jack The Ripper—85m.—Par. 4677
Jayhawkers, The—100m.—Par. .. 4646
Jet Over The Atlantic—95m.—Misc. ..4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659

K

Killer Shrews, The—72m.—Misc. 4644
King Creole—116m.—Par.—RE 4634

L

Lanst Angry Man, The—100m.—Col. .4645
Last Voyage, The—91m.—MGM 4669
Legend Of Tom Dooley—79m.—Col. .4633
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back in Anger—99m.—WB ... 4635
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Magician, The—102m.—For. 4639
Man Who Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Urge, The—76m.—Misc. .4647
Masters Of The Congo Jungle—88m.—Fox 4666
Middle Of The Night—116m.—Col. ..4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Mouse That Roared, The—83m.—Col. 4641

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—72m.—For 4679
Never So Few—124m.—MGM 4662
Non-Scheduled Train, A—121m.—For. 4672

O

Odds Against Tomorrow—95m.—UA 4642
Oklahoma Territory—67m.—UA 4678
On The Beach—133m.—UA .. 4658
Once More, With Feeling—92m.—Col. 4677
Operation Pettcoat—120m.—U-I 4647
Our Man in Havana—107m.—Col. ...4673

P

Paris Hotel—90m.—For 4643
Pillow Talk—102m.—U-I 4638
Power Among Men—89m.—Misc. 4640
Pretty Boy Floyd—96m.—Misc. 4674
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R

Rape of Malaya, The—72m.—For....4653
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I .4645
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For. 4653
Snow Queen, The—70m.—U-I 4658
Solomon And Sheba—139m.—UA 4666
Speaking of Murder—80m.—For.....4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For ... .4635
Story On Page One, The—123m.—Fox 4666
Subway In The Sky—86m.—UA .. 4634
Swan Lake—81m.—Col. 4673

T

Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. ...4661
Tarzan The Ape Man—82m.—MGM .4646
Terror is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par ...4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foot Bridge Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m. —Misc. 4640
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Tiger Bay—105m.—For 4679
Toby Tyler—96m.—Misc. 4671
Too Soon To Love—85m.—U-I 4678
Touch of Larceny, A—93m.—Par. 4669

U

Ulysses—88m.—Par.—RE 4646

V

Vice Raid—71m.—UA 4667
Virtuous Bigamist, The—90m.—For. 4656
Visit To A Small Planet—85m.—Par. 4673

W

Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. ..4665
Woman Like Satan, The—84m.—For. .4667
Wonderful Country, The—96m.—UA . 4642
World of Apu, The—100m.—For. 4671
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

TIGER BAY (*continued from page 4679*)

Bucholz finds a ship but admits he can't take her along. The police catch up with him on board the vessel before it clears the three-mile limit, but the girl refuses to identify him. The vessel drifts outside the limit, and Bucholz has a chance to get away. Hayley Mills accidentally falls overboard. He rescues her and is pulled aboard the police launch, which takes him back with the girl at his side.

X-RAY: Suspense on a grand scale is to be found in this import, along with murder, drama, and a chase. All this, together with fine acting, particularly by 10-year old Hayley Mills, capable direction and production results in a quality film that is eminently suited to art and specialty spots, as well as some regulation houses able to play British pictures. The screenplay is by John Hawkesworth and Shelley Smith, based on a novel by Noel Calef.

AD LINES: "The Picture With A Thrill A Minute"; "A New Experience In Suspense."

MISCELLANEOUS

The Road To Hell

MELODRAMA
67M

Majestic

ESTIMATE: Abortion racket film can be exploited.

CAST: Anne Appleton, Douglas Howard, Samuel Newman, others. Produced by Samuel Newman and Louis B. Appleton, Jr.; directed by Louis B. Appleton, Jr.

X-RAY: This is a retitled version of "The Desperate Women," reviewed in December, 1954, at which time it was said: "Suited for adult showings, this meller with a cast of unknowns will have to depend on sensationalizing to get by. It is a more or less sincere expose of a touchy topic. There is a good chase sequence as the abortionist gang is rounded up, and the film is entirely clean, despite its dealing with subject matter that is usually of the hush, hush type. The screen play is also by Samuel Newman.

AD LINES: "Illegal Operations Bared in Adult Shock Drama"; "The Film the World Dared Hollywood To Make."

The Shorts Parade

TWO REELS

COLOR TRAVEL

ASSIGNMENT NEW ZEALAND. 20th-Fox Special 15m. In CinemaScope and DeLuxe Color, James FitzPatrick visits the Mauri tribes; Wellington and it's famous harbor, etc. New Zealand's people, industries, sports and recreations are shown as well as it's birds and animals. GOOD. (7972).

ASSIGNMENT SOUTH PACIFIC. 20th-Fox Special. 17m. James FitzPatrick, the travel expert, is back again, this time in CinemaScope and DeLuxe Color, with a visit to the islands of the South Pacific, including a trip to Australia and its big cities of Sydney and Melbourne. Also shown are some of the odd Australian animals. GOOD. (7971).

MAJESTIC ISLAND. U-I Color Special in CinemaScope. 18m. The "majestic island" is Taiwan (Formosa), empire of more than 10 million Free Chinese separated from those who live under Communism on the mainland. Here they are trying to make a "showcase" of economic efficiency for the Asiatic World with the aid of America and others, who have brought new agricultural methods, as well. The story is told through the eyes of a Chinese rice farmer and his family. GOOD. (4002).

ONE REEL

COLOR CARTOON

HERE TODAY, GONE TAMALE. Warners Merrie-Melodies-Looney Tunes. 7m. The Mexican mice are starving when a shipload of dutch cheese arrives guarded by Captain Cat. They call upon Speedy Gonzales to get some of the cheese for them and he succeeds in frustrating the cat at every turn. Everyone, now full of pilfered cheese, joins a fiesta, including the beat up cat. FAIR. (6714).

TEE MARVELS. Columbia World Of Sports. 10m. Of particular interest to golf fans this is an exhibition of fairway magic by Paul Hahn, famed for his use of trick clubs; and Mrs. Frank Stranahan, wife of a former American and British Amateur Golf Champion, using conventional clubs. GOOD. (4802).



FEBRUARY 17, 1960 SECTION THREE
VOL. 63 NO. 13

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

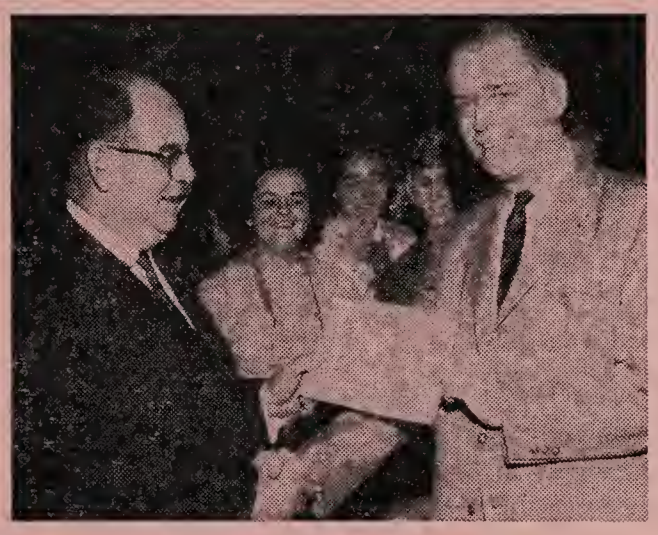
NUMBER 55
How To Double Children's Matinee Business
THEATRE: **City Line Center,**
ADDRESS: **Philadelphia, Pa.**
MANAGER: **John P. Deegan**
(Also: Suburban, Ardmore, Pa., Joseph Barrett, manager; and Anthony Wayne, Wayne, Pa., Donald Casey manager)

While in the course of our normal procedure in trying to locate suitable film fare for children's matinees, we found the availability of David O. Selznick's "Mark Twain's The Adventures Of Tom Sawyer" in Technicolor.

In all three suburban area theatres our policy is one show, usually two and one-half hours on Saturday matinees. We planned two matinee showings on Saturday and one on Sunday, which added some prestige to the engagement and permitted over capacity audiences. Incidentally, we increased our admission from 25 cents to 35 cents.

We promoted this subject in our circuit as an educational piece of merchandise with top quality entertainment value to the family audiences. Each manager acquired the names of the principals in all elementary schools in his area. In all three locations a total of 60 letters were mailed to same. The letters differed in content in each location in accordance with the selling manners of the manager. These letters announced the classic; gave information on time schedules; suggested advance sales at schools with a monetary return to schools selling blocks of tickets; and requested dissemination of this information to the pupils. This letter to the schools meant reaching a captive audience.

To round out the program we added a Three Stooges' comedy, and five or six cartoons with the childrens' favorite characters



Harold Sliter, left, western division manager, Schine Theatres, recently presented George W. Pugh, manager, Strand, Lexington, Ky., with the Achievement Citation he recently received from MOTION PICTURE EXHIBITOR for an entry in EXPLOITATION.

—listing the names of the cartoon characters as an extra children's attraction.

The Technicolor trailer on "Tom Sawyer" was presented at all performances at least seven days in advance of play-dates with stereo dating indicators. This gave parents, who wish to be informed of the type of entertainment that we are providing for their children, a preview. 40x60's on "Tom Sawyer" were displayed in our lobbies; and one manager happened to have a small chest at home on which was hand painted a TOM SAWYER with a fishing rod over his shoulder from which was suspended a fish. This was placed in the lobby with a memo to the parents of the coming engagement of "Tom Sawyer".

Special ad mats were incorporated in all of our normal local ads; and extra lines were carried in two Philadelphia papers mentioning the childrens' attraction.

The result was that our matinee attendance more than doubled in all three locations for this engagement; and, of course, our concessions profited.

It is our honest opinion that any product of this calibre, promoted in this manner should prove as effective in any location.

D. | MERCHANTS

NUMBER 64
General Electric Contest
THEATRE: **Broadway,**
ADDRESS: **Eccles, England**
MANAGER: **A. L. Cullimore**

The General Electric Company of Great Britain provided a highly effective tie-up when we played "Kings Go Forth." This comprised a foyer display, window displays, stage contest and a composite page of advertising.

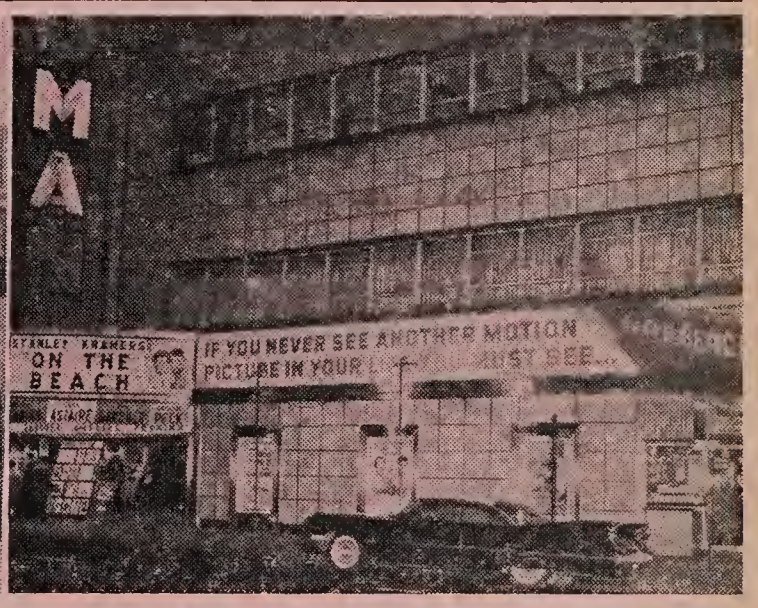
The main foyer was devoted to a display of GEC equipment valued at more than $1400. The center piece was the first prize in the stage contest, a $150 fully automatic electric cooker.

On the stage a complete display of household equipment was arranged behind the screen. Each evening the screen was flown and a large GEC sign suspended over the display and illuminated by ultra-violet floodlighting. The tie-in copy read, "This G.E.C. cooker 'Fit For Kings' will be won in our 'Kings Go Forth' Memory Contest At This Theatre."

The audience was informed that stickers had been placed under certain seats and those lucky enough to find one were asked to bring it to the stage. The contestants were invited to face the display and given 40 seconds to study it. They were then asked to face the audience and write down the number of items on show. Two finalists were selected each evening, Monday through Thursday, and the finals were held on a Friday when the Mayor of Eccles presented the cooker on the stage. Boxes of fairy lights were given to the other finalists.







The Wayne Miller photo exhibit, left, was used as part of front display recently in connection with the all-around campaign arranged on United Artists' "On The Beach," Goldman, Philadelphia, by Joe Elicker, Goldman advertising department; in the center is shown a painted 56-sheet illuminated billboard used two weeks prior to opening; and continuing throughout playdate; while on the right, the eye-catching front of the theatre is seen. This display included a photo blow-up on the marquee; colored valance; and a 50 foot wall banner sign in dayglo letters.

Four first class window displays were arranged in the town and GEC paid five-sixths of the cost of the composite page in the Eccles Advertiser. In all, GEC gave $218 worth of prizes.

G | STUNTS-BALLY

NUMBER 84

Selling "The Tingler"

THEATRE: **Majestic,**
ADDRESS: **Abilene, Texas**
MANAGER: **Maryon Hudgins**

First, we knocked together a lobby "peek box"; using a four-inch lens from an old condenser. It made quite a picture, using one of the four inch teaser ads from the pressbook for copy. We also moved a standard American seat from storage and placed it in the outside lobby, with a wire guard around it and a card reading, "Do you dare sit in this seat?"

We also salvaged a couple of old leather hunting jackets; painted a bright yellow stripe down the middle of the back; and had the art shop make up a card reading "Just Saw 'The Tingler.'" This was worn around the wearer's neck. A couple of boys and some passes completed this street bally.

A personal note was written calling attention to the film and suggesting that the Majestic would be the place to bring the girls. This was thumbtacked to the bulletin boards in three of the dorms on the local college campus.

Contacting a local ice cream company, we made a deal with one of the lunch counter services. The ice cream people made up signs pushing a Tingler Sundae. The theatre offered the girl selling the most of these sundaes a month's pass to the theatre. It sold a lot of ice cream and told a lot of people about "The Tingler."

A personal trip to local hospitals resulted in an invitation to off duty nurses to come see the show as our guests, the only requisite being that they must be in uniform. Same for interns. This had some success and put some white uniforms in the theatre.

A local mortuary came across with an ambulance for the day before opening and opening day. This was placed in front of the theatre with appropriate card and copy.

We worked all of the "percepto" gags with the picture; and a local disc jockey did a pitch on screams! The first five phone calls that came in with screams loud and clear got a pass to the theatre and presumed immunity from "The Tingler."

As a result of a seven-city inter-phone hookup, local amusement editors talked with producer William Castle; and we picked up a story and art. TV was also used with time picked for the younger set, as well as grown-ups in the 5:59 P.M. slot.



Columbia Pictures and Beech-Nut Gum have launched a nation-wide contest to promote Dick Clark's first film, "Because They're Young." Object of the contest is to choose a name for the basset hound mascot, shown with Kenneth Wood, left, Young and Rubicam TV account executive for Beech-Nut, and Robert S. Ferguson, Columbia's national director of advertising, publicity and exploitation.

NUMBER 85

Free Body Give-Away

THEATRE: **Florence,**
ADDRESS: **Florence, N. J.**
MANAGER: **Jerome Ernay**

It was during one of those dull periods. All through the town not a person was stirring, especially at the movies. So, we went out to get what business we could from the 'teen-agers.

The picture, Paramount's "The Man Who Could Cheat Death", proved a natural.

We advertised that a "body" would be given away free at our Saturday night show; that the "body" would arrive in a coffin at seven p.m., and be awarded to some lucky person at eight p.m. We spotted signs at the local hangouts and around the school. In our regular ad in the local weekly paper, we boxed in the "body" give-away gimmick.

The coffin was borrowed from a local funeral home. Not to be too morbid, we used a very old one, practically a collectors item. The "body" was a frozen turkey.

When the coffin arrived, we expected to have some free loaders who just wanted to look; but to our surprise everyone came in to see the show. The coffin was placed on display in the lobby with a sheet over it where it remained for its advertised period of time. Everyone had to give it the once over so the concession booth did a booming business.

At the appointed hour the coffin was marched very slowly down the aisle to the stage. Everyone in the audience moved down front and all the house lights were out. A single spot was used to shine on the coffin. We had rigged up a bow and arrow with a stuffed glove on the end so that when the lid was first lifted it would shoot toward the seats. It did and the girls screamed.

The lucky young lady who won had to reach in and take her prize out of the coffin. Of course, she was blindfolded, and when she felt the ice cold body she screamed.

We did double our regular Saturday night business and for a week before the whole town, young and old alike, were all trying to guess what would be in the coffin. We found this stunt to be easy to pull and inexpensive as well.

NUMBER 86

A Hay-Ride, A Bed, A Gazebo

THEATRE: **Trans-Lux Fine Arts,**
ADDRESS: **Denton, Texas**
MANAGER: **Bill Cruson**

For Paramount's "Li'l Abner" one of the eye-catchers we used was a display of Li'l Abner novelties and stills used three weeks in advance on the back bar of the concessions stand, and illuminated by a baby spot.

A hayride was given for Explorer Scout Post 65, sponsored by the First Methodist Church of Denton. This started from in front of the theatre and went all around town with the wagon bearing signs plugging "Li'l Abner". We also used a coloring contest on heralds we issued on this picture.

For United Artists' "Happy Anniversary" we were able to get a big window display with Pritchett's Furniture Store. This was in the nature of a cut of David Niven and Mitzi Gaynor from the six-sheet and, of course, placed on a bed in a window facing the very muchly traveled Fort Worth Highway. The best part of this was that the window lights were left on all night, so we were able to have a 24 hour eye-catcher.

On MGM's "The Gazebo" we had cards with catch phrases such as, "Only The Gazebo Knows Where The Body Is Hidden"; "They Are Having Trouble With Her Gazebo"; "Do You Have A Gazebo"? etc., posted throughout the theatre and on light and telegraph poles around the city. These cards were such eye-catchers that people were stopping at the boxoffice wanting to know just what Gazebo meant.

On Saturday before opening we took 5x7 photos of Debbie Reynolds, Glenn Ford, Mable Albertson, John McGiver and Doro Merande and used them for a guest ticket give-away stunt. We would stop people walking down the street in front of the theatre and if they could tell us the name of the star we picked out, they would be our guest for opening night. We used a public address system and people gathered around just to see what was going on.

We were able to make a tie-up with Russell's Department Store for a window display. This took the form of a five foot cut-out and stills along with a wooden "Gazebo" that was placed in one of their largest display windows.

(Continued on page EX-199)

THE NEW 1960

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

Magazine, Fox Tieup Offers "Flanders" Tickets

ST. LOUIS—20th Century-Fox and the Reader's Digest are conducting a revolutionary cooperative test in this area, whereby every copy of the March issue, which contains the special full-page ad for "'A Dog Of Flanders," will carry a reduced price ticket of admission to the Fox for the engagement of the film, on March 11.

Digest readers will be able to attend the Fox at special prices when turning in their coupon at the boxoffice. Distribution of the magazine through subscriptions, news stands, drug and department stores, etc., will reach a peak two weeks before the film debuts at the theatre.

Exploitation Judges Seek Best Showmen

PHILADELPHIA—The judges in the 1959 EXPLOITATION "Showman-Of-The-Year" contest are now in the midst of their task of selecting the best five entries, each of which will receive MOTION PICTURE EXHIBITOR checks for $200, or a total of $1,000 as announced.

Listed among the judges are Joseph F. Alexander, RKO Theatres, Cincinnati; Jack Armstrong, president, Armstrong Circuit, Bowling Green, Ohio; George M. Aurelius, Arizona Paramount Corporation, Phoenix, Ariz.; Page M. Baker, Theatres Service Company, New Orleans; Sam Bendheim, Jr., Neighborhood Group of Motion Picture Theatres, Richmond, Va.; Frank J. Benedict, Quimby Theatres, Fort Wayne, Ind.; J. Kenneth Benefield, Colonial Theatres, Inc., Valdese, N.C.; Robert H. Benton, Los Angeles Drive-In Theatre Company, Los Angeles; Ben Berger, Berger Amusement Company, Minneapolis; Harry Brandt, Brandt Theatres, New York City; Walter Brecher, Brecher Theatres, New York City; Richard P. Brous, Fox Midwest Theatres, Kansas City; Carl Buermele, General Theatre Service, Detroit; Floyd W. Chrysler, Chrysler Theatres, Detroit; William M. Clark, Clark Theatres, Detroit; Roy Cooper, Roy Cooper Company, San Francisco; J. Kerry Crockett, Crockett-Pender Theatres, Virginia Beach, Va.; F. J. Damis, Stanley Warner Theatres, Philadelphia; Al Davis, Fried Theatre Management, Philadelphia; Russell W. Downing, Radio City Music Hall, New York City; Ernest Emerling, Loew's Theatres, New York City; Harry Feinstein, Stanley Warner Theatres, New Haven; Harold D. Fikeld, Pioneer Theatres, Sarasota, Fla.; L. J. Finske, Jacksonville, Fla.; Frank H. Fisher, Odeon Theatres, Toronto, Canada; Marshall H. Fine, Associated Theatres, Cleveland; and Theodore Fleisher, Interstate Theatre Corporation, Boston.

Also, Mitchell Franklin, Herschorn Circuit, St. John, N. B., Canada; Leopold Friedman, Loew's Theatres, New York City; Manny Frisch, Randforce Amusement, Brooklyn, N. Y.; Jack Fruchtman, Fruchtman Theatres, Baltimore, Md.; George Gaughan, Cooper Foundation Theatres, Lincoln, Nebr.; Morton Gerber, District Theatres, Washington, D.C.; Ben D. Gladstone, Century Circuit, New York City; Harry Goldberg, Stanley Warner Corporation, New York City; Jay Golden, RKO Theatres, Rochester, N. Y.; L. R. Golding, Fabian Theatres, New York City; Samuel Goldstein, Western Massachusetts Theatres, Springfield, Mass.; Sam Goodman, Century Theatres, New York; Julian Gordon, Palace Theatre, Newport News, Va.; Harry Greene, Welworth Theatres, Minneapolis; S. J. Gregory, Alliance Amusement Company, Chicago; Sheldon Gunsberg, Continental Distributing, Inc., New York City; W. A. Harrison, South-Lyn Theatres, South Gate, Cal.; J. Harrison, Twinex Century Theatres, Toronto, Canada; S. M. Hassanein, Skouras Theatres, New York City; Milton Herman, Detroit; Walter Higgins, Associated Produential Theatres, New York City; George Hoover, Interstate Theatres, S. Miami, Fla.; Rex M. Hopkins, Fox-Evergreen Theatres, Portland; Robert E. Hosse, Crescent Amusement Company, Nashville, Tenn.; R. N. Hurt, Kerasotes Theatres, Springfield, Ill.; Edward Hyman, American Broadcasting-Paramount Theatres, New York City; Alvan V. Iselin, Tri City Drive-In Theatres, Albany, N. Y.; Leon F. Janssens Van Der Sande, Rex Film Inc., Quebec, Canada; Julius Joelson, J. J. Theatres, New York City; and Robert V. Jones, Affiliated Theatres, Indianapolis.

Also S. J. Kallet, Kallet Theatres, Oneida, N. Y.; Wally Kemp, Grand Theatre, Grand Island, Nebr.; George Kerasotes, Kerasotes Theatres, Springfield, Ill.; H. P. Kincey, Wilby-Kincey Theatres, Charlotte, N. C.; Mrs. Miriam Kinsey Lathrop Circuit, Seattle; Richard Klein, Black Hills Amusement Company, Rapid City, S. D.; Herbert Kohn, Malco Theatres, Memphis, Tenn.; John Krier, Intermountain Theatres, Salt Lake City; Dillon Krepps, United Artists Theatres, Detroit; Arthur Krolick, Buffalo Paramount Corporation, Buffalo, N. Y.; Ben La Haye, TOA Service Company, Montreal, Canada; Oscar Lam, Lam Amusement Company, Rome, Ga.; Samuel B. Landrum, Jefferson Amusement Company, Beaumont, Texas; M. Spencer Leve, N. T. and T. Amusement Corporation, Los Angeles; Irving M. Levin, San Francisco Theatres, San Francisco; Norm Levinson, Trans-Lux Theatres, Dallas; Edward W. Lider, Fall River Theatre Corporation, Boston; Morty Lightstone, Island Theatre Circuit, New York City; Eugene F. Ling, Standard Theatres, Milwaukee; Byron R. Linn, Comerford Theatre Circuit, Scranton, Pa.; T. A. Little, Consolidated Theatres, Charlotte, N. C.; E. M. Loew, E. M. Loew's Theatres, Boston; M. S. McCard, United Theatres Corporation, North Little Rock, Ark.; James W. McDonald, TOC Booking Agency, Cincinnati; Stanley Mc Swain, Egyptian Theatre, Coos Bay, Ore.; and Jack Mahon, Penn Paramount Corporation, Wilkes-Barre, Pa.

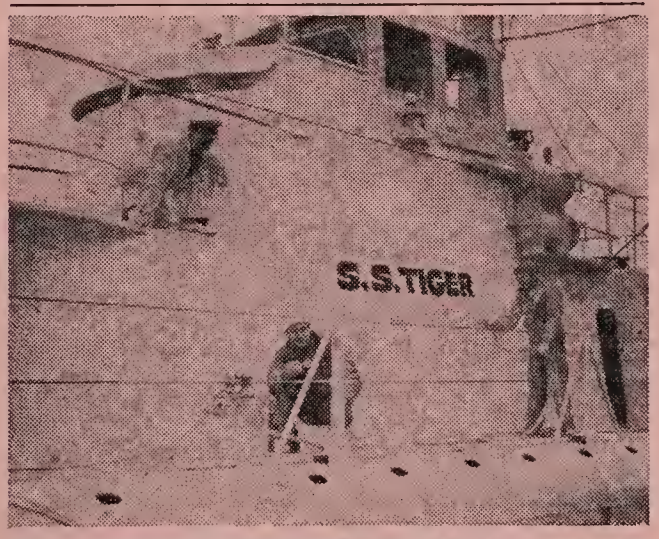
Also Harry Mandel, RKO Theatres, New York City; Frank Manzi, Amalgamated Buying Service, New Haven; John J. Meinardi, National Theatres, St. Louis; D. C. Menzies, Famous Players, Calgary, Alta., Canada; David E. Milgram, Milgram Theatres, Philadephia; Maury Miller, Hect Theatres, Passaic, N. J.; Ted Minsky, Stanley Warner Theatres, New York City; Louis J. Mitchell, Mitchell Theatre Service, Detroit; Blair Mooney, Co-Operative Theatres Of Ohio, Cleveland; Seymour L. Morris, Schine Circuit, Gloversville, N. Y.; C. F. Motley, Video Independent Theatres, Oklahoma City; John Miller, Drake Theatre, Oil City, Pa.; Marshall Naify, T & D Jr. Enterprises, San Francisco; Pat R. Notaro, Stanley Warner Theatres, Hollywood, Cal.; Oscar Nyberg, National Theatres Amusement Corporation, Seattle; Richard F. Orear, Commonwealth Theatres, Kansas City; John G. Osborne, Dipson Theatre, Wheeling, West Va.; Eugene Picker, Loew's Theatres, Inc., New York City; Norman T. Prager, Cooper Foundation Theatres, Oklahoma City, Okla.; Ken Prickett, Independent Theatre Owners of Ohio, Columbus, O.; T. E. Rodgers, Trans-Lux, New York City; Jack Rose In-

(Continued on page EX-200)

Best Of 30 Years Detailed By Review Group

NEW YORK—Many exhibitors will find of value a pamphlet issued by the National Board of Review of Motion Pictures, Inc., titled "30 Years Of The '10 Best'."

This details the movies, players, directors, etc. designated as the best for 1930 through 1959 by the Board and published on the occasion of the Board's 50th anniversary. The price is 25 cents.



This training submarine in Detroit was recently completely re-painted a shocking pink and renamed the "S.S. Tiger" in honor of the vessel in Universal's "Operation Petticoat," which played the Michigan.

GAZEBO *(Continued from page EX-198)*

We also made up a very large over-sized postcard and placed it in front of the theatre for people to sign. Copy read: "Hi ya Debbie and Glenn, We're looking forward to your new comedy hit, "The Gazebo". From your film fans of Denton, Texas." Before taking this card down we had to put a fly over the original because it was full of signatures.

We got a lot of publicity with all of these stunts at very little cost.

INSTITUTIONAL

NUMBER 71

Taking The TV Bull By The Horns

THEATRE: **Logan,**
ADDRESS: **Paris, Ark.**
MANAGER: **H. C. Williams**

We recently devoted the center spread of our regular weekly program to a bit of institutional editorializing, heading our effort, "The Theatre Screen vs The TV Screen."

Frankly, we do not know how much good it did to get this off our chest; but in the event that other exhibitors might want to try it, the following is our effort and they are welcome to adapt it for their own use.

"The past year we have been told almost daily,'I'm getting tired of TV', 'People are coming back to the movies' 'All you see on TV is westerns.' It's getting harder to find a satisfied TV viewer than it is to find a happy taxpayer.

"Movies did make a big comeback this past Summer. More people saw movies in July and August this year than any year since 1948. There were nearly eight million people per week going to theatres in August, nearly four times as many per week as see major league baseball in a whole year.

"Yes, people are coming back to the theatres. Trends usually start in the cities and filter down to our small towns. The pictures which were so big in the cities this summer and fall are now becoming available to us. We are expecting to see you more often.

"We can understand why you are becoming tired of a constant stream of 'shoot-em-ups', incessant interruptions and fawning salesmen going into ecstasy over an underarm deodorant in your living room and being passed off to you as entertainment. Those of you in middle age can remember the traveling medicine shows where they gave you a few minutes of corny vaudeville; and then 'gave you the works' with their own particular brand of magic cure-alls. Now the medicine show has moved into the living room, people are resenting it and more of them are re-discovering the fact that if they want quality entertainment they are going back to the theatre.

"Oh yes, Hollywood still produces some sorry pictures, too (very few get to our screen). We don't get a hit every time we go to bat, but this year we have shown a lot of pretty terrific ones, too. We are not standing still. There's constant improvement in techniques, sound, stories, acting; and millions being spent now in gigantic productions, new theatre palaces, drive-in theatres, and major reconditioning of the theatres all over the world.

"We're moving away from westerns, only those with star and story value and in Cinemascope and Technicolor that appeal to all classes remain. If this seems like so much tub-thumping, why don't you pick two or three shows shown on the back of this bulletin, all booked soon, and after you've seen them, judge if they aren't the best entertainment you had by month's end.

"Somehow we are riding out this storm where so many deserted the ship. But she's a good, strong, seaworthy ship and she'll still carry you to newer and better lands of entertainment than anything else at your command. Come aboard again—at least occasionally. Your life will be a little richer. The

(Continued on page EX-200)

COMPANY ASSISTS

COLUMBIA has arranged a national tie-up with Flexees Swimsuits to promote "Suddenly, Last Summer". As part of the promotion, more than $250 worth of merchandise will be made available in every key city in the country for use as contest prizes. Contests will be conducted with newspapers, radio and TV stations in each city. Tie-ups will be carried out between the local theatre and retail department stores. At least 12 Flexees Swimsuits will be awarded to contest finalists in each city. The tie-up is centered around the bathing suit worn by Elizabeth Taylor in the film. The bathing suit is also prominently featured in Columbia's advertising campaign.

20TH CENTURY-FOX and Bantam Books are set on the paperback version of the film company's "Let's Make Love." A special run of 250,000 issues will flood the counters of over 125,000 book stores, specialty shops, drug and department stores, rail, bus and air terminals and wherever paper-back books are sold with the publication backed with a full-scale ad and publicity campaign including banners, flyers, posters, counter-cards, etc.

COLUMBIA and Lovable Brassierre Company have arranged merchandising tieups centered around Brigitte Bardot's latest film, "Babette Goes To War." Lovable will market special Brigitte Bardot Bras throughout the country in the better stores. The bra firm is promoting the product in a double-page spread in the May issue of Seventeen Magazine and a color page in the New York Times Sunday Supplement. Point-of-sale material will be displayed in all store outlets.

UNITED ARTISTS and Bantam Books are developing a major movie-book promotion to stimulate advance interest in the film version of "Inherit The Wind," the Jerome Lawrence-Robert E. Lee stage success. Production scenes and full credits for the picture will be prominently featured on the front and back covers, and key scene stills will be used throughout the paperback edition of the Broadway smash play. UA and Bantam field representatives are implementing the promotion with major department stores, book stores, super markets, and newsstands across the country.

COLUMBIA and Air France are sponsoring a nation-wide "Favorite Song" contest to promote "Once More, With Feeling." Three pairs of round-trip tickets to Paris via Air France are the top national prizes in the contest in addition to a complete expenses-paid vacation that includes hotel, meals, sightseeing and night-clubbing. The contest revolves around the musical background of the comedy. Entrants are asked to complete the following sentence in 25 words or less: "I would like to hear (name of favorite song) played 'Once More, With Feeling' because . . . . . " The contest will be staged in all key cities throughout the country, with winners competing for the top national prizes, valued at over $6,000. Other prizes will be supplied for local-level contests. In addition to promoting the contest through all press media, Columbia is also preparing a special lobby display to plug the tie-up at the theatre level.

DO SAVE . . . EXPLOITATION
Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!



Lou Cohen, city manager in Hartford, Conn., for Loew's Poli New England Theatres, Inc., recently watched as model Martha Pulver dispatched a carrier pigeon bearing a message from Allen M. Widen, Hartford Times, to Ernest Emerling Loew's Theatres, Inc., vice-president in New York City, in connection with showing of MGM's "The Gazebo," Loew's Poli. Looking on is City Councilman John Fitzgerald.

JUDGES (*Continued from page EX-199*)

diana-Illinois Theatres, Chicago; Samuel Rosen, Stanley Warner Theatres, New York City; Leon Rosenblatt, Rosenblatt-Welt Theatres, New York City; C. J. Russell, Jr., Park Amusement Company, Bangor, Me.; and A. F. Sams Jr., Statesville Theatre Corporation, Statesville, N. C.

Also Marvin E. Samuelson, Stanley Warner Theatres, Pittsburgh; Elias Schlenger, Fabian Theatres, Albany, N. Y.; Iz Segal, Theatre Management Associates, Philadelphia; Sam Seletsky, Smith Management Company, Boston; Don Shane, Tri-States Theatre Corporation, Omaha; Robert K. Shapiro, Paramount Theatres, New York City; R. L. Smart, Wilby-Kinsey Theatres, Charlotte; Charles A. Smakwitz, Stanley Warner Theatres, Newark, N. J.; Ralph G. Smith, Essaness Theatres Corporation, Chicago; E. G. Stellings, Stewart and Everett Theatres, Charlotte; Frederick S. Storey, Storey Theatres, Atlanta; M. O. Strausberg, Interboro Circuit, New York City; John Tender, Tivoli Theatre Inc., Lorain, Ohio; J. H. Thompson, Martin and Thompson Theatres, Hawkinsville, Ga.; F. Tickell, Famous Players, Medicine Hat, Atla., Canada; George Trilling, Fabian Theatres, New York City; Richard D. Turteltaub, Newark, N. J.; Harry Unterfort, Paramount, Syracuse, N. Y.; R. A. Waify, United California Theatres, San Francisco; William M. Wetsman, Wisper and Wetsman, Detroit; E. E. Whitaker, Georgia Theatre Company, Atlanta; W. H. Wilson, Famous Players Canadian, Edmonton, Alberta, Canada; C. Clare Woods, United Theatres, New Orleans; Richard Wright, Stanley Warner Theatres, Cleveland; N. J. Yiannias, Associated Theatres, Dubuque, Iowa; Marc Wolf, Y & W Management Corporation, Indianapolis; and Bernard Diamond, Schine Theatres, Gloversville, N. Y.

TV (*Continued from page EX-199*)

theatre is still the greatest institution in small town America where you can go out for a 'nice' time for a modest price. Where else can you enjoy life for so little?

"Sorry, no quiz shows to take the entire population for a ride. No shattering explosions of lying, deceit and wholesale dishonesty on our theatre screen. General predications are that further house cleaning will expose further fakery to the public. The film industry maintains a national censor board.

"Pictures produced now for the theatres will not be shown on TV for years and years and never as good as in your Paris Theatre. Only in the theatre can you relax and enjoy the wide screen, CinemaScope and beautiful Technicolor and with no interruptions. Really, there is no comparison.

"Yours for better theatres and better movies on the wide theatre screen."

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CLASSIFIED ADVERTISING

Fifteen cents per word (include nome or initials, box number ond oddress in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cosh with copy. Closing date: Wednesday noon preceding date of publicotion. Advertising orders, ond replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Philo. 7, Pa. (Help and Situations Wanted advertising not occepted. See "A-Mon" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS. 346 West 44th St., New York 36, N. Y.

DRIVE-IN EQUIPMENT

COMPLETE DRIVE-IN OUTFIT fully rebuilt—$3995.00: Super Simplex Projectors, LL-3 Pedestals, 18″ Magazines, Ashcraft Hydroarc Lamps 85A, 100/200A Generator (new), coated Series II Lenses, 200W amplification (new). Available on Time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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WHY PAY MORE? Masonite Letters, fits Wagner, Adler, Bevelite Signs 4″—40¢; 8″—60¢; 10″—75¢; 12″—$1.00; 14″—$1.50; 16″—$1.75; 17″—$2.00; 24″—$3.00 (10% discount 100 letters or over $60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

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RIO GRANDE VALLEY OF TEXAS. 480 seat Theatre, equipped, for lease. CHARLES R. JOHNSON, 152 S. 7th St., Raymondville, Texas.

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RCA ROTARY STABILIZER, 9001 soundheads rebuilt, $175 pair; Brenkert enarc lamps rebuilt, $350 pair. HAROLD MOORE, Box 782, Charleston, West Virginia.

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EX-MANAGER from France, now ossistont manager in New Jersey first-run, seeks position with future, conventional or drive-in. Willing to relocate for good opportunity. **BOX D127, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

INDOOR MANAGERS desirous of an opportunity to become drive-in manogers. You may start as an assistont manager and receive the benefit of thorough training program without loss of salary. Apply to **PERSONNEL MANAGER, Smith Management Co., 480 Boylston St., Boston 16, Mass.** (217)

MANAGERS and ASSISTANT MANAGERS wonted for Drive-Ins and Indoors. "WORKING MANAGERS" only considered. Good character ond good references required. Apply **ARMSTRONG THEATRES, Box 211, Bowling Green, Ohio.** (217)

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FILM BOOKER wonted for leoding New Jersey theotre circuit. Write, stating experience and qualificotions, to **BOX A210, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

THEATRE MANAGER WANTED—for Long Island's fostest growing theatre choin. Excellent opportunities for odvancement; young men preferred. **For application, write ASSOCIATED INDEPENDENT THEATRES, 519 Bedford Ave., Bellmore, L.I., N.Y.** (210)

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MANAGER, 20 years experience, now employed by circuit, wishes to make change. Know all phases theatre operation including newspaper loyout, advertising, promotions. Long Island theatres preferred. **BOX B23, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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